



Since 1981 Cheek by Jowl has performed in...

Aberdeen, Accrington, Adelaide, Aldeburgh, Aldershot, Alexandria, Alkmaar, Almagro, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Ann Arbor, Antwerp, Apeldoorn, Arizona, Armagh, Arnhem, Assen, Athens, Aversham, Avignon, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton upon Humber, Basildon, Basingstoke, Bath, Bedford, Belfast, Belo Horizonte, Bergen Op Zoom, Berkeley, Beziers, Biggar, Billericay, Birmingham, Blackpool, Blois, Bogota, Bombay, Bordeaux, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Brétigny-sur-Orge, Bridgnorth, Bridgwater, Brighton, Brno, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Budapest, Buenos Aires, Builth Wells, Burton Upon Trent, Bury St Edmunds, Buxton, Caen, Cairo, Calcutta, Cambridge, Canterbury, Caracas, Carlisle, Cergy, Châlons-en-Champagne, Chartres, Cheltenham, Chelyabinsk, Chertsey, Chicago, Chichester, Chipping Norton, Cleethorpes, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Craiova, Crawley, Créteil, Crewe, Croydon, Cuyk, Darlington, Delhi, Den Bosch, Den Haag, Derry, Dhaka, Dilbeek, Doetinchem, Drachten, Dublin, Dudley, Dumfries, Dundee, Durham, Dusseldorf, Eastbourne, Edinburgh, Ekaterinburg, Ellesmore, Epsom, Erlangen, Evesham, Evreux-Louviers, Exeter, Fareham, Farnham, Frankfurt, Frome, Gainsborough, Gap, Gatehouse, Geneva, 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, Kathmandu, Kidderminster, King's Lynn, Kirkcudbright, Kortrijk, Krakow, Kuala Lumpur, Kyoto, Lagos, Lahore, Lancaster, Langholm, Leeuwarden, Leicester, Leiden, Leighton Buzzard, Lichfield, Lille, Lisbon, Liverpool, Ljubljana, Llantwit Major, Lochgelly, London, Los Angeles, Loth , Loughborough, Louviers, Lowestoft, Ludwigshafen, Luton, Luxembourg, Lyon, Maastricht, Madras, Madrid, Maidstone, Manchester, Market Drayton, Marseilles, Melbourne, Meppel, Mexico City, Meylan, Middelburg, Milton Keynes, Moffat, Montevideo, Moscow, Munich, Namur, Nancy, Neerpelt, Nelson, New York, Newcastle, Newtown, Nijmegen, Norwich, Oldham, Omagh, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Paris, Pendley, Perth, Peshawar, Petit-Quevilly, Pilsen, Plovdiv, Plymouth, Porto, Porto Alegre, Portsmouth, Prague, Preston, Princes Risborough, Princeton, Pushkinskie Gory, Recife, Recklinghausen, Redhill, Reims, Rennes, Reykjavic, Richmond, Riga, Rio de Janeiro, Roermond, Rome, Roosendaal, Rotterdam, Rugby, Runcorn, St Andrews, St Austell, St Petersburg, Salford, Sao Paulo, Sceaux, Scunthorpe, Seoul, Shanghai, Sheffield, Shizuoka, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockholm, Stoke on Trent, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on Fosse, Strombeek-Bever, Sudbury, Sutton, Sydney, Tampere, Tamworth, Taormina, Taunton, Tel Aviv, Telford, Tewkesbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tours, Tunbridge Wells, Turin, Turnhout, Uppingham, Utrecht, Valence, Valladolid, Valletta, Venlo, Vienna, Wakefield, Wallingford, Warminster, Warsaw, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, York, Zurich, Zutphen and Zwolle.





## Cheek by Jowl 2008

Welcome to our third season of Russian and British work at the Barbican. We are very grateful for the support given to us by the Arts Council and by the Barbican. Their vision has given us a unique opportunity to develop an English company in the style of our Russian ensemble.

None of this would have been possible without the active support of Graham Sheffield, Louise Jeffreys and the bite team. And of course thanks to Valery Shadrin and his team at the Chekhov Festival, to whose unfailing enthusiasm and kindness we owe so much.

In this present season we are presenting *Boris Godunov* and *Troilus and Cressida*. Both plays feature love, war, questions of identity (personal and national), politics and both depict an army of European allies pushing east. Both were written by playwrights at the height of their powers who were destined to become the great poets of their respective nations. Both plays subvert established dramatic form and appear to have received scant success when they were written. Both are now regarded by many to be misunderstood masterpieces.

Enjoy the shows!

**Declan Donnellan** and **Nick Ormerod**

Добро пожаловать на наш третий сезон русских и британских постановок в Барбикан Центре. Мы очень благодарны Совету по Искусству и Барбикан Центру за предоставленную ими поддержку.

Благодаря их видению театральных проектов, мы получили уникальную возможность создать английский ансамбль в духе нашей русской труппы.

Это не было бы возможным без активной поддержки Грэма Шеффилда, Луиз Джеффриз и команды BITE. И, конечно же, без Валерия Шадрина и его команды Чеховского фестиваля, неисчерпаемому энтузиазму и доброте которых мы стольким обязаны.

В этом сезоне мы представляем спектакли “Борис Годунов” и “Троил и Крессида”. Любовь, война, самоидентификация личности (человеческой и национальной), политика и наступление армии европейских союзников на восток, к границе с Азией, фигурируют в обоих произведениях.

Обе пьесы написаны в период творческого расцвета драматургов, которым суждено было стать величайшими поэтами своих стран. Обе пьесы не вписывались в установленный драматургический канон и в момент создания, кажется, не имели успеха. Обе теперь считаются недооцененными в свое время шедеврами.

Наслаждайтесь спектаклями!

**Деклан Доннеллан и Ник Ормерод**





# Troilus and Cressida

by William Shakespeare



Troilus and Cressida

## The Company

Agamemnon  
Achilles/Priam  
Cressida/Andromache  
Thersites/Calchas  
Hector  
Paris/Menelaus  
Pandarus  
Alexander/Helenus  
Diomedes  
Nestor  
Ulysses  
Aeneas  
Helen/Cassandra  
Patroclus  
Ajax  
Troilus

Director  
Designer  
Associate Director  
& Movement  
Lighting Designer  
Music  
Sound Designer  
Assistant Director  
Company Voice Work  
Fight Director  
Casting Director  
Technical Director  
Costume Supervisor

**Anthony Mark Barrow**  
**Paul Brennen**  
**Lucy Briggs-Owen**  
**Richard Cant**  
**David Caves**  
**Oliver Coleman**  
**David Collings**  
**Gabriel Fleary**  
**Mark Holgate**  
**Damian Kearney**  
**Ryan Kiggell**  
**Tom McClane**  
**Marianne Oldham**  
**David Ononokpono**  
**Laurence Spellman**  
**Alex Waldmann**

**Declan Donnellan**  
**Nick Ormerod**

**Jane Gibson**  
**Judith Greenwood**  
**Catherine Jayes**  
**Gregory Clarke**  
**Owen Horsley**  
**Patsy Rodenburg**  
**Paul Benzing**  
**Siobhan Bracke**  
**Simon Bourne**  
**Angie Burns**

Technical Stage Manager  
Company Stage Manager  
Deputy Stage Manager  
Lighting  
Sound  
Wardrobe  
Assistant Stage Manager

Production Photography  
Show Image Photography  
(*Troilus and Cressida*)  
Costume Makers  
Dyeing and breaking down

Armour supplied by **Arnold Engineering**  
Make up by **Robert Wilson**  
Wigs by **The Big Wig Company**  
Set painted by **Malcolm Taylor**  
Props by **Marcus Hall Props Ltd**  
Canvases by **Fran Ponisi**

Violin and trumpet **Stephen Bentley-Klein**  
Clarinet **Emma Fowler**  
Percussion **Robert Millett**

Rehearsed at Toynbee Studios, London.

Produced by Cheek by Jowl in a co-production with barbicanbite08;  
Les G meaux/Sceaux/Sc ne Nationale; Koninklijke Schouwburg, The Hague.

The first performance of this production was at Les G meaux, Sceaux on March 12th 2008.

Carbon emissions from the travel for the *Troilus and Cressida* tour have been offset.

**Dougie Wilson**  
**Richard Llewelyn**  
**Clare Loxley**  
**Kristina Hjelm**  
**Helen Atkinson**  
**David Stringer**  
**Rhiannon Harper**

**Keith Pattison**  
  
**Patrick Baldwin**  
**Denis Bruno, Glen Hills, Sarah Ninot**  
**Gabrielle Firth**





### Before the play begins...

According to Greek mythology, the Trojan War was caused by a quarrel between the goddesses Athena, Hera and Aphrodite. Paris, Prince of Troy, was elected to choose which of the goddesses was the most beautiful. Aphrodite promised Paris the most beautiful woman in the world he picked her. Paris duly obliged and Aphrodite fulfilled her promise by aiding his abduction of Helen, wife of Menelaus, King of Sparta.

