

Théâtre des Bouffes du Nord

CHEEK
BY
JOWL

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ARTS COUNCIL
ENGLAND

Cheek by Jowl 2009

Welcome to Andromaque. It is a play close to our hearts being the first European classic we ever undertook, back in 1984, and now we are delighted to present the play in the United Kingdom in the original French!

This would never have been possible without Peter Brook who commissioned this piece for the Bouffes du Nord theatre in Paris. It was a great honour to work with him and with his team – with special thanks to our indefatigable producer David Kenig.

Of course we are particularly grateful for the encouragement given to us by Louise Jeffreys, her team at BITE and all our UK partners – we are forever appreciative of their warmth and enthusiasm.

Thanks also to the Arts Council for their continuing support.

Finally, thank you to the French Embassy and Paris Calling for all their help.

Enjoy the show and bienvenu!

Declan Donnellan and **Nick Ormerod**

**‘Below the smouldering
walls of Troy,
the bloody victors
divided up their spoils’**

Pyrrhus



Xavier Boiffier

Andromaque

by Jean Racine



The Company

Oreste
Phoenix
Andromaque
Pylade
Pyrrhus
Hermione
Cléone
Astyanax
Céphise

Director
Designer
Movement director
Lighting design

Producer

Music
Sound design
Voice

Assistant director
Technical director
Master electrician
Sound operator
Lighting technician
Hair and Wigs
Wardrobe manager
Company manager
Surtitle translator
Surtitle operator and
technical translator
Production photography

Xavier Boiffier
Vincent de Boüard
Camille Cayol
Romain Cottard
Christophe Gregoire
Camille Japy
Cécile Leterme
Mathieu Spinosi
Bénédicte Wenders

Declan Donnellan
Nick Ormerod
Jane Gibson
Judith Greenwood

David Kenig

Marc-Olivier Dupin
Le Quatuor Beat
Valérie Bezançon
Michelangelo Marchese
André Neri
Cécile Allegoedt
Clémentine Bergel
Kristina Hjelm
Séverine Martin
Marina Aguilar
Agnès Courtay
Francine Yorke

Dougie Wilson
Keith Pattison

**‘So, if I can’t love you
with passion, I must
hate you with fury.’**

Andromaque

Produced by C.I.C.T./Théâtre des Bouffes du Nord in a co-production with Théâtre du Nord, Lille and Cheek by Jowl. Part of Paris Calling, a Franco-British season of performing arts.

Performed in French with English surtitles

The first performance of *Andromaque* was at Theatre du Nord, Lille on 4 October 2007.

Running time 150 mins including interval.

Nous dédions ces représentations à la mémoire **Cathy Dupont** (1973-2008), perruquière de la tournée 2007-2008; avec toute notre affection.

These performances are dedicated to the memory of **Cathy Dupont** (1973-2008), wig manager for the tour 2007-2008; with all our affection

Camille Cayol and Christophe Gregoire



**‘I picture Troy as she was...
And then I consider her fate now...
I see only ash covered towers,
a blood stained river,
empty fields, a child in chains’**

Pyrrhus

Before the play begins...

Hector, hero of Troy, has been slain in battle by Achilles and the fragile Greek alliance sack the city of Troy.

Hector's widow Andromaque, and their son Astyanax, pass into the hands of Achilles' son Pyrrhus. Pyrrhus takes his Trojan prisoners home to Epirus.

Meanwhile, Menelaus has taken his errant wife Helen back to Sparta. To cement the bond between the Greek states, their daughter Hermione is betrothed to Pyrrhus.

However, Pyrrhus has fallen in love with his captive, Andromaque.

As the play begins, Hermione is anxiously waiting in Epirus for her wedding. The Greeks are alarmed at Pyrrhus' double delay: he vacillates over marrying Hermione and over eliminating Astyanax. They have therefore sent Orestes, son of Agamemnon, as their ambassador.

Orestes, however, is in love with Hermione.

Astyanax

Born Scamandrius, the Trojans named Hector's son and heir Astyanax, meaning 'Lord of the City', in reference to his heroic father. According to most versions of the Trojan War's aftermath, Astyanax does not survive the conflict. Despite the desperate pleas and sacrifices of his mother, his tiny body is hurled from Troy's battlements during the Greek siege.

