

# DON'T FOOL WITH LOVE



Maria Miles & Michael Sheen in rehearsal. Photo: John Haynes



## CAST LIST (in order of appearance)

### THE BLIND MEN

by Michel de Ghelderode

<b>De Witte</b>	David Foxxe
<b>De Strop</b>	Brian Pettifer
<b>Den Os</b>	Colin McFarlane
<b>Lamprido</b>	Michael Sheen

### DON'T FOOL WITH LOVE

by Alfred de Musset

<b>Father Blazius</b>	David Foxxe
<b>Dame Pluche</b>	Anne White
<b>Baron</b>	Colin McFarlane
<b>Father Bridaine</b>	Brian Pettifer
<b>Perdican</b>	Michael Sheen
<b>Camille</b>	Maria Miles
<b>Rosette</b>	Pooky Quesnel
<b>Peasant</b>	Patrick Bridgman

Music performed live by members of the Company  
English versions of both plays by Declan Donnellan

<b>Director</b>	Declan Donnellan
<b>Designer</b>	Nick Ormerod
<b>Composer and MD</b>	Paddy Cunneen
<b>Movement Director</b>	Jane Gibson
<b>Lighting Designer</b>	Judith Greenwood
<b>Voice Coach</b>	Patsy Rodenberg
<b>Fight Director</b>	John Waller
<b>Assistant to the Director</b>	Lucy Astor

<b>Company Stage Manager</b>	Tom Albu
<b>Deputy Stage Manager</b>	Michele Enright
<b>Assistant Stage Manager</b>	Becca Clay
<b>Wardrobe Manager</b>	Alistair McArthur

**PLEASE NOTE:** THE BLIND MEN lasts approx. 20 mins.  
and will be followed by an interval of 15 mins.

DON'T FOOL WITH LOVE lasts approx. 1 hr 45 mins.  
and plays without an interval.

The first performances of these productions were given at the  
Arts Centre, University of Warwick on 17th February 1993

# THE BLIND MEN



# "There's none so blind as they that won't see."

Jonathan Swift

Michael Sheen, Colin McFarlane, Maria Miles

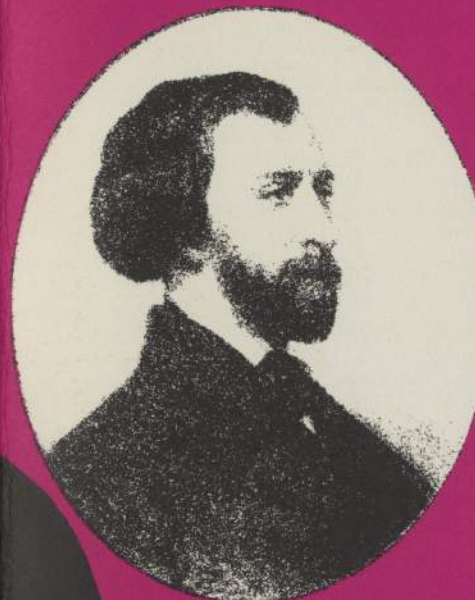


**"Beneath the wimple of the haughty and flirtatious nun, we descry a long line of complicated, misunderstood, impulsive, heedless, neurasthenic women. Half the heroines of the modern stage are derived from her."**

Adolphe de Brisson on Camille (1912)



## DON'T FOOL WITH LOVE



**ALFRED DE MUSSET**  
(1810 - 1857)

The son of a government official, Musset was born and educated in Paris. He attempted to study law and medicine, but soon took to literature and was introduced to Charles Nodier and Victor Hugo, early leaders of the Romantic Movement. The young Musset claimed that he wanted to be Shakespeare or Schiller.

His first published work was a translation of De Quincey's *Confessions of an English Opium Eater* (1828). It was followed by a collection of narrative poems, *Contes d'Espagne et d'Italie* (1830). After the failure of his first performed work, *La Nuit Vénitienne* in 1830, he published his plays expressly for armchair consumption. His main creative period was from 1833 to 1837, when his works included *On ne badine pas avec l'amour* (Don't Fool with Love), *Un Caprice*, and *Lorenzaccio*.