The Greeks vowed to reclaim Helen, mounted an armada of a thousand ships and sailed to Troy, under the leadership of Agamemnon, Menelaus' brother.

In some versions, Calchas, a priest in Troy, has turned traitor and defected to the Greek camp, leaving behind his daughter, Cressida, in the care of her uncle Pandarus.



Richard Cant



Laurence Spellman,  
Anthony Mark Barrow



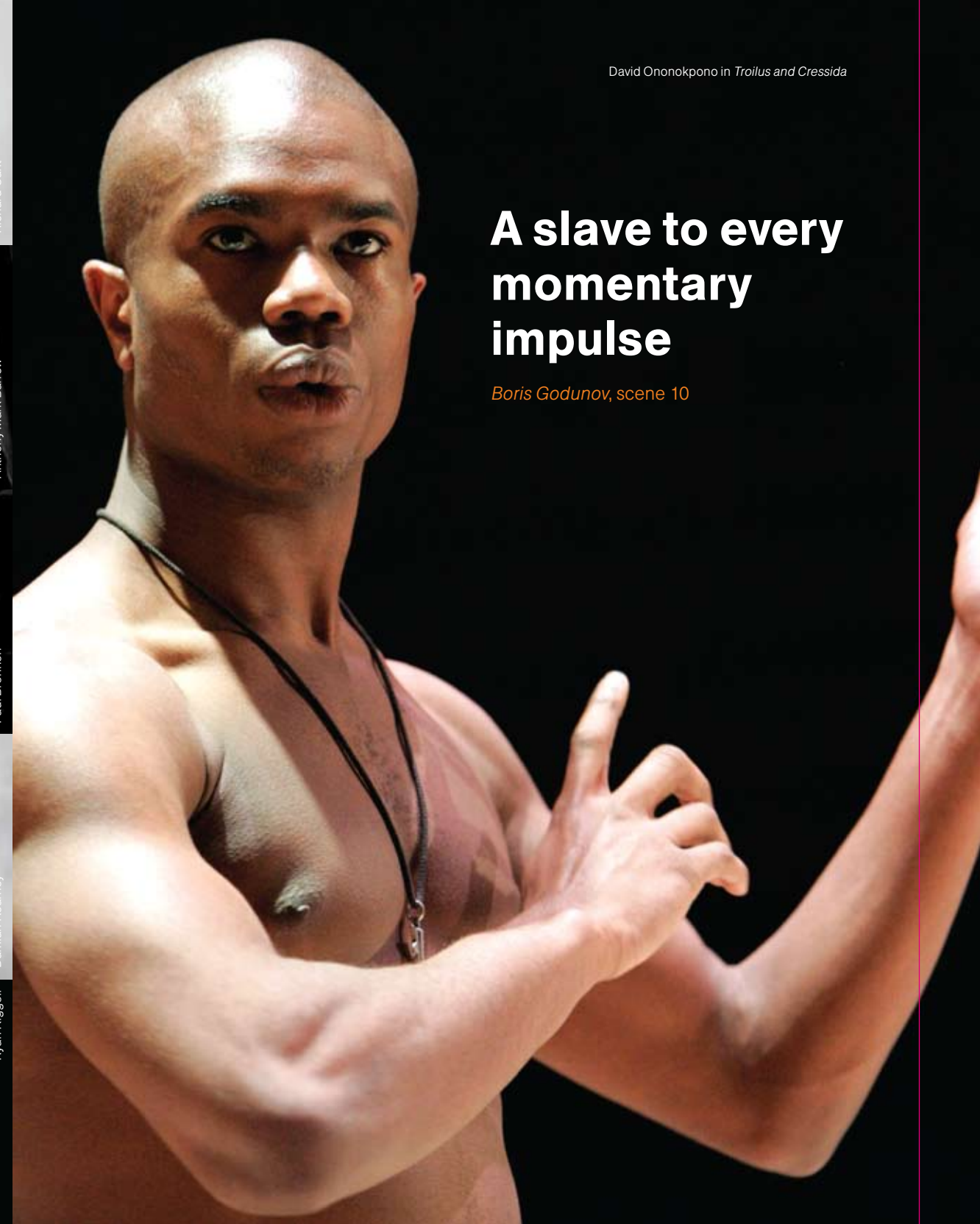
Paul Brennen



Damian Kearney



Ryan Kiggell



## A slave to every momentary impulse

*Boris Godunov, scene 10*



### After the play ends...

After the death of Hector, the war continued for another three years.

Driven mad by his mockery, Achilles murdered Thersites. Achilles also killed Troilus after the young Trojan spurned his sexual advances. To avenge the death of Troilus, Apollo helped Paris to slay the great Greek warrior, by guiding an arrow to his vulnerable heel. All mythology is clear that Achilles died undefeated on the battlefield.

After his death Achilles' armour was to be bestowed upon the cleverest Greek warrior. A secret ballot awarded the armour to Ulysses. Incensed by yet another slight, Ajax killed himself by falling on the sword he had been given by Hector.

When Paris too was killed in battle, Helen became homesick and plotted with Ulysses against the Trojans so that she might return to Greece sooner.

The Greeks eventually took Troy with Ulysses' ruse of the famous Trojan Horse, an animal sacred to the Trojans. Ulysses led a band of soldiers inside the hollow horse, whilst the rest of the army burned the camp and sailed home. Upon discovering the burnt out camp, the Trojans believed the war to be over and brought the horse into the city to celebrate. The concealed Greek soldiers emerged at midnight and rampaged through the city, killing through the night and into the next day.

Aeneas fled the massacre, carrying a band of survivors to safety. They eventually settled in Italy, where legend has it, their descendants founded Rome. It was through this Roman connection that British and French kings trace their ancestry to the Trojans. Ulysses' ten year journey home to his faithful wife Penelope and child are recorded as Homer's *The Odyssey*. Diomedes eventually returned home to find his wife in the throes of adultery.

After the fall of Troy, the women were divided amongst the Greek generals, whilst Helen was reconciled with Menelaus. Agamemnon took Cassandra home to his wife, who killed them both. His son, Orestes, was left to avenge his father's death.

Achilles' son Pyrrhus took Hector's widow, Andromache, and their son Astyanax. To seal the peace between the Greek princes the daughter of Helen and Menelaus, Hermione, was sent to marry Pyrrhus. But Achilles' son had already fallen in love with his captive Andromache. Enraged by Pyrrhus' rejection, Hermione persuaded Orestes to murder him. Racine portrays these events in his play *Andromaque*.