In Ovid's *Metamorphosis* the child's death figures as part of a sweeping description of the sack of Troy:

'Ilium burned; the flames had not yet died down... The Trojan women, embracing the statues of their nation's gods... were snatched away by the victorious Greeks as enviable prizes. Astyanax, was thrown down from that tower, from which he used to see his father, Hector... as Hector fought for him, and protected the ancestral kingdom'

Racine concedes: *'It is true that I have been forced to make Astyanax live a little longer than he did'*. For in Racine's *Andromaque*, the child becomes the pivot around which all the tragic action revolves; the still point of a turning world.

**'I have seen my family killed,
and my husband dragged
bleeding in the dust.
His son alone survives,
a prisoner. But he gives
me life. For his sake
I remain a slave.'**

Andromaque



Camille Cayol and Christophe Gregoire



Xavier Boiffier



Camille Japy and Christophe Gregoire



Xavier Boiffier and Camille Japy



Romain Cottard



Christophe Gregoire

**‘I am trapped and beaten,
and burned by more
flames than once I lit’**

Pyrrhus

Andromaque in context

Jean Racine, 1639-1699

Orphaned when he was three or four, Racine was educated and brought up by Jansenists at Port-Royal, a religious institution committed to prayer, piety and penitence. Racine's relationship to Jansenism throughout his life was deeply ambivalent, and arguments rage to this day about the religion's impact on the playwright's life and work. One thing is clear, however: by forging a career in the theatre and by working in the Jesuit court of Louis XIV, the young Racine made a bold break with his past, with a religion which saw the very act of writing plays as fundamentally un-Christian, and the playwright as a 'public poisoner'.

Andromaque, 1667

Andromaque was first performed in 1667. The play was an immediate hit and catapulted its 27 year old author, Jean Racine, to fame in Paris.

The play is dedicated to 'Henriette d'Angleterre', the youngest daughter of King Charles I of England. The young princess was brought to live in France, after her father's execution in 1649, where she married the brother of Louis XIV. The themes that course through *Andromaque*, set in the aftermath of war, thus had a very real contemporary resonance.

Andromaque was originally played by Mademoiselle du Parc, Racine's mistress, who made her theatrical debut in the role. The actress is said to have received no fewer than 20 proposals of marriage after the first performance. Her great success was a source of anguish for Racine who was driven wild with jealousy. Du Parc died suddenly in circumstances shrouded by mystery only two years later, leaving the playwright 'half-dead' with grief. It is widely believed she died as the result of an illicit abortion.

The great classical actor Montfleury, who played Orestes in the original production of *Andromaque*, also came to a sticky end. Such was the ferocity of his performance in the play's final scene, that soon after he suffered a violent rupture and died. It has been suggested that the metal girder used to support the actor's substantial girth could have contributed to his sudden and brutal demise. In 1668 the popular critic Gabriel Guéret wrote a satirical piece in the voice of the deceased actor: 'If anyone wants to know what I died of, let him not ask if it was of fever, dropsy or gout, tell him I died of *Andromaque*'.

Europe, 1667

Andromaque emerged against the backdrop of a Europe riven with conflict and religious strife. In the aftermath of the Thirty Years War, tensions between Protestants and Catholics were unresolved. Christendom was in decline; most of the prominent Catholic nations were in a state of confusion and even bankruptcy. The France of Louis XIV at Versailles may have been the exception economically, but it was locked in a continuing row with the Vatican and obstinately forged an independent path.

Also in 1667...

In England:

- John Milton's *Paradise Lost* was published
- A year after the Great Fire of London, Christopher Wren had begun working on his plans for St. Paul's Cathedral
- A young Isaac Newton produced his theory of colours

In Holland:

- Rembrandt was working on his last great work, *The Jewish Bride*

In Italy:

- Bernini was finishing St. Peter's Basilica in Rome

In Germany:

- Leibniz entered the service of the archbishop of Mainz

In Spain:

- Murillo was engaged on a series of paintings for the Church of the Capuchins

In France:

- The first human blood transfusion was administered



Sadie Shimmin as Hermione and Deidre Edwards

Andromache, 1984

In 1984, over 300 years after it was first performed in Paris, Cheek by Jowl gave the English-language première of *Andromaque*. The production toured the UK, played a season at the Donmar Warehouse and won the fledgling company the Olivier Award for *Most Promising Newcomer* in 1985.