During this period, Musset had a traumatic relationship with the novelist George Sand. They went to Italy together where Musset fell dangerously ill. George Sand and a young Italian doctor, Pagello, nursed Musset devotedly back to health, but George Sand became Pagello's mistress. Musset returned to Paris in 1834 - broken in spirits and enfeebled in health. He was followed by George Sand and Pagello, whose affair soon ended. The relationship between Musset and George Sand was resumed, but finally

broken in 1835. Shortly after, she began her famous love-affair with Chopin.

*Don't Fool with Love* was written in two stages: the first two thirds before his trip to Italy with George Sand; the last third after that shattering experience. The 1896 publication of the correspondence between Musset and Sand revealed, from the use he made of lines from Sand's letters, that Perdican was, at least partly, modelled on her. Some believe that Camille is a self-portrait.

In 1852, Musset was elected to the Académie Française, but by this time his output had practically ceased. His lifestyle was disastrous to health and character and he was only forty-seven when he died. He is classed with Hugo, Lamartine and Vigny as one of the four great figures of the Romantic Movement.

### THE FIRST PERFORMANCE OF DON'T FOOL WITH LOVE

*On ne badine pas avec l'amour* was first performed at the Théâtre de la Comédie-Française on 18th November 1861, in a bowdlerized version which defrocked Blazius and Bridaine and eliminated most of the irreligious language. It was not until 8th January 1923 that the original text was reinstated by the French National Theatre.



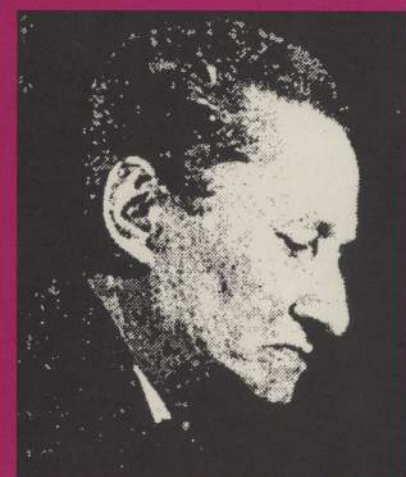


**"Beneath the wimple of the haughty and flirtatious nun, we descry a long line of complicated, misunderstood, impulsive, heedless, neurasthenic women. Half the heroines of the modern stage are derived from her."**

Adolphe de Brisson on Camille (1912)

'The Parable of the Blind' by Pieter Breughel (1568)

# THE BLIND MEN



## MICHEL DE GHELDERODE

(1898 - 1962)

**"HIS GENIUS IN THE THEATRE IS UNSURPASSED"** Jean Cocteau

Ghelderode was born in Elsene, near Brussels. His father was an Archives clerk and he himself was an archivist near Brussels. He was an invalid and lived in seclusion with his wife in a

house full of masks and puppets for which he wrote many plays. He was the most powerful Belgian playwright of the inter-war years.

Ghelderode wrote over fifty plays, some in Flemish, but most in French. Much of his work is similar to that of the playwrights of the Theatres of Cruelty and of the Absurd. He was haunted by death, God and the erotic, all central themes in his work, characterised by the fantastic and macabre, excessive sadism, ribaldry and scatology.

The plays are based on folklore, history and the Bible. Many of them are set in "Flanders, in olden times" and influenced by the paintings of fellow Belgians - Pieter Breughel the elder and Hieronymous Bosch - and by Edgar Allan Poe. His best-known works are *Barabbas* (1929), *Pantagleize* (1939), *Fastas d'enfer* (1943), *Magie rouge* (1934) and *Mademoiselle Jaire* (1942). Although Ghelderode became the official playwright of Antwerp's