# I serve as a pretext for discord and war

*Boris Godunov, scene 13*



Marianne Oldham in *Troilus and Cressida*



**Who comes at me,  
an empty name,  
a shadow?**

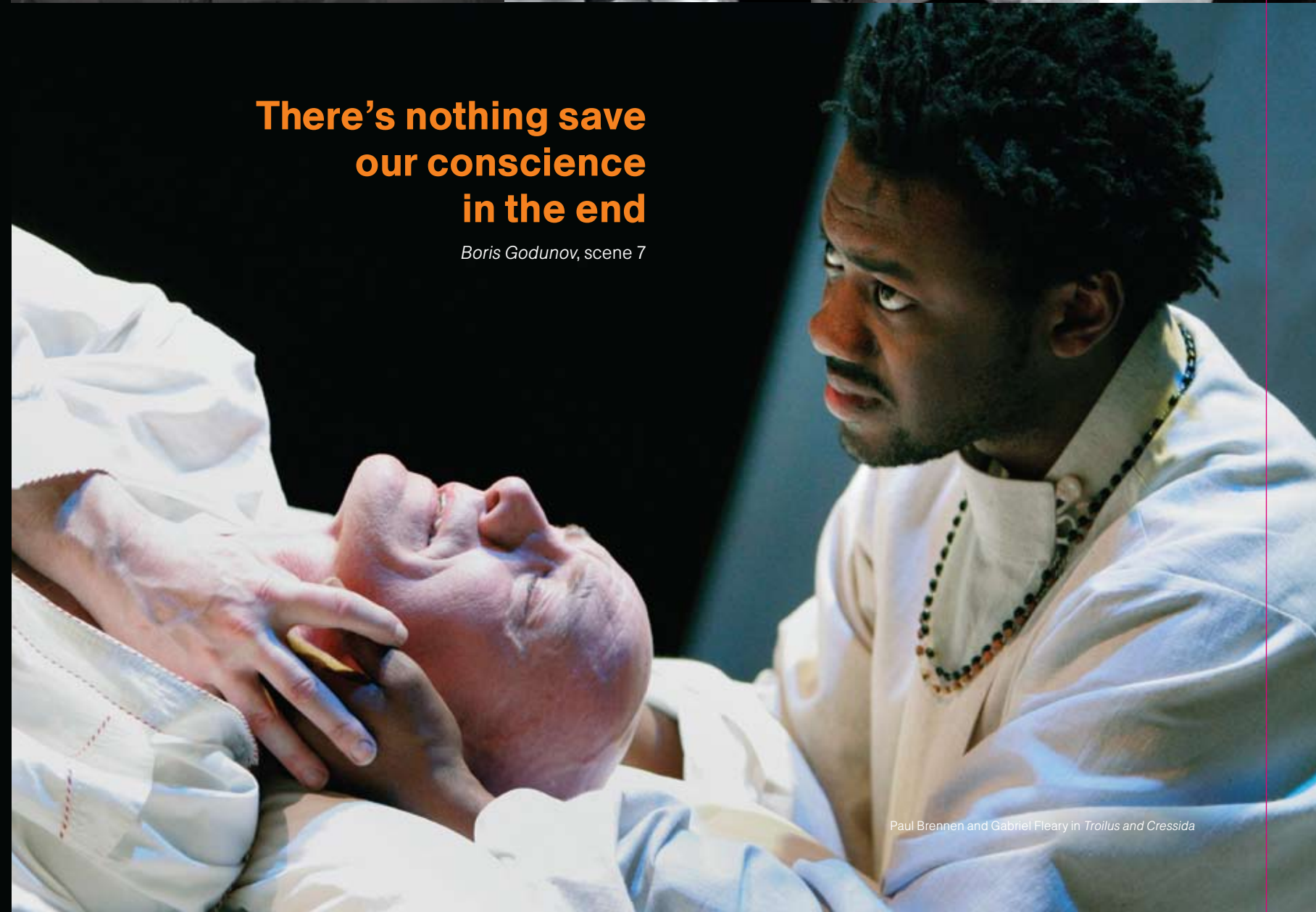
*Boris Godunov, scene 10*



David Caves in *Troilus and Cressida*

**There's nothing save  
our conscience  
in the end**

*Boris Godunov, scene 7*



Paul Brennan and Gabriel Fleary in *Troilus and Cressida*



# Troilus and Cressida biographies



**Back row from left:** Oliver Coleman, David Caves, Nick Ormerod, Laurence Spellman, Gabriel Fleary, Ryan Kiggell, Anna Schmitz, Jane Gibson, Clare Loxley, Damian Kearney, Richard Llewelyn, Marianne Oldham **Middle row from left:** David Ononokpono, Tom McClane, Mark Holgate, Jacqui Honess-Martin, Richard Cant, Griselda Yorke, Declan Donnellan, David Collings, Anthony Mark Barrow **Front row from left:** Paul Brennen, Owen Horsley, Lucy Briggs-Owen, Dougie Wilson, Alex Waldmann, Angie Burns, Simon Bourne, Jason Ho, Rhiannon Harper.

## Helen Atkinson Sound

**Theatre includes:** *A Midsummer Night's Dream*, *Taming of the Shrew*, *Cymbeline*, *Twelfth Night*, *HMS Pinafore*, *Macbeth*, *Lady Be Good*, *The Boyfriend* (Regent's Park Open Air Theatre), *The Big Life*, *The Harder They Come*, *Gladiator Games*, *Pied Piper* (Theatre Royal Stratford East), *Little Wolf's Book of Badness* (Hampstead Theatre), *Cinderella* (Churchill Theatre Bromley), *Mermaid and the Mirror* (Half Moon Young People's Theatre), *Stacy* (Arcola Theatre), *The Producers* (UK Tour).

## Anthony Mark Barrow Agamemnon

Anthony trained at The Central School of Speech and Drama. **Theatre includes:** *You Can't Take it With You* (Southwark Playhouse), *Baghdad Othello* (Tricycle Theatre), *The Wedding Dance* (Liverpool Everyman), *Julius Caesar* (The Barbican), *The Power Book* (National Theatre), *One Flew Over the Cuckoo's Nest* (Theatre Clwyd), *Glow* (Contact Theatre), *Mother Clapp's Molly House* (Aldwych Theatre), *Lady Salsa* (Drury Lane), *Lettuce and Loveage* (Alexander Theatre). **Television includes:** *Eastenders*, *Inspector Lynley Mysteries*, *Murder in Mind*, *Oscar Charlie*, *Holby City*, *Down to Earth*, *A-Z of Politics*, *The Message*, *New Street Law* (BBC). **Film includes:** *Trace* (Kuruji Films), *Psychic* (lcontact Films), *Plato's Breaking Point* (Robard Pictures). **Radio includes:** *Silver Street* (BBC Radio).

## Paul Brennen Achilles/Priam

**Theatre includes:** *The Duchess of Malfi* (Cheek by Jowl), *Faust* (Lyceum), *Cleansed* (Arcola), *King Lear* (Shakespeare's Globe), *Baby Doll* (National Theatre/West End), *Popcorn* (National Tour), *Measure for Measure* (World Tour), *Women of Troy*, *The Loneliness of the Long Distance Runner* (Big Arts), *Richard III*, *Shakespeare's War of the Roses Cycle* (English Shakespeare Company), *Ridley Walker*. **Television includes:** *Nuremberg*, *Afterlife*, *Last Detective*, *Lawless*, *Shameless*, *Foyle's War*, *Murphy's Law*, *Doctors*, *Eastenders*, *Bad Girls*, *Buried*, *Midsomer Murders*, *The Lost Prince*, *Ultimate Force*, *Dalziel & Pascoe*, *The Bill*, *Dangerfield*, *Bugs*, *The Rag Nymph*, *Shoot to Kill*. **Film includes:** *Incognito*, *L.D.*, *Border Crossing*, *Aliens III*.

## Lucy Briggs-Owen Cressida/Andromache

Lucy graduated from Drama Centre, London 2007. **Theatre includes:** *Pains of Youth*, *Don Juan Comes Back from the War* (Belgrade Theatre), *The Miser*, *Richard III*.

## Richard Cant Thersites/Calchas

**Theatre includes:** *Cymbeline*, *As You Like It* (Cheek by Jowl), *The Country Wife*, *Original Sin* (Sheffield Crucible), *Much Ado About Nothing*, *Hamlet*, *Cymbeline* (RSC), *Other People* (Royal Court), *Pera Palas* (Gate), *Canterbury Tales* (Garrick Theatre),

*The Modern Husband* (A.T.C.), *Angels in America* (Library), *Waterland* (Shaw), *The Taming of the Shrew* (Leicester), *Love's Labour's Lost* (Ipswich), *A Midsummer Night's Dream* (York). **Television includes:** *Dr Who*, *The Bill*, *Bleak House*, *Stuart: A Life Backwards*, *Midsomer Murders*, *The Way We Live Now*, *Gunpowder Treason and Plot*, *This Life*, *Great Expectations*, *Gimme, Gimme, Gimme*. **Film includes:** *Sparkle*, *Lawless Heart*, *(Past Present Future)* *Imperfect*.

## David Caves Hector

David trained at LAMDA. **Theatre includes:** *Cymbeline* (Cheek by Jowl), *Carve* (Tristan Bates – Atlantic Project Winner), *Wuthering Heights*, *Twelfth Night* (Riverside Studios), *O'Flaherty VC* (Courtyard Theatre), *A Lie of the Mind* (BAC), *The Duchess of Malfi* (West Yorkshire Playhouse). Whilst at LAMDA: *Baal*, *Black Hands/Dead Section*, *The Maid's Tragedy*, *Dublin Carol*.