'If anyone wants to know what I died of, let him not ask if it was of fever, dropsy or gout, tell him I died of *Andromaque*.'

Gabriel Guéret



Camille Japy, Romain Cottard and Xavier Boiffier

Racine by Lytton Strachey

(Edited)

There is something inexplicable about the intensity of national tastes and the violence of national differences... How does it happen that while on one side of that 'span of waters' Racine is despised and Shakespeare is worshipped, and on the other, Shakespeare is tolerated and Racine is adored?

Coming to Racine with Shakespeare and the rest of the Elizabethans warm in his memory, it is only to be expected that he should be struck with a chilling sense of emptiness and unreality. After the colour, the moving multiplicity, the imaginative luxury of our early tragedies, which seem to have been moulded out of the very stuff of life and to have been built up with the varied and generous structure of Nature herself, the Frenchman's dramas, with their rigid uniformity of setting, their endless duologues, their immense harangues, their spectral confidants, their strict exclusion of all visible action, give one at first the same sort of impression as a pretentious pseudo-classical summer-house appearing suddenly at the end of a vista, after one has been rambling through an open forest. 'La scene est a Buthrote, ville d'Epire, dans une salle du palais de Pyrrhus' – could anything be more discouraging than such an announcement? Here is nothing for the imagination to feed on, nothing to raise expectation, no wondrous vision of 'blasted heaths', or the 'seaboard of Bohemia'; here is only a hypothetical drawing-room conjured out of the void for five acts, simply in order that the persons of the drama may have a place to meet in and make their speeches. The 'three unities' and the rest of the 'rules' are a burden which the English reader finds himself quite unaccustomed to carry; he grows impatient of them; and, if he is a critic, he points out the futility and the unreasonableness of those antiquated conventions.

So far as critics are concerned this may be true; but critics are apt to forget that plays can exist somewhere else than in books, and a very small acquaintance with contemporary drama is enough to show that, upon the stage at any rate, the unities, so far from having fallen into discredit, are now in effect triumphant... The true justification for the unities of time and place is to be found in the conception of drama as the history of a spiritual crisis—the vision, thrown up, as it were, by a bull's-eye lantern, of the final catastrophic phases of a long series of events. Racine fixed the whole of his attention upon the spiritual crisis; to him that alone was of importance;

and the conventional classicism so disheartening to the English reader – the 'unities,' the harangues, the confidences, the absence of local colour, and the concealment of the action – was no more than the machinery for enhancing the effect of the inner tragedy, and for doing away with every side issue and every chance of distraction. His dramas must be read as one looks at an airy, delicate statue, supported by artificial props, whose only importance lies in the fact that without them the statue itself would break in pieces and fall to the ground. Approached in this light, even the 'salle du palais de Pyrrhus' begins to have a meaning. We come to realise that, if it is nothing else, it is at least the meeting-ground of great passions, the invisible framework for one of those noble conflicts which 'make one little room an everywhere'. It will show us no views, no spectacles, it will give us no sense of atmosphere or of imaginative romance; but it will allow us to be present at the climax of a tragedy, to follow the closing struggle of high destinies, and to witness the final agony of human hearts.

‘His sentences... flash like swords, stroke upon stroke, swift, certain, irresistible.’

Racine's object was to depict the tragic interaction of a small group of persons at the culminating height of its intensity; and it is as irrational to complain of his failure to introduce into his compositions 'the whole pell-mell of human existence' as it would be to find fault with a Mozart quartet for not containing the orchestration of Wagner.

When Racine is most himself, when he is seizing upon a state of mind and depicting it with all its twistings and vibrations, he writes with a directness which is indeed naked, and his sentences, refined to the utmost point of significance, flash out like swords, stroke upon stroke, swift, certain, irresistible.

As a rule, Racine's characters speak out most clearly when they are most moved, so that their words, at the height of passion, have an intensity of directness unknown in actual life. In such moments, the phrases that leap to their lips quiver and glow with the compressed significance of character and situation.