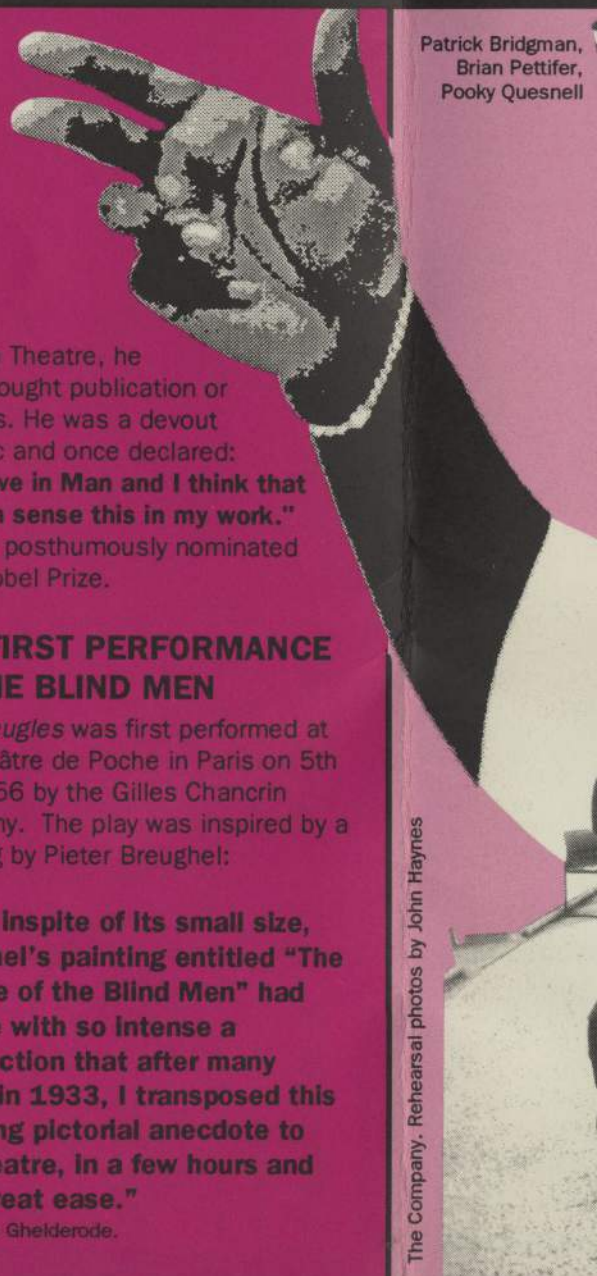
Flemish Theatre, he never sought publication or success. He was a devout Catholic and once declared: **"I believe in Man and I think that one can sense this in my work."** He was posthumously nominated for a Nobel Prize.

## THE FIRST PERFORMANCE OF THE BLIND MEN

*Les Aveugles* was first performed at the Théâtre de Poche in Paris on 5th July 1956 by the Gilles Chancrin Company. The play was inspired by a painting by Pieter Breughel:

**"...So, inspite of its small size, Breughel's painting entitled "The Parable of the Blind Men" had left me with so intense a recollection that after many years, in 1933, I transposed this touching pictorial anecdote to the theatre, in a few hours and with great ease."**

Michel de Ghelderode.



Patrick Bridgman,  
Brian Pettifer,  
Pooky Quesnell



Camille

The relationship between Musset and George Sand was resumed, but finally

text was reinstated by the French National Theatre.

Le Bargy as Perdican

Colin McFarlane

Patrick Bridgman,  
Brian Pettifer,  
Pooky Quesnell

The Company. Rehearsal photos by John Haynes

**"But love is blind, and  
lovers cannot see  
The pretty follies they  
commit themselves to."**

**Shakespeare** (Merchant of Venice, Act 2. Sc. 6)







'Liberty Leading the People' by Eugène Delacroix (1830)

## THE REVOLUTION OF 1830

After the conquest of Napoleon, the allies restored the Bourbons to the throne in the person of the reactionary Louis XVIII, who tried to restore the powers and privileges of the Ancien Régime. Of the aristocrats of this period, restored to their former lands after the traumas of the revolution of 1789 and the terror which followed, it was said that "they had learnt nothing and forgotten nothing". Louis XVIII died and was succeeded in 1824 by his even more reactionary brother, Charles X, who was widely rumoured to be insane. He was fanatically religious and obsessed with the rituals and arcana of traditional Catholicism, which had been heavily attacked during the revolutionary period.

Charles X threw himself into a campaign to restore the authority of the Catholic Church. In his view, France needed to return to the principle of divine right, supported by the established church. He passed a series of partisan laws such as establishing the death penalty for sacrilegious acts committed in churches, and severely censored the press. He gave political power to a fanatical reactionary, le prince de Polignac.

The Revolution of 1830 was a monument to the ineptitude of Charles X and his advisers, who naively ignored the possibility of serious trouble. No steps were taken to reinforce the army garrison in Paris and no contingency plans were prepared. Instead, Charles went off to the country to hunt.

Meanwhile, the liberal left had turned aggressively hostile - the republicans had begun to organise, looking to a constitutional monarchy headed by the King's cousin, Louis-Philippe, duc d'Orléans. Protest gradually transmuted into insurrection; barricades went up in the streets, manned by workers, students, and petty bourgeois citizens.