## Gregory Clarke Sound Designer

Gregory's sound design credits include: *The Changeling* (Cheek by Jowl), *The Vortex* (Apollo), *Ring Round The Moon* (Playhouse), *Cloud Nine* (Almeida), *Pygmalion* (American Airlines, Broadway), *Equus* (Gielgud), *Journey's End* (London and Broadway, New York Drama Desk Award winner for Outstanding Sound Design); *A Voyage Round My Father* (Wyndhams), *The Philanthropist* (Donmar), *Hayfever*, *Lady Windermere's Fan*, *The Royal Family* (Theatre Royal, Haymarket), *And Then There Were None*, *Some Girls* (Gielgud), *Waiting For Godot* (New Ambassadors), *What the Butler Saw* (Criterion), *The Dresser* (Duke Of York's), *Amy's View*, *You Never Can Tell* (Garrick), *National Anthems* (Old Vic), *Betrayal* (Duchess), *Abigail's Party* (New Ambassadors), *The Vortex* (UK Tour) *Pygmalion*, *Measure For Measure*, *Habeas Corpus*, *Private Lives*, *Much Ado About Nothing*, *Design for Living*, *As You Like It* (The Peter Hall Company), *Uncle Vanya* (Rose, Kingston), *No Man's Land*, *Tristan and Yseult*, *The Emperor Jones* (National Theatre), *Great Expectations*, *Coriolanus*, *The Merry Wives of Windsor*, *Tantalus* and *Cymbeline* (RSC).

## Oliver Coleman Paris/Menelaus

Oliver trained at LAMDA. **Theatre includes:** *Shrieks of Laughter* (Soho Theatre). **Film includes:** *Wimbledon*, *The Other Boleyn Girl*. **Television includes:** *Dinotopia*, (SKY), *The Line of Beauty* (BBC), *Ashes to Ashes* (BBC), *Primeval* (ITV).

## David Collings Pandarus

**Theatre includes:** *Cymbeline*, *The Changeling* (Cheek by Jowl), *Henry VIII*, *King John* (RSC), *The False Servant*, *The Mandate* (National Theatre), *Julius Caesar* (Barbican), *Richard II* (Old Vic). **Television includes:** *Crime and Punishment*, *The Strawberry Tree* (ITV), *Song of Summer*, *The Brothers Grimm*, *Julius Caesar* (BBC). **Film includes:** *Scrooge*, *Persuasion*, *Mahler*. **Radio includes:** *Lord of the Rings* (BBC).

## Declan Donnellan Director

Declan Donnellan is joint Artistic Director of Cheek by Jowl. **As Associate Director at the National Theatre productions include:** *Fuente Ovejuna*, *Sweeney 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.

## Gabriel Fleary Alexander/Helenus

Gabriel trained at The Bristol Old Vic Theatre School. **Theatre includes:** *Romeo and Juliet* (Birmingham Rep.), *Our Country's Good* (Liverpool Playhouse), *The Changeling* (English Touring Theatre). **Television includes:** *Holby City* (BBC). **Film includes:** *Run Fat Boy Run*, *St Trinian's*. **Radio includes:** *Hanging in the Balance* (BBC Bristol).

## 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.

## Rhiannon Harper Assistant Stage Manager

Rhiannon trained at Guildhall School of Music and Drama, studying Stage Management and Technical Theatre. **Theatre includes:** *Henry VI parts I, II and III*, *King Lear*, *The Seagull* (Royal Shakespeare Company), *The Chairs* (The Gate Theatre), *Il Trovatore* (Opus 1 Music), *Don Carlos* (Gielgud Theatre). **Film includes:** *Orange People* (Another Level Productions).

## Kristina Hjelm Lighting

Trained at Rose Bruford College. **Theatre Includes:** *Cymbeline*, *The Changeling*, *Othello* (Cheek by Jowl), *Falstaff*, *Alcina* and *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), *Restricted Area*, *22 Rooms* and *The Dark Room* (site specific theatre performances in Athens, Greece).

## Mark Holgate Diomedes

Mark trained at Drama Centre, London. **Theatre includes:** *Cymbeline* (Cheek by Jowl), *Women of Troy* (National Theatre). **Film includes:** *Atonement* (Working Title).

## Owen Horsley Assistant Director

Trained at Drama Centre London. **Theatre includes:** As Assistant Director: *Cymbeline*, *The Changeling* (Cheek by Jowl), *Philistines*, *Moliere*, *Trelawney of the Wells* and *Chicken Soup with Barley* (Drama Centre London). **As Director:** *The Insect Play* (Royal Lyceum Theatre Edinburgh). **Film includes:** *Suddenly*.

## Catherine Jayes Music

**As Associate Director for Cheek by Jowl:** *The Duchess of Malfi*, *Othello*, *The Changeling*, *Cymbeline*. **Theatre includes:** As Composer: *Uncle Vanya* (Birmingham Rep.), *The Letter* (National Tour), *Great Expectations* (Royal Shakespeare Company), *The Mandate* (National Theatre), *Arcadia* (Bristol Old Vic), *Troilus and Cressida*, *Midsummer Night's Dream* and others at Regent's Park Open Air Theatre, Liverpool Everyman and Watmill and Newbury. **As Musical Director/Arranger:** *Amadeus* (Wilton's Music Hall), *Gypsy*, *Fiddler on the Roof* (West Yorkshire Playhouse), *Sweet Charity*, *Guys and Dolls* (Sheffield Crucible), *Boys from Syracuse* (Regent's Open Air Theatre – winner Olivier Award) **Film includes:** *Charlie and the Chocolate Factory*, *Delovely*.

## Damian Kearney Nestor

**Theatre includes:** *Someone who'll watch over me*, *Translations* (both Manchester Library Theatre), *The Tempest* (Corcadorca), *A Whistle in the Dark* (Glasgow Citizens Theatre), *The Lonesome West* (New Vic Stoke), *Hamlet*, *Julius Caesar*, *Love in a Wood* (Royal Shakespeare Company), *The Cavalcadars* (Belfast Lyric Theatre), *King of the Great Clock Tower* (Almeida), *Antigone* (Warehouse Productions). **Television includes:** *The Tudors*, *The Fitz* (BBC 2) **Film includes:** *Insatiable*, *The Wind that Shakes the Barley*.

## Ryan Kiggell Ulysses

Ryan trained at LAMDA. **Theatre includes:** *Othello* (Cheek by Jowl), *The Faerie Queen* (Lilian Baylis Theatre), *Amy's View*, *You Never Can Tell* (Garrick Theatre), *Mrs Warren's Profession* (Theatre Royal Bath), *King Lear* (RSC), for which he was awarded an Ian Charleson commendation. **Television includes:** *Silent Witness*, *Holby City*, *Trial and Retribution*. **Film includes:** *Atonement* (Working Title).

## Clare Loxley Deputy Stage Manager

**Theatre includes:** *Cymbeline*, *The Changeling*, *Othello*, *Homebody/Kabul* (Cheek by Jowl), *A Conversation*, *Cyrano de Bergerac*, *Come Blow Your Horn*, *Playboy of the Western World* (Manchester Royal Exchange), *East* (Leicester Haymarket), *Peribanez*, *Hamlet* (Young Vic), *Honeymoon Suite*, *King Lear*, *Love's Labour's Lost* (English Touring Theatre), *Blunt Speaking*, *Arcadia*, *Heartbreak House* (Chichester Festival Theatre), *A Doll's House*, *Loot*, *Entertaining Mr Sloane*, *Peter Pan*, *Belonging* (Birmingham Rep), *The Homecoming*, *Men Should Weep* (Citizen's Theatre Glasgow).

## Tom McClane Aeneas

Tom trained at Drama Centre, London. **Theatre includes:** *Hamlet* (Arcola Theatre), *Silverland* (59E59 New York), *The Creditors* (Southwark Playhouse), *Watership Down* (Riverside Studios), *Rung and You Are Here* (Edinburgh Festival). **Television includes:** *The Marchioness Disaster* (Granada Yorkshire). **Film includes:** *Wednesday* (Future Time Pictures/Working Title). **Radio includes:** *Dixon of Dock Green* (BBC Radio 4).

## Marianne Oldham Helen/Cassandra

Marianne trained at Bristol Old Vic Theatre School. **Theatre includes:** *Hamlet* (The Factory), *The Changeling* (English Touring Theatre), *Relatively Speaking* (English Playhouse Theatre), *Sweethearts* (Finborough Theatre), *How Many Miles to Basra?* (West Yorkshire Playhouse), *The Cherry Orchard* (Southwark Playhouse), *Present Laughter* (Theatre Royal Bath), *Finally the Girl* (The Old Red Lion), *The Venetian Twins*, *The Gentleman from Olmedo* (both at Watmill), *We Happy Few* (Malvern Theatre). **Television includes:** *The Impressionists* (BBC).

## David Ononokpono Patroclus

David graduated from RADA in 2007. **Theatre includes:** *Wuthering Heights*, *Twelfth Night*, *The Beggar's Opera*, *Carmen* (RADA), *Great Theatre of the World* (Arcola Theatre), *The Tempest* (Tara Arts).

## Nick Ormerod Designer

Nick Ormerod is joint Artistic Director of Cheek by Jowl. **For the National Theatre:** *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd*, both parts of *Angels in America* and *The Mandate*. **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).