Racine's aim was less to reflect the actual current of the human spirit than to seize upon its inmost being and to give expression to that. One might be tempted to say that his art represents the sublimed essence of reality, save that, after all, reality has no degrees. Who can affirm that the wild ambiguities of our hearts and the gross impediments of our physical existence are less real than the most pointed of our feelings and 'thoughts beyond the reaches of our souls'? There is one fact which is too often forgotten in comparing his work with that of other poets – Racine wrote for the stage. Virgil's poetry is intended to be read, Racine's to be declaimed; and it is only in the theatre that one can experience to the full the potency of his art. In a sense we can know him in our library, just as we can hear the music of Mozart with silent eyes. But, when the strings begin, when the whole volume of that divine harmony engulfs us, how differently then we understand and feel! And so, at the theatre, before one of those high tragedies, whose interpretation has taxed to the utmost ten generations of the greatest actresses of France, we realise, with the shock of a new emotion, what we had but half-felt before. To hear the words of Phédre spoken by the mouth of Bernhardt, to watch, in the culminating horror of crime and of remorse, of jealousy, of rage, of desire, and of despair, all the dark forces of destiny crowd down upon that great spirit, when the heavens and the earth reject her, and Hell opens, and the terrific urn of Minos thunders and crashes to the ground – that indeed is to come close to immortality, to plunge shuddering through infinite abysses, and to look, if only for a moment, upon eternal light.

This is an edited version of a chapter in Lytton Strachey's *Books and Characters*, French and English first published in 1922 and now accessible via Project Gutenberg.



Andromaque biographies



Back row from left: Vincent de Boüard, Nick Ormerod, Michelangelo Marchese, Christophe Grégoire, Romain Cottard Middle row from left to right: Camille Cayol, Camille Japy, Declan Donnellan, Jane Gibson, Xavier Boiffier Bottom row from left to right: Mathieu Spinosi, Bénédicte Wenders, Cécile Leterme

Marina Aguilar Wardrobe Manager

Marina received her degree in from Centre Formamod à Paris in dressmaking.

Theatre includes: *L'Amour de Trois Oranges*, *Caldéron/Pasolini*, *L'ultime chant de Troie*, *Songe d'une nuit d'été* (*A Midsummer Night's Dream*), *Othello*, *Angélique Ionatos*, Festival Théâtre pour enfants *Odyssée78*, and *Le Marchande de Venise* (*The Merchant of Venice*). She has also worked at L'Opéra de Paris Garnier, and l'Opéra de Paris Bastille.

Television and Film includes: Styled ITV journalists for Canal Plus.

Clémentine Bergel Sound operator

Clémentine received her degree at Centre de Formation Professionnelle aux Techniques au spectacle.

Theatre includes: Sound operator for tour Rebotier, Jean Pierre Vincent, Jean Pierre Vincent, Balasz, Gera. Sound assistant for *la Comédie française sur Cyrano*.

Xavier Boiffier Oreste

Xavier trained at the Studio-Théâtre d' Asnières, Conservatoire National Supérieur d'Art Dramatique, and FEMIS.

Theatre includes: *Le Songe* (*A Dream Play*), *La Chèvre*, ou *Qui est Sylvia* (*The Goat, or Who is Sylvia*), and *La Nuit des Rois* (*Twelfth Night*).

Film and Radio includes: *Brice de Nice* and *L'enfant qui ne voulait pas grandir* (*Peter Pan*).

Back row from left: Vincent de Boüard, Nick Ormerod, Michelangelo Marchese, Christophe Grégoire, Romain Cottard **Middle row from left to right:** Camille Cayol, Camille Japy, Declan Donnellan, Jane Gibson, Xavier Boiffier **Bottom row from left to right:** Mathieu Spinosi, Bénédicte Wenders, Cécile Leterme

Agnès Courtay Company Manager

After studying literature and graduating from the Institute of Political Studies of Lille, Agnes went to Evry Val d'Essonne University for an MA in Arts Administration (Music and Performing Arts). She has worked for the le Centre Dramatique National de Gennevilliers as executive secretary, for the Théâtre de la Commune – Centre Dramatique National as Production Assistant. Since May 2007, she has worked for the Théâtre des Bouffes du Nord on *Andromaque*.

Vincent de Bouard Phoenix

Vincent trained at the Conservatoire municipal d'Art Dramatique de Meudon.