Three days later (*les trois glorieuses*), Charles X abdicated and parliament proclaimed Louis-Philippe "king of the French by the grace of God and the will of the nation." The renovated regime shifted the social centre of gravity from the landowning aristocracy to the wealthy bourgeoisie. Censorship was abolished, the tricolour was restored, voting age was lowered to 25 and Catholicism was declared simply to be the religion "of the majority of Frenchmen."

It was during these events in Paris that de Musset wrote *Don't Fool with Love*.

Le Bargy as Perdican

## THE ROMANTIC MOVEMENT

**"ROMANTICISM, IN ITS ESSENCE, IS NOTHING BUT LIBERALISM IN LITERATURE."**  
Victor Hugo (1830)

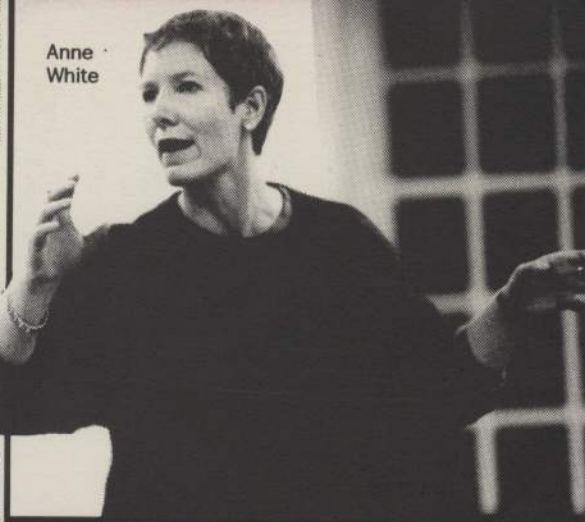
*Le romantisme* was an expression of change in French literature from that of the 18th Century, which attached primary importance to reason, and to clarity and objectivity in the conception and expression of ideas, to a literature of senses and emotions.

Romanticism was essentially individualistic, in contrast with the classical ideal of uniformity. It cultivated the accidental and exceptional; it was frequently extravagant, it strove after originality and it looked to the mystical legends, art and literature of the Middle Ages as fresh sources of inspiration. Principle elements of Romanticism were freedom, subjectivity, mediaevalism, picturesqueness and melancholy.

Nature became an all-important influence as something which reflected man's moods and questionings. Restlessness, strange melancholies, dreamings and discontents, unaccountable surges of happiness, waves of unreasoning emotion - all found their counterpart in Nature.

The Movement recognised that the conventions governing classical literature were too rigid to allow free expression of moods and sensations. They claimed that there should be *liberté dans l'art* in order truly to represent life, and the poet's mission was to enlarge the vocabulary in order to lay bare his innermost self by relating to the colours and harmonies of Nature.

Anne White



## CONVENT LIFE IN THE 19TH CENTURY

The usual age of entry to a convent was 18. Girls had to be well educated and to understand Latin. They became postulants for 6-12 months, then took simple vows for 3 years whilst they learnt about convent life and were judged as to their suitability for it. The final vows were those of poverty, chastity and obedience to the head of the community. The nuns strove to put God first, others next and themselves last and tried to become as 'perfect' as possible, by rooting out their imperfections.

The day was divided up between prayer and work, the nuns being called to each by the ringing of a bell - representative of the voice of God. After daily Mass, the next most important occupation was the Divine Office. This was a collection of prayers which were said, chanted or sung in Latin and spaced throughout the day. The nuns also spent periods in silent meditation, but the whole day, regardless of their occupation, was spent communing with God, 'offering' to him as a prayer whatever they were doing.

### MAILING LIST

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

### CHEEK BY JOWL MERCHANDISE

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

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

◆ **'CHEEK BY JOWL - 10 YEARS OF CELEBRATION'** by Simon Reade - hardback £15, paperback £9.95. Published by Absolute Classics to mark the Company's 10th Anniversary.

◆ The text of Declan Donnellan's new English version of *Don't Fool with Love*. In a new collection of de Musset plays published by Absolute Classics - £6.95

◆ Cheek by Jowl badges - 30p

◆ *Don't Fool with Love* posters - £2.00 We also have some posters for sale by mail order from previous Cheek by Jowl shows. Call us on 071 793 0153 for availability.