## Laurence Spellman Ajax

Laurence trained at the Guildhall School of Music and Drama. **Theatre includes:** *Cymbeline*, *The Changeling* (Cheek by Jowl), *Kebab* (The Royal Court Theatre), *Bent* (Trafalgar Studios), *Anthony & Cleopatra* (Royal Exchange Manchester), *Charley's Aunt* (Northcott Theatre, Exeter), *They Shoot Horses Don't They?* (NYT, West End). **Television includes:** *The Waltz King* (BBC). **Film includes:** *The Libertine* (Weinstein Co).

## David Stringer Wardrobe

David graduated from Goldsmith's College, University of London, with a BA in Drama and Theatre Arts. **Theatre includes:** *The Wizard of Oz* (Southampton Mayflower), *The Producers* (UK Tour), *Die Fledermaus*, *Così Fan Tuttiè*, *A Midsummer Night's Dream*, *Fidelio*, *Betrothal in a Monastery*, *Giulio Cesare*, *The Turn of the Screw* (Glyndebourne), *Miss Saigon* (UK Tour), *The Lion King*, *The Phantom of the Opera*, *My Fair Lady* (West End), *Iolanthe*, *The Yeomen of the Guard*, *The Mikado*, *HMS Pinafore* (D'Oyly Carte Opera, Savoy Theatre).

## Alex Waldmann Troilus

Alex trained at LAMDA. **Theatre includes:** *Angry Young Man* (Trafalgar Studios, BAC, Pleasance Edinburgh Festival), *Hobson's Choice*, *Waltz of the Toreadors* (Chichester Festival), *Macbeth* (West Yorkshire Playhouse), *Jesus Christ, it's Christmas* (Bristol Old Vic), *Big Love* (Gate Theatre), *Romeo and Juliet* (Birmingham Rep/National Tour), *Hortensia and the Museum of Dreams* (Finborough Theatre), *Fishbowl* (Theatre503). **Film includes:** *One-Eyed Chloe and the Eleventh Shot*, *When I was Falling*, *Support the Minors*.

## Dougie Wilson Technical Stage Manager

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



# Troilus and Cressida: Hamlet's play

Hamlet is a sick, clever man. *Troilus and Cressida* is a sick, clever play. So, clearly, Hamlet is the author of *Troilus and Cressida* – or, at least, *Troilus and Cressida* is the play Hamlet could have written. The sickness of the play troubled nineteenth-century critics more than it troubles critics today, perhaps because the present century is itself sick. The Victorians were right to be upset. *Troilus and Cressida* is drawn from “the matter of Troy” and is the story of the faithfulness of a frightened woman in time of war. Chaucer’s long poem *Troilus and Criseyde* is deeply humane. We feel above all the sadness of that far-off breaking of faith. Chaucer’s Pandarus, the middle-aged, fussy figure who brings the two young people together, is absurd, a little prurient, and, at the same time, curiously benign (he runs for a cushion so that Troilus, the suitor, can kneel in comfort, at iii.964). The final effect of Shakespeare’s play is nothing as warm as pity; rather, it leaves a sour taste in the mouth. His Pandarus is a figure of horror, riddled with venereal disease.

The drama itself, meanwhile, is, like the Prince of Denmark himself, systematically unclassifiable. The editors of the First Folio were obviously uncertain where to place it. Modern editors have in general settled on the designation “comedy” (or “satirical comedy”), but this play is not in the least like the satirical comedy of, say, Marston. True, the hero and heroine are left (remorselessly) alive at the end, and so one primary requirement of tragedy is not met. Nor do we have the grandeur proper to tragedy. At the same time, however, we have none of the happiness proper to comedy. It is not so much that the play is too sad (after all it grew out of *Hamlet*, not *Romeo and Juliet*), but it is just too nasty.

So in this play Shakespeare is more intellectual, more technically philosophical in the full meaning of the word, than in any other. At the same time he presents such exaggerated mental activity as a pathology, a kind of illness. In *Hamlet* only the Prince is made ill by thought. In *Troilus and Cressida* the whole world is sick with intelligence. Polonius is there in *Hamlet* to attempt a diagnosis of

a manifestly disturbed condition. He suggests “love melancholy” (II.ii.92-106, 164-65, 187), which is about as close as Elizabethan terminology can get to Freud’s “libidinal disorder.” In *Troilus and Cressida* we find no one anxiously trying to alleviate the condition because all are infected. Where there is no health there can be, in a way, no consciousness of sickness. All this accords perfectly with the conceit: “Hamlet wrote *Troilus and Cressida*.” But Shakespeare, the real author, knows they are sick...

It remains a Greek, not a Roman, play. We shall, however, look in vain for the conscientious examination of an historically embedded culture that we have in *Julius Caesar*. “Roman” for us means war, Stoicism, Epicureanism, Empire succeeding Republic, and all of these are in *Julius Caesar*. “Greek” for us means early democracy, Attic drama, Plato and Aristotle, Periclean Athens, sculpture, and architecture, and none of these are in *Troilus and Cressida*. Admittedly, Aristotle is mentioned in passing, but the passage is chiefly notorious as a spectacular anachronism. Hector magisterially observes that Aristotle thought young men unfit to hear moral philosophy (II.ii.166-67), but Hector, alas, died hundreds of years before the birth of Aristotle. “Greek” to Shakespeare means “fluid, tricky, clever, a-moral, abstract, cynical.” In a curious way the Greek theme licences the a-historical freedom of the play, its shape-shifting rootlessness. This picture of the Greeks is heavily influenced by Virgil. While Homer, the earlier Greek epic poet, shows the antagonists in the war, Greeks and Trojans, on strangely equal terms, Virgil in his later Latin epic has clear “good guys” and “bad guys.” The Roman race, in Virgil, is derived from the defeated Trojans; the Trojans are good and the Greeks, who won through the deception of the Wooden Horse, are despicably clever.

Extract from: AD Nuttall’s **Shakespeare The Thinker**, Yale University Press, 2007 (New Haven and London) - Chapter 4: Stoics and Sceptics, sub chapter heading: *Troilus and Cressida*: Hamlet’s Play, p. 205-208. All rights reserved, c/o Writers’ Representatives LLC, New York, NY

**But if the conscience  
has a single stain,  
The soul will writhe, the  
heart will rot with poison,  
The head will spin, the  
entrails knot in fear,  
You yearn to flee, but  
nowhere can you run!**

*Boris Godunov, scene 7*



Alex Waldmann in *Troilus and Cressida*





Irina Grineva and Evgeny Mironov in *Boris Godunov*

# Boris Godunov by Alexander Pushkin

## Борис Годунов Александра Пушкина



Boris Godunov

### The Company

Gavrila Pushkin, Pushkin's nephew  
/Shcheklalo, the Duma Scribe  
Boris Godunov, the Russian Tsar  
Marina Mnishek,  
Yuri Mnishek's daughter  
Prince Vorotynsky/Russian Prisoner  
Father Varlaam/Karela, the Cossack  
Owner of the tavern  
Poet  
Grigori Otrepyev,  
a young monk (*The Lowry*)  
Prince Vasily Shuisky (*Warwick, Barbican*)  
Father Misail  
/Nikolka the God's fool  
Prince Vasily Shuisky (*The Lowry*)  
Feodor, Boris' son/Russian boy  
Grigori Otrepyev, a young monk  
(*Warwick, Barbican*)  
Sobansky/Bailiff  
Semyon Godunov/Prince Kurbsky  
Patriarch/Yuri Mnishek,  
the Polish nobleman  
Pimen, the monk/Pushkin  
Tsarevna Xenia, Boris' daughter  
Father Superior/Chief Bailiff/  
Catholic Priest/  
Basmanov, army leader

**Alexey Dadonov**  
**Alexander Feklistov**

**Irina Grineva**  
**Ilia Ilin**  
**Nikolay Khmelev**  
**Olga Khokholva**  
**Leonid Krasovitsky**

**Andrey Kuzichev**  
**Sergey Lanbamin**

**Alexander Lenkov**  
**Avangard Leontiev**  
**Nikita Lukinsarovitch**

**Evgeny Mironov**  
**Evgeny Plekhanov**  
**Dmitry Shcherbina**

**Oleg Vavilov**  
**Igor Yasulovich**  
**Elena Zakharova**

**Mikhail Zhigalov**

Director  
Designer  
Lighting Designer  
Music Director  
Choreographer  
Declan Donnellan's Interpreter  
and Literary Consultant  
Assistant Directors

Technical Director  
Stage Manager  
Lighting

Sound  
Make-up  
Stage  
Wardrobe  
Interpreter  
Surtitled Adaptation  
Company Manager  
UK Production Manager  
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**Declan Donnellan**  
**Nick Ormerod**  
**Judith Greenwood**  
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**Nataliya Vedeneeva**  
**Anna Kolesnikova**  
**Dina Dodina**  
**Olga Sharapova**  
**Martin Taylor**  
**Svetlana Semenova**  
**Galina Kolosova**  
**Valery Shadrin**

The 2001 production was a co-production between Chekhov International Theatre Festival and Avignon Theatre Festival with the support of the European Association "Theorem", Brighton Festival and La Filature, Mulhouse, France.