Theatre includes: *Trois années*, *Le Regard*, *A Pied*, *Temps contre temps*, *En Route*, *Amadeus*, *Nathan le sage*, *Le Libertin*, *Hélène*, *Comme un rêve*, *Mensonge*, *Poil de Carotte*, *Richard II*, *l'Oiseau bleu*, and *Chant pour une planète*. **Film and television includes:** *Irène*, *Tout va mal*, *Les caprices d'un fleuve*, *Fortune express*, *Chouans! Baignade interdite*, *Le canne*, *Equipe médicale d'urgence*, *P.J.*, *La Crim'*, *Les Cordier juge et flic*, *Faites comme chez vous*, *Lucas Fere*, *Le champs dolent*, *Tout va bien dans le service*, *La Fortune de Gaspard*, *Les vagabonds de la Bastille*, and *Un comédien dans un jeu de quilles*.

Declan Donnellan Director

Declan Donnellan is joint Artistic Director of Cheek by Jowl.

As Associate Director at the National Theatre productions include: *Fuente Ovejuna*, *Sweeny Todd*, *The Mandate*, and both parts of *Angels in America*.

Other Directing credits include: *Le Cid* for the Avignon Festival, *Falstaff* for the Salzburg Festival, *Romeo and Juliet* for the Bolshoi Ballet, Moscow and *The Winter's Tale* for the Maly Theatre of St. Petersburg.

Jane Gibson Director of Movement

Jane Gibson is an Associate Director of Cheek by Jowl and has worked on all but one of their productions. Jane was Head of Movement at the National Theatre for 10 years and has worked extensively for theatre companies including the Royal Shakespeare Company, The Almeida and The Sydney Theatre Company. **Opera includes:** *Gawain*, *La Traviata*, *Julius Caesar* (Royal Opera House) **Television includes:** *Pride and Prejudice* (Emmy nomination for Outstanding Choreography), *Wives and Daughters*, *Madame Bovary*, *Daniel Deronda*, *Love in a Cold Climate*, *Charles II* and *Cranford*. **Film includes:** *Sense and Sensibility*, *Mansfield Park*, *Girl with a Pearl Earring*, *Iris*, *Perfume*, *V for Vendetta*, *Pride and Prejudice*, *Becoming Jane*, *The Golden Age* and *Atonement*.

Judith Greenwood Lighting Designer

Judith is an Associate Director of Cheek by Jowl. She joined them in 1990 and has toured the world lighting all but one of their productions. **Other work includes:** *Le Cid* (Avignon Festival), *Boris Godunov*, *Twelfth Night*, *Three Sisters* (Chekhov Festival), *Falstaff* (Salzburg), *Homebody/Kabul* (Cheek by Jowl/Young Vic), *King Lear* (RSC Academy), *As You Like It*, *Great Expectations*, *Henry VIII* (RSC Stratford), *Romeo and Juliet* (Bolshoi Ballet, Moscow), *The Tempest* (Tron Theatre, Glasgow), *St Joan* (AandBC), *Andromaque* (Bouffes du Nord). She works with Lebanese theatre companies in Beirut and has contributed to several books on African theatre.

Christophe Grégoire Pyrrhus

Christophe began his career in the Mantes la Jolie Company.

Theatre includes: *La maladie d'être mouche*, *Les Barbares*.

Kristina Hjelm Lighting Technician

Trained at Rose Bruford College.

Theatre Includes: *Cymbeline*, *Troilus and Cressida*, *The Changeling*, *Othello* (Cheek by Jowl), *Falstaff*, *Alcina*, *Pagliacci* (English Touring Opera), *The Race* (Gecko), *The Birds* (The Opera Group), *30,000 Lies* (site specific 24 hour performance installation in Turin Italy), *Misslyckad* (CirKus CirKor Piloterna, Sweden and Hungary), *Living Costs* (DV8 Physical Theatre, site specific performance at Tate Modern), *Smith* (InSite Performance), *Restricted Area*, *22 Rooms* and *The Dark Room* (site specific theatre performances in Athanes, Greece).

Camille Japy Hermione

Camille trained at The Royal Academy of Dramatic Art (RADA) in London and at the Conservatoire National Supérieur d'Art Dramatique in 1991-1994. **London theatre includes:** *As You Like It*. **French theatre includes:** *Un cheval*, *Cinq filles couleur pêche*, *Amphitryon*, *Un Paysage sur la tombe*, *Chabada Bada*, *L'Ordalie*, *Nuit blanche*, *Ball-Trap*, and *Grand-peur et misère du III Reich* (*Fear and Misery of the Third Reich*).