When ordering by mail order, please make cheques payable to 'Cheek by Jowl' and include £1 p+p for books, posters or T-shirts.

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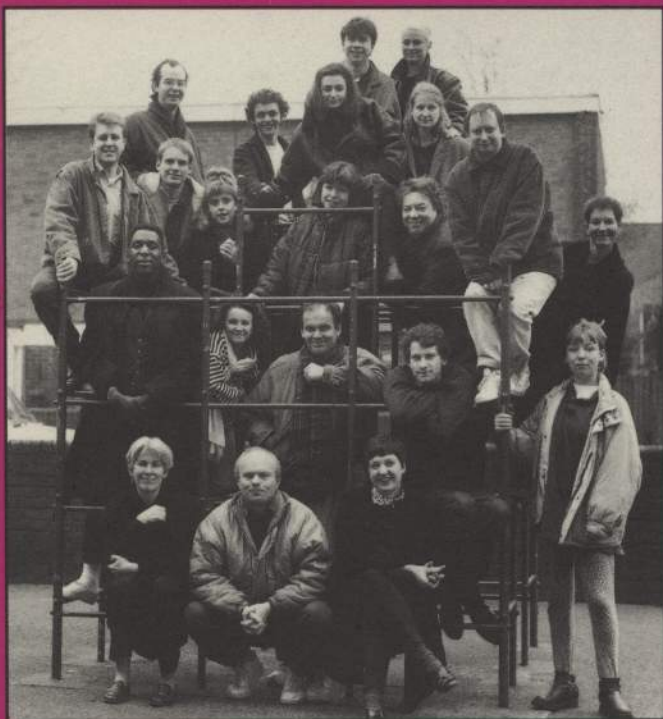
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## THE COMPANY



Key to photo

Photo: John Haynes

- |                      |                      |                      |
|----------------------|----------------------|----------------------|
| 1. Alistair McArthur | 8. Michele Enright   | 15. Colin McFarlane  |
| 2. Paddy Cunneen     | 9. Lucy Astor        | 16. Angie Burns      |
| 3. Tom Albu          | 10. Brian Pettifer   | 17. Nick Ormerod     |
| 4. Maria Miles       | 11. Anne White       | 18. Patrick Bridgman |
| 5. Michael Sheen     | 12. Becca Clay       | 19. Ruth Ingledow    |
| 6. Pooky Quesnel     | 13. David Foxxe      | 20. Declan Donnellan |
| 7. Roy Luxford       | 14. Barbara Matthews | 21. Jane Gibson      |

**TOM ALBU** trained in Stage Management at Bristol Old Vic Theatre School. He has been a Stage Manager for Théâtre de Complicité, including tours to Brazil, Mexico and the USA and was Company Stage Manager for Complicité's national and international tour of *The Winter's Tale*. He was Production Manager for The Steam Factory at the Man in the Moon Theatre and, recently, Company Stage Manager for a small scale tour with Pocket Theatre, Cumbria. This is Tom's first tour with Cheek by Jowl.

**LUCY ASTOR** took a BA and an MA in English Literature at University College London. Since, she has worked on various projects, including The Fred magazine, as Literary Editor and the comic, Deadline, as Manager. She has researched the programme notes for Cheek by Jowl for the last five years, which has led her into other areas of theatre research. In 1989 she established the Encore Award for the best second novel of the year.

**PATRICK BRIDGMAN** studied music at Oxford. Theatre includes *The Mayor of Casterbridge* at Cheltenham, *The Bear and Comedy on the Bridge* for Northern Stage, *Revenger's Tragedy* for Vox Theatre Co, tours of *I, Bertolt Brecht* for Good Company and seasons at the Bolton Octagon. He was composer and MD for *A Doll's House* (Manchester Royal Exchange), *Revenger's Tragedy* (Vox Theatre Co), and *Far From the Madding Crowd* (Bolton). TV credits include *Coronation Street* and *Children's Ward* (Granada) and *Sharp End* (BBC).

**BECCA CLAY** trained in Stage Management at RADA. Previous theatre work includes set and prop design for the London Studio Centre and Stage Manager for Alarmist Theatre Co. in Edinburgh and Croydon.