With additional support from British Council, Moscow, British Embassy, Moscow, Ministry of Culture of the Russian Federation and Department for Culture of Moscow.

The first performance of this production was at Moscow Art Theatre, Moscow on June 15th 2000.





Irina Grineva, Andrey Kuzichev



Alexander Feklistov



Ilia Ilin



Nikita Lukin and Alexander Feklistov

## Background to the text

*Boris Godunov* was written in 1825 (the same year as the Decembrist uprising) when Alexander Pushkin was in exile on his family's estate. While working on this play, Pushkin studied many chronicles, historical treatises, saints' biographies, ancient Russian scripts and folk legends, and he was particularly inspired by the work of William Shakespeare and the publication of Karamzin's *History of Russia* in 1824:

**“The survey of Shakespeare, of Karamzin, of our ancient Chronicles, gave me the idea to turn into a dramatic way one of the most tragic eras of modern history. I imitated Shakespeare’s style in what concerns the large and free description of characters, for his extraordinary types, construction and his simplicity. I followed Karamzin in his clear development of events and finally, in the Chronicles, I did my best to find out what could have been the form of thinking and speaking at the time.”**

Pushkin was fond of history. His library contained about four hundred historical and philosophical works, and he had read many of the French, English or German authors with revolutionary ideas on history and philosophy.

Pushkin disobeys the rules of French tragedy, then dominating the Russian stage. Disdaining the Racinian model there is neither unity of time nor of place. The action unfolds from the 20th February 1598 to the 10th June 1605 – a little more than seven years. The play is cut into twenty three little scenes that unfold in numerous different locations – in Moscow, in Poland and on the plains of Russia. Having finished *Boris Godunov*, Alexander Sergeevitch wrote to his friend Viazemsky:

**“My tragedy is written: I was reading it aloud to myself, alone, sat there clapping my hands and shouting ‘Well done, Pushkin, well done, son of a bitch...’ ”**

# Everything includes itself in power

*Troilus and Cressida*







Alexander Feklistov



Igor Yasulovich



Alexander Feklistov, Mikhail Zhigalov



Oleg Vavilov

### Before the play begins...

**1584** – Ivan the Terrible, the first Duke of all Russia who had officially called himself “Tsar”, dies. Having murdered his heir in a drunken rage, the throne passes to his next son, Feodor. Feodor’s close friend and brother-in-law, Boris Godunov, effectively governs Russia.

**1591** – In the city of Uglitch, Ivan the Terrible’s youngest son, Dmitry, is murdered. A suspicion arises that it is Boris who has ordered the child’s murder. This plan would ease Boris’ path to the throne on the death of Dmitry’s brother Tsar Feodor.

**1598** – Tsar Feodor dies. None of Ivan the Terrible’s sons remain alive so the most likely candidate for the throne – popular with the people and well-experienced in managing the state during Feodor’s reign – is Boris Godunov.

### After the play ends...

**1605** – Grigori Otrepyev, posing as the Tsarevich Dmitry, successfully usurps the Russian throne, marries the Catholic Marina Mnishek, proclaims her Tsarina and together with her reigns over all Russia. Judging by the reports of foreign ambassadors to his court, he made a clever ruler.

**1606** – Count Vasily Shuisky, who had been pardoned by the Impostor, organises a conspiracy against him. Basmanov dies trying to defend the Impostor. Ultimately the Impostor is captured, horribly murdered, and his remains are ground up with gunpowder and shot by a cannon from the Kremlin walls in the direction of Poland. Shuisky is crowned Tsar and rules Russia until 1610.

### Marina Mnishek

After the death of the Imposter Grigori Otrepyev, his widow Marina Mnishek’s life was spared on the condition that she renounce her title and return to Poland. Undaunted by her first short lived reign as Tsarina and with help from her father, Marina made her way to Tushino, a small village north of Moscow, where she recognised another young man as her husband back from the dead. Polish politician Stanislaw Zolkiewski wrote in his memoirs, that the only two things False Dmitrys I and II had in common was that “they were both human and usurpers.” This marriage soon went the way of her first.

After the death of False Dmitry II in December of 1610, Marina Mnishek attached herself to the Cossack Ivan Zarutsky who attempted to bring her son, Ivan Dmitryevich (son of the Imposter) to the throne. After her third plan to usurp the Russian throne failed, Mnishek fled south to Astrakhan where the people led an uprising in 1614 aimed solely at capturing and ejecting Marina and her family from the city. They fled into the steppes, and there attempted to raise support for a Cossack uprising. They were eventually captured in 1614.

Ivan Zarutsky and Mnishek’s son Ivan were executed and Marina died in prison soon afterwards.

# I’ll haunt thee like a wicked conscience still

*Troilus and Cressida*



Nikita Lukin and Alexander Feklistov in *Boris Godunov*



## Boris Godunov biographies



**From back row left to right:** Alexander Feklistov, Igor Yasulovich, Oleg Vavilov, Valery Antonov, Evgeny Pisarev, Ilia Ilin, Sergey Lanbamin  
**Middle row:** Svetlana Semenova, Natalia Vedeneeva, Ekaterina Cheremina, Olga Khokholva, Alexander Lenkov, Olga Sharapova, Tatiana Abdullaeva **Front row:** Andrey Kuzichev, Mikhail Zhigalov, Sergey Timchenko, Valery Shadrin, Anya Kolesnikova, Sergey Govorushkin, Nikita Lukin, Dmitry Shcherbina

### Alexander Feklistov Boris Godunov, the Russian Tsar

Alexander graduated from the Moscow Art Theatre School in 1982, then worked at the Chekhov Moscow Art Theatre from 1982 till 1988 and from 1995 till 2000. He has worked at the Theatre-Studio Chelovek, where he performed in *The Emigrants* by Mrozhok and *Waiting for Godot* by Beckett. He was one of the founders of the Fifth Moscow Art Theatre Studio. **Theatre includes:** For the Chekhov International Theatre Festival in association with Cheek by Jowl: Sir Toby Belch in *Twelfth Night* and Vershinin in *Three Sisters*; Arbenin in *Masquerade* by M. Lermontov; N in *Nizhinsky*; a one man show *Bashmachkin* (after Gogol); *Hamlet*; *The Black Prince* (Pushkin Theatre). Winner of the Golden Mask award in 1994 and the Seagull award in 1998. **Film and Television include:** *Detachment*, *Plumbum* or *a Dangerous Play*, *A Close Circle*, *Envy of Gods*, *Luna-Park*, *Glutton*, *Bourgeois's Birthday*, *Avalanche* and others.

### Irina Grineva Marina Mnishek, Yuri Mnishek's daughter

Irina graduated from the Yaroslavl Theatre Institute in 1995 and Anatoly Vasiliev's School of Dramatic Art in 1998 and now works at the Stanislavsky Theatre. She received the Seagull Award in 2003. **Theatre includes:** For the Chekhov International Theatre Festival in association with Cheek by Jowl: Masha in *Three Sisters*; *Life is No Bed of Roses*, *Twelfth Night*, *A Month in the Country*, *Masquerade*, *Khlestakov*, *Hopscotch*, *Hamlet*, *A. is Another*, *Don Juan* and *Antigone* (Pushkin Theatre). **Film and Television include:** *A House for the Rich*, *Minerva's Shield*, *Only You*, *The Station*, *My Personal Enemy*, *You I Love*, *Farewell*, *Doctor Freud*, *Without a Passenger*, *Always Speak Always*, *Spring*, *Summer*, *Winter*, *The Year of Golden Fish*, *Simple Story*.

**Andrey Kuzichev  
Grigori Otrepyev/a young monk** (The Lowry)  
Andrey graduated from the Russian Theatre Academy (RATI) in 1996 and worked at the Sphere Theatre. Since 1999 he has worked for A. Kazantsev and M. Roshchin Playwright and Director Centre. Winner of the Seagull Prize (2002) and the Award of Moskovsky Komsomolets (2003). **Theatre includes:** For the Chekhov International Theatre Festival in association with Cheek by Jowl: Tuzenbach in *Three Sisters* and Viola in *Twelfth Night*; *Plasticine*, *Westside Story*, *Shopping and Fucking*, *Your Well-known Writer*. **Film includes:** *Family Secrets*, *A Murderer's Diary*, *Moon Glades*, *Lines of Fate*, *Children of the Arbat*, *May*, *The Doctor Zhivago*, *The Night is Bright*.