Film and television includes: *Taken*, *Merci très bien*, *La vie d'artiste*, *OdetteToulemonde*, *Douches froides*, and *Le coût de la vie*, *Toutes les filles sont folles*, *Une affaire qui roule*, *Plus haut*, *Scène de crime*, *Le monde de Marty*, *Les fantômes de Louba*, *Nos Vies heureuses*, *Choisis-toi un ami*, *Chacun cherche son chat*, *L'escalier*, *Sache chasser*, *Et alors?*, *Les jours bleus*, *Scènes de lit*, *La petite mort*, *Il ya des journées qui mériteraient qu'on leur casse la gueule*, *Le réveillon des bonnes*, *Fête de famille*, *La parenthèse interdite*, *Retour de flamme*, *A travail égal*, *Impasse du cahalat*, *Le nettoyeur*, *Divorce sans merci* and *La vie en face*.

Cécile Leterme Cleone

Cécile was born in Angers and trained in Spoken Languages, Music and Theatre.

Theatre includes: *Il campiello*, *Le chaperon rouge*, *Le dragon*, *La cagnotte*. The opera *La Périchole de barbarie* and *Le roi qui n'avait pas d'oreilles* (The Emperor's New Clothes).

Michelangelo Marchese Assistant Director

Michelangelo is an Italian citizen, born in Belgium. He trained as an actor at The Institute of Broadcasting Arts, Belgium. He is a founding member of the troupe Commedia dell'Arte par Carlo Boso. He has experience of acting in both theatre and film. He has assisted the fight director Jacques Cappelle on a variety of productions. He first worked as Assistant Director with Declan Donnellan in 2004 on the National Theatre's production of *The Mandate* by Nikolai Erdmann.

Séverine Martin Hair and Wigs

Séverine studied wig-making and make-up in Toulouse.

Theatre and Opera includes: *Andre Chenier*, *San alesio*, *Cerentola*, *Les neveux du capitaine Grant*, *La chauve souris*, *L'architecte*, *Vie et Destin*, *Andromaque*, *L'orféo*, *Le pont des ombre*, *Le belle Hélène*, *Les troyens*, *Don Carlos*, *Les cantatas profanes*, *Benvenuto cellini*, *Eugene Oneguine*. **Film and Television includes:** *Au voleur*, *Dans ton sommeil*, *La saison des orphelins*, *Renaissance I et II*, *Divine Emilie*, and *Survivre avec les loups*.

André Neri Stage Manager

André trained in Graphic Design **Theatre includes:** Stage Manager for the Festival d'Avignon. Technique director for Centre Dramatique National de Sartrouville, and Lyrique National l'Acral à Paris.

Nick Ormerod Designer

Nick Ormerod is Joint Artistic Director of Cheek by Jowl.

For the National Theatre: *Fuente Ovejuna*, *Peer Gynt*, *Sweeny Todd*, *The Mandate*, and both parts of *Angels in America*. **For The Royal Shakespeare Company:** *The School for Scandal*, *King Lear* (RSC Academy) and *Great Expectations*, which he also co-adapted. **Other work includes:** *The Rise and Fall of the City of Mahagonny* (English National Opera), *Martin Guerre* (Prince Edward Theatre), *Hayfever* (Savoy Theatre), *Antigone* (The Old Vic), *Falstaff* (Salzburg Festival).

Mathieu Spinosi Astyanax

Mathieu trained at Atelier Jeunesse between 2007-2008.

He received degrees in Musical Analysis, Music Theory and Chamber Music. **Film includes:** *Les petits princes* (The Little Prince). **Music includes:** Recording of the CD *Stabat Mater-Nisi Dominus*, *Victoires de la Musique*, recording of the CD *Heroes* and other concerts with the Matheus Ensemble.

Bénédicte Wenders Céphise

Theatre includes: *Fuck Lénine- oui mais que faire*, *Des tulipes*, *L'oeil du Tigre*, *La dame de la mer* (*The Lady from the Sea*), *Abath Aleph*, *Les Revenants*, *Kid-Âme*, *Le collier d'Hélène*, *le pays lointain*, *Un voyage...tous les voyages*, *Le Misanthrope*, *Peines d'amour perdues* (*Love's Labour's Lost*), *Baal*, and *L'Orestie* (*the Oresteia*), plus more.