**PADDY CUNNEEN** has been Musical Director for Liverpool Everyman, Bristol Express, London Bubble, Abbey Theatre Dublin and ESC among others. He wrote music for Cheek by Jowl's *The Tempest*, *Philoctetes*, *Lady Betty*, *Sara*, *Hamlet* and *As You Like It*. He was composer and MD for *Fuente Ovejuna*, *The Sea*, *The Recruiting Officer*, *Peer Gynt* and *Angels in America* at the Royal National Theatre and *The Alchemist*, *Richard III* and *The Changeling* at the RSC. Most recently: *Mr Wroe's Virgins* for Radio 3 Drama. Paddy is an Associate Director of Cheek by Jowl.

**DECLAN DONNELLAN** has directed at the Finnish National Theatre and the Royal National Theatre, where he is an Associate Director. His productions there include *Fuente Ovejuna*, *Peer Gynt* and *Angels in America*. He will direct *Sweeney Todd* at the National this year and *The Rise and Fall of Mahagonny* for English National Opera in 1995. Last year, with Nick Ormerod, he directed a short film, *The Big Fish* for Channel 4. Awards include Laurence Oliviers for Best Director 1987 and for Outstanding Achievement 1990.

**MICHELE ENRIGHT** studied Social Studies at Liverpool Polytechnic. She worked as Assistant Stage Manager for the Half Moon Theatre, Royal Court, and on *Morte d'Arthur* at the Lyric, Hammersmith. She was Deputy Stage Manager on *Lady from the Sea* with the Women's Playhouse Trust, *All My Sons* at the Young Vic, *The Rules of the Game* at the Almeida and *Death and the Maiden* at the Duke of York's. This is Michele's first tour with Cheek by Jowl.

**DAVID FOXXE**'s theatre credits include seasons at the Bristol Old Vic, Birmingham Repertory, the Royal Exchange and the Traverse. In London, he appeared in *A Midsummer Night's Dream* at the Old Vic and *The Seagull* and *The Way*

*of the World* at Greenwich. Most recently he appeared at the National Theatre in *The White Devil*, *The Sea* and the USA tour of *Richard III*. TV: *The Full Wax*, *Grass Arena*, *Fatherland*, *Security*, *Rolling Home*, *Blue Skies From Now On* and *Bergerac*. Films: *Little Dorrit*, *Pirates*, *Heroine* and *Chambre à Part*.

**JANE GIBSON** trained at Central School and with Jaques Lecoq. She is Head of Movement at the Royal National Theatre, where work includes: *Fuente Ovejuna*, *Ghetto*, *Peer Gynt*, *Wind in the Willows*, *Richard III*, *Angels in America*, *Pygmalion*, *The Rise and Fall of Little Voice* and Lepage's *A Midsummer Night's Dream*. She has also worked for the RSC, Royal Court, and at the Royal Opera House (Gawain), Glyndebourne (*La Clemenza di Tito*) and ENO (*The Force of Destiny*). With Sue Lefton, she co-directed *Lark Rise* (Leicester / Almeida), *A Tale of Two Cities* (Newcastle / Cambridge), *Nana* (Almeida/Mermaid), and *A Working Woman* (West Yorkshire Playhouse). Previous work with Cheek by Jowl: *Lady Betty*, *Sara* and *Hamlet*.

**JUDITH GREENWOOD** studied Drama and Theatre Arts at Leeds University. She has been Production Electrician for Opera North, Lighting Designer for Impact Theatre Co-op and Technical Manager at the ICA. She was Deputy Chief Electrician at The Swan, The Pit and The Other Place for the RSC. Recent work includes: Lighting Designer for *The Seagull* at the Contact, Manchester and, with Rick Fisher, *Six Degrees of Separation* at the Royal Court. She has just returned from Beirut, where she has been working on a new play with Ziad Rahbani. She first joined Cheek by Jowl in 1990 for *Sara*.

**RUTH INGLEDOW** studied English and Drama at University College, Swansea and was awarded an Arts Council bursary to train in marketing and publicity at the Royal National Theatre. Ruth stayed on at the National as a Development Officer before joining Cheek by Jowl at the beginning of 1990. She recently marketed Music Theatre London's tour of *Cinderella*.

**ROY LUXFORD** studied Performing Arts at Leicester Polytechnic, majoring in Arts Administration. He spent 3 months on a secondment with Cheek by Jowl before being appointed Assistant Administrator in July 1992. He also undertakes work for the National Youth Dance Company.