**Alexander Lenkov  
Father Misail/Nikolka the God's fool**  
Alexander graduated from Yury Zavatsky's Studio in 1965. Professor of the All-Russia State Institute of Cinematography (VGIK). Now works at the Mossoviet Theatre. **Theatre includes:** *Twelfth Night*, *Noises Off*, *Vasily Terkin*, *The Seagull*, *The Romantics*, *The Bee*, *Not a Penny More*, *Half-Way to the Summit*. **Film and Television include:** *Keys to the Sky*, *A True Story*, *The Spring Pains*, *An Endless Street*, *Dreams of an Idiot*, *Little Vera*, *Winter Cherry*, *The Barber of Siberia*, *Turetsky March*, *Alexander Pushkin*. **Also he acted in many films for children:** *Black and White Magic*, *Adventures of Petrov and Vasechkin*, *The Mystery of Snow Queen*.

**Avangard Leontiev  
Prince Vasily Shuisky** (The Lowry)  
Avangard graduated from the Moscow Art Theatre School in 1968. Actor and Director. Professor of the Moscow Art Theatre School. Runs workshops at drama schools in Russia and abroad. Worked at the "Sovremennik" Theatre from 1968 to 2004. Since 2004 he has worked at the Chekhov Moscow Art Theatre. **Theatre includes:** *The Cherry Orchard* and *Twelfth Night* (Sovremennik Theatre); *Le Fou Jourdain* (Oleg Tabakov Theatre); *A Room in the Town of NN* (Meyerhold Centre); *Figaro* (Evgeny Mironov Theatre Company), *Ecole des Femmes*, "13" *Out of Order*, *The Forest* and *The Last Victim* (Chekhov Moscow Art Theatre). **As Director productions include:** *Marriage Proposals* (Chekhov Moscow Art Theatre); *Pancake week for the cat is not forever* (Oleg Tabakov Theatre). **Film and Television include:** *Burned by the Sun*, *Several days from the life of Oblomov*, *The Secret of Edwin Drood*, *Dombey and Son*, *Pechorin*, *The Russian Game*.

**Evgeny Mironov  
Grigori Otrepyev, a young monk** (Warwick Arts Centre and the Barbican)  
Evgeny graduated from the Moscow Art Theatre School in 1990. Evgeny is one of Russia's most famous film and theatre stars. He is Artistic Director of the State Theatre of Nations. Winner of many drama and film awards. He is currently engaged at the Oleg Tabakov Theatre and at the Chekhov Moscow Art Theatre. **Theatre includes:** *An Ordinary Story* and *Passions for Bumbarash* (Oleg Tabakov

Theatre); *The Karamazovs* and *Hell* (Sovremennik Theatre) (awarded a national prize); *The Last Night of the Last Tsar* (Agency BOGIS); *Oresteya* and *Hamlet* (Chekhov International Theatre Festival); *Seagull*, "13" *Out of Order*, *The Cherry Orchard* and *The Golovlevs* (Chekhov Moscow Art Theatre); *Figaro* (Evgeny Mironov Theatre Company). **Film and Television include:** *Love*, *The Moslem*, *Burned by the Sun*, *The Government Inspector*, *In August 1944*, *Idiot*, *The First Circle*, *Dreaming of Space*, *Apostle*.

**Oleg Vavilov  
Patriarch/Yuri Mnishek, the Polish nobleman**  
Oleg graduated from the State Institute of Theatre Art (GITIS) in 1971. Worked at Moscow TUZ and Malaya Bronnaya Theatre. Since 2003 he has worked at the Satira Theatre. **Theatre includes:** *Lunin or the Death of Jacques*, *Three Sisters*, *A Month in the Country*, *Marriage*, *Forest*, *Nizhinsky or God's Crazy Clown*, *Portrait of Dorian Gray*, *Anna Karenina* (Malaya Bronnaya Theatre); *Romances with Oblomov* (Theatre "U Nikitskikh voro"); *Hamlet* for Peter Stein (Chekhov International Theatre Festival); *Talents and Admirers*, *Homo Erectus*, *Wait?* (Satira Theatre). **Film includes:** *The Strange Woman*, *Roving Bus*, *Pseudonym: Lukach*, *The End of Universe*.

**Igor Yasulovich  
Pimen, the monk/Pushkin**  
Theatre and cinema actor and director. Igor graduated from the All-Russia State Institute of Cinematography (VGIK) in 1963. Professor of the Russian Theatre Academy (RATI) and the All-Russia State Institute of Cinematography (VGIK). Since 1993 he has worked at the Moscow Young Spectator Theatre (TUZ). **Theatre includes:** For the Chekhov International Theatre Festival in association with Cheek by Jowl: Chebutykin and Ferapont in *Three Sisters* and Feste in *Twelfth Night*; *Ivanov*, *Thunderstorm*, *The Black Monk*, *Rotshild's Violin*, *Absurd Little Poem*. **Films and Television include:** *Uncle's Dream*, *Ruslan and Liudmila*, *Twelve Chairs*, *There is No Way Back*, *Once Twenty Years After*, *There are Skies behind the Clouds*, *There, over the horizon*, *Petersburg Mysteries*, *That very Munchhausen*, *Go on*, *Reefers*, *Krechinsky Polonaise*, *Wind-Man*.

**Mikhail Zhigalov  
Father Superior/Chief Bailiff/Catholic Priest/  
Basmanov, army leader**  
Mikhail graduated from the Moscow Chemical Engineering Industry Institute in 1965 and the Moscow Children's Theatre Drama Studio in 1970. From 1970 till 1978 he worked at the Moscow Children's Theatre. Since 1978 he has been an actor for the Sovremennik Theatre. He was invited to participate in the productions of Ermolova and Stanislavsky Theatres, and has worked in many other theatre enterprises.

# The Chekhov International Theatre Festival



Since its creation by the International Confederation of Theatrical Associations in 1992, **The Chekhov International Festival** has grown to become one of the most important and prestigious theatre events in the world.

The 2007 festival was the most ambitious to date, featuring work by Pina Bausch, Matthew Bourne, Peter Brook, Cirque Elioze, Cloudgate Dance Theatre of Taiwan, Declan Donnellan and Robert Lepage.

The Chekhov Festival aims to capture and celebrate the unique spirit of Russian theatre and promotes Moscow as a strong contender for theatre capital of the world.

In 1999, at the request of the Russian Theatre Confederation, Declan Donnellan and Nick Ormerod formed a Russian counterpart to Cheek by Jowl. This ensemble, featuring some of Russia's finest actors, opened eight years ago at the Moscow Art Theatre with *Boris Godunov* by Pushkin.

Since then, following in the footsteps of Cheek by Jowl, this new Russian company has won awards at home in Moscow and has performed across the world from Sydney to Buenos Aires. Its current repertoire includes *Boris Godunov*, *Twelfth Night* by William Shakespeare and *Three Sisters* by Anton Chekhov.



Alexander Lenkov in *Boris Godunov*, 2008



# Young Director and Designer Summer School

30 July - 4 August 2007

In August 2007, for the very first time, Cheek by Jowl held a Summer School for Young Directors and Designers. With generous funding from the Foyle Foundation and support from the Barbican, where Cheek by Jowl is an Associate Company, we brought together a group of eight talented young directors and designers. Selected from over 200 applicants they were invited to work with the Cheek by Jowl creative team.