Film and Television includes: *Little Babylone*, *Drahomira Ink*, *Une soirée difficile*, *Le trajectoire*, *Initiation au quiroquo*, *Gardiennne d'ange*, *Epreuve en double*.

Dougie Wilson Surtitled Operator and Technical Translator

Theatre includes: *The Changeling*, *Cymbeline*, *Troilus and Cressida* (Cheek by Jowl), *Twelfth Night* (Beijing, Ulaan Baatar), *Mother Courage* (Uganda Tour, Washington), *Hold You Horses* and *Mussolini* (Edinburgh Festival).

Théâtre des Bouffes du Nord

‘A good space can’t be neutral, for an impersonal sterility gives no food to the imagination. The Bouffes has the magic and the poetry of a ruin... The Bouffes is at one and the same time intimate and epic.’ Peter Brook

Andromaque opened at the Théâtre des Bouffes du Nord, Paris in November 2007.

The Théâtre des Bouffes du Nord was constructed in 1876. Until 1952 the theatre had many owners and hosted many types of shows from café concerts to revolutionary plays, from cabaret to popular historical epics, but success for the venue was elusive. When the theatre closed its doors in 1952 it remained abandoned for 20 years.

**‘Wrecked, charred,
streaked by rain,
pock-marked,
yet noble, human,
glowing-red
and breathtaking’**

Peter Brook

In 1974, Peter Brook and Micheline Rozan founded the Centre International de Création Théâtrale and, having spent three years exploring theatrical possibilities with a multinational group of artists in Africa and the Middle East, were looking for a home. Rozan stumbled upon the then boarded up Bouffes du Nord in a down-at-heel neighbourhood of Paris. When she first introduced Brook to the dilapidated building he described it as:

Wrecked, charred, streaked by rain, pock-marked, yet noble, human, glowing-red and breathtaking.

The theatre is built in the unusual architectural style of the transverse ellipse which is used to create the effect of an instant embrace, erasing the traditional separation of audience and performers created by the proscenium arch. Brook and Rozan made two decisions: to keep the theatre exactly as it was and to present the first show as quickly as possible. Six months later, on the 15th of October 1974, the theatre opened its doors with *Timon of Athens* by Shakespeare, adapted in French by Jean-Claude Carrière. The Théâtre des Bouffes du Nord began a new artistic adventure and made theatre history with performances such as: *The Ik*, *The Conference of the Birds* and *The Mahabharata*.

Cheek by Jowl first performed at the Bouffes du Nord in 1995 with *As You Like It*.

Summer School for Young Directors and Designers

‘This week has totally changed how I work with a designer and the role of the actor in this process.’

‘Being out of your comfort zone and experimenting purely to discover things for yourself has been a steeper learning curve than I’ve experienced in a year of solid work... and, as a result, far more rewarding.’

Cheek by Jowl is planning our third Summer School for young international directors and designers, to be held in 2009. Following the format of previous years, eight emerging directors and designers will work in pairs to explore Cheek by Jowl’s working processes. Working alongside the Cheek by Jowl creative team and a group of professional actors, the summer school focuses on building a collaborative relationship between director and designer, which places the actor at its centre.

The previous Summer School culminated in an exhibition of work at the Barbican Centre, London in January 2009.

The Participants for 2008 were:

Directors: Dan Barnard, Sarah Norman, Michael Oakley, Alexander Summers

Designers: Katerina Angelopoulou, Maria Guirao, Lucy Minyo, George Moustakas

Associate Director and Movement: Jane Gibson

Assistant Director: Michelangelo Marchese

Actors: Lucy Briggs-Owen, Oliver Coleman, Claire Cordier, Ryan Kiggell, Tom McClane, David Ononokpono, Laurence Spellman, Alex Waldmann

Details of the next Summer School will be announced shortly. To keep up to date on the 2009 Summer School, you can join our mailing list by emailing subscribe@cheekbyjowl.com



Oliver Coleman, Claire Cordier and George Moustakas



Alexander Summers, Maria Guirao, Nick Ormerod, Declan Donnellan and Michelangelo Marchese

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* British première

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by William Shakespeare

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