**BARBARA MATTHEWS** studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer at Opera 80 for 5 years. She has been Administrative Director of Cheek by Jowl since the second tour and provides a management service for other companies on a freelance basis, including Music Theatre London, Arc Dance and the National Youth Dance Company.

**ALISTAIR MCARTHUR** trained at Central School. He was Costume Supervisor for *Salome*, *Whale*, *Piano*, *The Little Clay Cart*, *Uncle Vanya* and *An Inspector Calls* at the National and Assistant Costume Supervisor for *Tosca* at Earl's Court. He has recently worked as Costume Designer on *Beauty & The Beast* (Bedside Manners) and as Costume Supervisor for *The Deep Blue Sea* (Almeida). This is Alistair's first tour with Cheek by Jowl.

**COLIN MCFARLANE**'s theatre credits include: *Flamingo* at the Gate; *Black Poppies* at the National Theatre Studio and Stratford East, *The Relapse* and

*Macbeth* at Birmingham, *Coriolanus* and *Romeo and Juliet* at the Young Vic, *The Duchess of Malfi* at Manchester, *Dr Faustus* for Oxford Stage Company, *A Midsummer Night's Dream* at Derby, *Othello* at Chester and *Edward II* at the Royal Exchange. TV includes *Jeeves and Wooster* (Carnival), *Lenny Henry in Dreams*, *Side by Side*, *Growing Pains*, *Virtual Murder* and *Black Poppies* (all BBC), *Blackheart the Pirate* (Talkback), *Dispatches* (C4) and *Runaway Bay* (ITV). Numerous radio plays include the award-winning *Lavender Song* (BBC).

**MARIA MILES** trained at Mountview Theatre School. She played Beattie in *Roots* at the Royal National Theatre and was also in *Blue*, *Encounters* and *Limberham* at the National Theatre Studio. For the Peter Hall Company: Hedvig in *The Wild Duck* (Laurence Olivier Award Nomination for Best Supporting Actress 1991) and Viola in *Twelfth Night*. Other theatre credits: *Cerseau* at the Orange Tree, *King Lear* in New York, *Cain*, and *Bar and Ger* at the Chichester Festival. TV: *The Mens Room*, *Van der Valk*, *The Camomile Lawn* and *Casualty*. Film: *Kafka*.

**NICK ORMEROD** trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. Other theatre work includes *Peer Gynt*, *Fuente Ovejuna* and *Angels in America* at the Royal National Theatre, and *Macbeth* and *Philoctetes* at the Finnish National Theatre. Opera: *The Rise and Fall of Mahagonny* (Wexford Festival) and *A Masked Ball* (Opera 80). Future plans at the National include *Sweeney Todd*. With Declan Donnellan, he has directed a short film, *The Big Fish*, for Channel 4.

**BRIAN PETTIFER**'s theatre credits include *The Bevelers* and *Trumpets and Raspberries* for Borderline, *Candy Kisses* in Leicester and Edinburgh, *Normal Service* at Hampstead, and *The House* for Joint Stock. For the National Theatre, he played Clitandre in *The Misanthrope* and recently, Snout in *A Midsummer Night's Dream*. Films include: *Little Dorrit*, *Gulag*, *Heavenly Pursuits*, *Amadeus*, *O Lucky Man*, *Flashman*, *If* and *Brittania Hospital*. TV includes *Rab C Nesbitt*, *The Bill* and many advertisements!

**POOKY QUESNEL** studied English at Oxford. Theatre includes: *A Yorkshire Tragedy* for Lords of Misrule, Titania and Hippolyta in *A Midsummer Night's Dream* at Salisbury, Kitty in *Anna Karenina* and The Dark Lady in *Sweet Sessions* for Shared Experience and *Racing Demon*, *School for Scandal* and *Sunday in the Park with George* at the Royal National Theatre. TV and film includes *Perfect Scoundrels* and *The Hawk*.

**MICHAEL SHEEN** trained at RADA and was awarded the SWET/Laurence Olivier Bursary. He played Alexandros Eliopolos in *When She Danced* at the Globe Theatre and *Romeo in Romeo and Juliet* at the Royal Exchange, Manchester and on tour. TV credits include *Gallowglass* (BBC TV), and *Maigret*, (Granada). He is a co-founder of Thin Language Theatre Company.