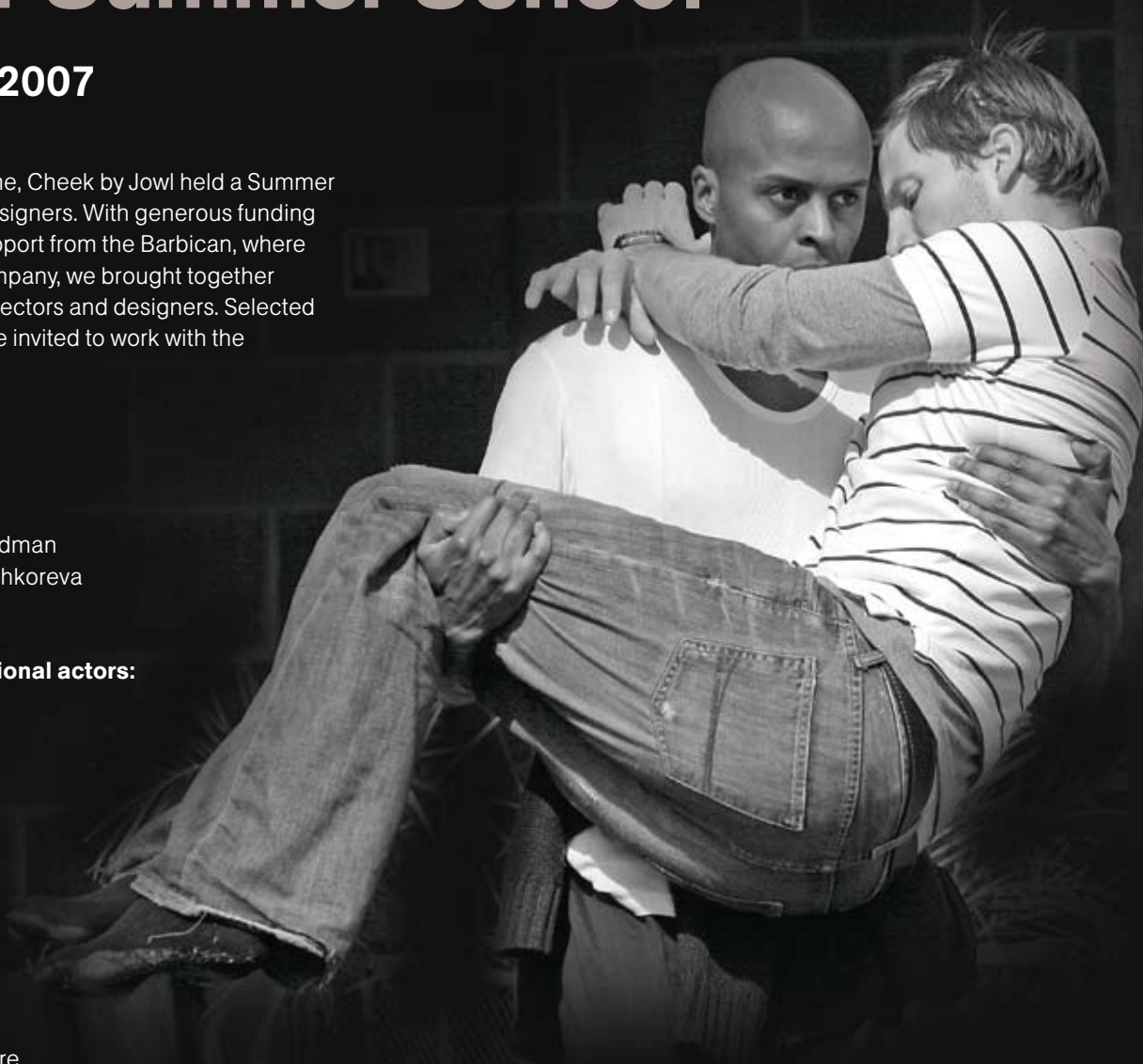
**The participants worked in four director and designer teams:**

Adan Black and Chris Gylee  
Rachel Briscoe and Maureen Freedman  
Katie McAleese and Avgoustina Tchkoreva  
Roland Smith and Harry Scott

**They worked with eight professional actors:**

Lucy Briggs-Owen  
Richard Cant  
David Caves  
Nick Court  
Simon Day  
Kelly Hotten  
Chu Omambala  
Giles Terera

An exhibition was held in January at Toynbee Studios, London to share their ideas



Chu Omambala and Nick Court

# Making Cheek by Jowl’s work happen

In addition to the generous and ongoing support that Cheek by Jowl receives from Arts Council England and the Barbican, we rely on a growing body of supporters to make our work possible. In 2008/2009 we will need to raise a total of £60,000 to continue producing international theatre of the highest quality and investing in young artists.

## If you feel passionate about Cheek by Jowl’s work please support its future

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Alternatively please see our website: [www.cheekbyjowl.com](http://www.cheekbyjowl.com)



With thanks to City Inn, a supporter of both performing and visual arts in London, Bristol, Glasgow, Birmingham and Manchester.

Paul Brennen in *Troilus and Cressida*





Touring the UK in 2009

# Andromaque

by Jean Racine

Produced by C.I.C.T/Théâtre des Bouffes du Nord in a co-production with Théâtre du Nord, Lille and Cheek by Jowl

In French

The Trojan War has ended in a blaze of shame – a massacre of horrific proportions. The homecoming of the heroes has been a disaster for their children. How can the young possibly measure up to such immortal stars as Achilles, Agamemnon, Clytemnestra, Hector and Helen?

Racine’s sharp analysis of the human psyche illustrates perfectly the old adage that “the heart is a treacherous place”. Subversive, surprising and ironic, Racine dismembers our self-deceptions with implacable logic.

**‘Stripped bare, ordinary mortals struggle with uncontrollable passions and desires; utterly shameless... remarkable audacity... absolute clarity... Donnellan is one of the most original directors in theatre today.’**

Le Figaro, Paris

**‘Dead fathers, mothers and lovers emerge from dark corners like angry ghosts to unleash the pain, raw anger and denial that is bolted into Racine’s tidy rhymes, like cluster bombs in the sheath of a shiny artillery shell.’**

The Guardian, London

Full tour to be announced. For more information go online to **www.cheekbyjowl.com**

Photograph: Camille Japy in *Andromaque*



- 1981 **The Country Wife** Wycherley
- 1982 **Othello** Shakespeare
- 1983 **Vanity Fair** \* Thackeray
- 1984 **Pericles** Shakespeare
- 1985 **Andromache** \* Racine
- 1985 **A Midsummer Night’s Dream** Shakespeare
- 1985 **The Man of Mode** Etherege
- 1986 **The Cid** \* Corneille
- 1986 **Twelfth Night** Shakespeare
- 1987 **Macbeth** Shakespeare
- 1988 **A Family Affair** \* Ostrovsky
- 1988 **Philoctetes** Sophocles
- 1988 **The Tempest** Shakespeare
- 1989 **The Doctor of Honour** Calderon
- 1989 **Lady Betty** \* Donnellan
- 1990 **Sara** \* Lessing
- 1990 **Hamlet** Shakespeare
- 1991 **As You Like It** Shakespeare
- 1993 **Don’t Fool With Love** de Musset
- 1993 **The Blind Men** \* de Ghelderode
- 1994 **Measure for Measure** Shakespeare
- 1994 **As You Like It** (revival) Shakespeare
- 1995 **The Duchess of Malfi** Webster
- 1997 **Out Cry** \* Williams
- 1998 **Much Ado About Nothing** Shakespeare
- 1998 **Le Cid** Corneille (An Avignon Festival production)
- 2000 **Boris Godunov** \*\* Pushkin
- 2002 **Homebody/Kabul** \* Kushner
- 2003 **Twelfth Night** \*\* Shakespeare
- 2004 **Othello** Shakespeare
- 2005 **Three Sisters** \*\* Chekhov
- 2006 **The Changeling** Middleton & Rowley
- 2007 **Cymbeline** Shakespeare
- 2007 **Andromaque** \*\*\* Racine
- 2008 **Troilus and Cressida** Shakespeare

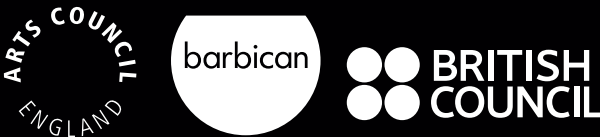
\* British première  
\*\* Produced by Chekhov International Festival in association with Cheek by Jowl  
\*\*\* Bouffes du Nord in association with Cheek by Jowl

- For Cheek by Jowl**
- Artistic Directors** Declan Donnellan, Nick Ormerod
- Executive Director** Griselda Yorke
- Assistant Producers** Jacqui Honess-Martin and Anna Schmitz
- Work Placements** Isabel Alves-Marquez, Jason Ho (ITC Fast-track placement), Hannah Osmolska
- Programme Research** Judith Greenwood
- Programme Editor** Jacqui Honess-Martin
- UK Press Agent** Sharon Kean at Kean Lanyon
- Design** Eureka! Design Consultants, London
- UK Marketing Consultants** The Cogency

**Directors of Cheek by Jowl**  
Sophie Hamilton (Chair)  
Nicholas Bryan-Brown  
Jane Reid  
John Scott-Moncrieff  
Chrissy Sharp  
Tim Stockil  
Nicola Thorold

**Cheek by Jowl**  
Barbican Centre, Silk Street, London EC2Y 8DS

Scottish Charity No: SCO13544



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Cheek by Jowl is proud to be an Artistic Associate at the Barbican.