**ANNE WHITE** trained at Webber Douglas Academy. For Cheek by Jowl she appeared in *Othello*, *Vanity Fair*, *Andromache*, *A Midsummer Night's Dream*, *The Man of Mode*, *Twelfth Night*, *The Cid*, *Macbeth*, *A Family Affair* and *The Tempest*. Other recent theatre includes *Hamlet* (Leicester Haymarket & The Old Vic), *Sir Thomas More* (Shaw Theatre), *Abigail's Party* (Cambridge Theatre Co.), *My Father's House* (Birmingham Rep), *Mrs Gaskell & Miss Bronte* (Harrogate) and *The Voysey Inheritance* (Royal Lyceum, Edinburgh). TV: *The Bill* (Thames), *Shine on Harvey Moon* (Central), and *God Speed Co-operation* (BBC).

### ACKNOWLEDGEMENTS

Thanks to Maria Evans, Clare Foden, Actors Touring Company, Serena Hill, Royal Holloway and Bedford New College Library, Ra Ra Zoo, Chris Legge, Diane Benjamin, RADA, The Carmelite Sisters in Golders Green, Robert Shaughnessy, Michael Earley, Mark Marsden-Smith, Théâtre de Complicité, Elanor Clay, and Persil, Comfort and Stergene for the wardrobe care.

Special thanks to Sue Higginson and David Borger at the Royal National Theatre Studio, where preliminary work on *Don't Fool with Love* and *The Blind Men* took place. Those who took part were: Stephen Beckett, Anthony Byrne, Janet Dale, Michael Fitzgerald, Daniel Flynn, Roger Hammond, Paul Kynman, Helen McCrory, Alison Reid, Brian Shelley and Robert Swann.

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City Limits



David Foxe in rehearsal.  
Photo: John Haynes

### THE DON'T FOOL WITH LOVE TOUR 1993

Feb 17 - 20	Arts Centre, University of Warwick
Feb 23 - 27	Arts Theatre, Cambridge
Mar 9 - 13	Theatre Royal, Winchester
Mar 16 - 20	Connaught Theatre, Worthing
Mar 23 - 27	Theatre Royal, Bury St Edmunds
Mar 30 - Apr 3	Queen's Hall Arts Centre, Hexham
Apr 5	Stadsschouwburg, Arnhem
Apr 6	Cultural Centre de Maasport, Venlo
Apr 7	Schouwburg Het Casino, Den Bosch
Apr 8	Stadsschouwburg, Utrecht
Apr 10	Schouwburg de Maagd, Bergen op Zoom
Apr 12	Stadsschouwburg, Amsterdam
Apr 13	Stadsschouwburg, Heerlen
Apr 15	Stadsschouwburg, Groningen
Apr 16	Leidse Schouwburg, Leiden
Apr 20 - May 15	Donmar Warehouse, London
May 18 - 22	Mayfest, Glasgow

## CHEEK BY JOWL

1981 - 1993

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

And in 1994 -

### MEASURE FOR MEASURE

P denotes premiere  
by a Professional British Company

### FOR CHEEK BY JOWL

Artistic Directors	Declan Donnellan and Nick Ormerod
Associate Director	Paddy Cunneen
Administrative Director	Barbara Matthews
PR & Marketing Manager	Ruth Ingledow
Assistant Administrator	Roy Luxford

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

Cheek by Jowl, Alford House, Aveline Street, London SE11 5DQ 071 793 0153/4

### CREDITS

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Wardrobe Supervision	Angie Burns
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Casting	Wendy Brazington
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Costumes by	Denis Bruno, Carole Coates, Sarah Jane Wright, Lizzie Wyllie, June Neville
Wigs by	Charles
Millinery by	Mark Wheeler
Shoes by	Savva and Freed of London
Set painted by	Dianne Kelly and Andrew Walsh
Set built by	Rob Batchelor

Cheek by Jowl would like to express its gratitude to the following individuals and charitable trusts who kindly donated funds to the Company's 10th Anniversary Appeal:

The Marchioness of Anglesey D.B.E  
Alan Ayckbourn Esq  
Michael Holroyd Esq  
Esther Kaposi  
The Mackintosh Foundation  
The Rayne Foundation  
Tom and Miriam Stoppard's Charitable Trust  
UK Charity Lotteries Ltd

In January 1992, Ruth Ingledow was given a free place on Citibank's Presentation Skills Course. This was arranged through Business in the Arts. Cheek by Jowl wishes to thank both Citibank and Business in the Arts for their invaluable support.

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

