

CHEEK
BY
JOWL

Cheek by Jowl 2010

It is five years since the Barbican gave Cheek by Jowl a London home. It has been a privilege to work with Louise Jeffreys, Graham Sheffield and their teams. Their warmth, passion and commitment have provided us with a creative springboard for which we are indebted.

In this production of Macbeth, we return to the Silk Street Theatre with many of the artists and actors we have been working with since 2005.

None of our work over these five years would have been possible without the generosity of our international partners, our many individual supporters and the long term investment of Arts Council England.

Enjoy the show!

Declan Donnellan and **Nick Ormerod**

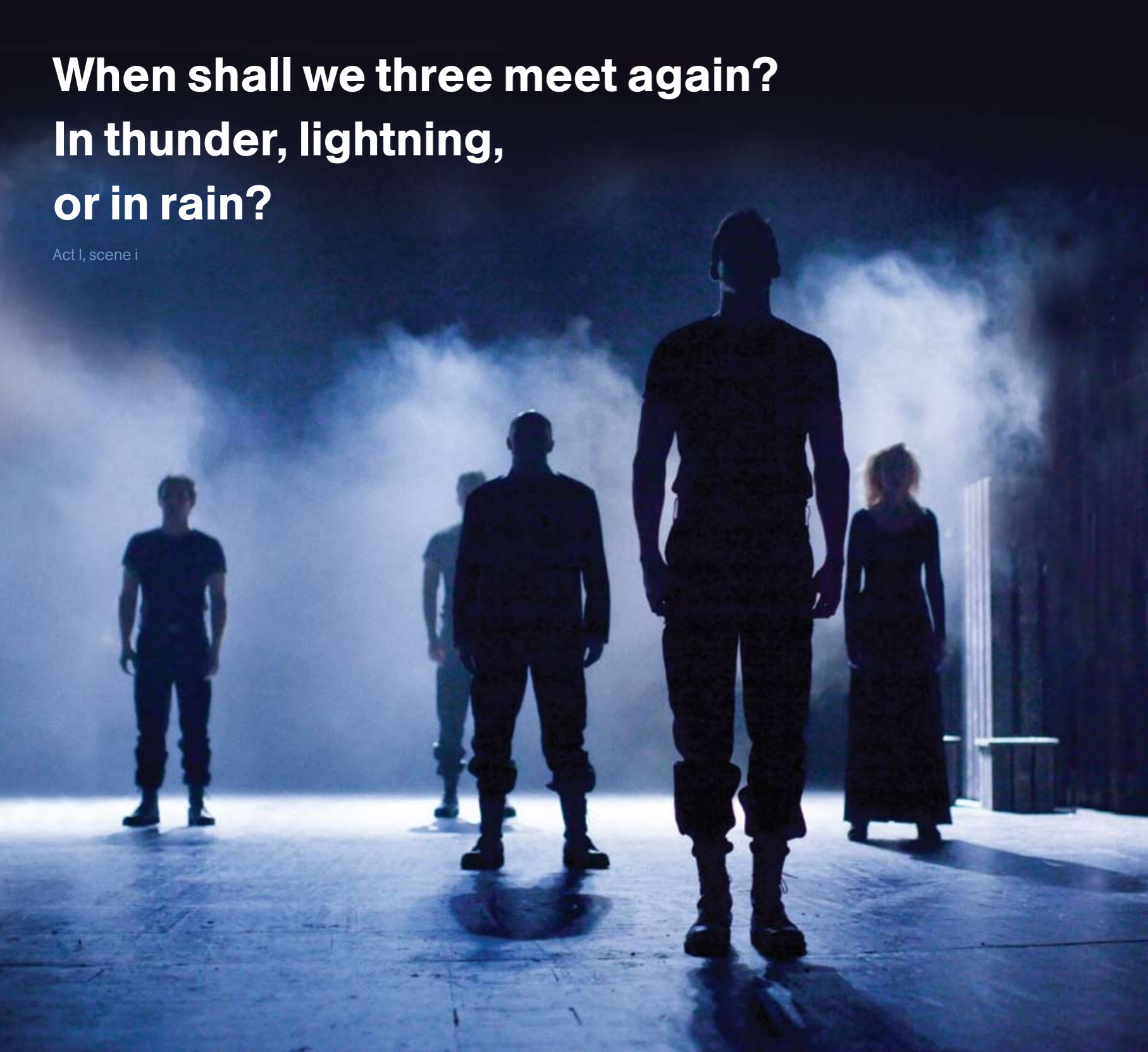
**Present fears
Are less than horrible
imaginings**

Act I, scene i



When shall we three meet again? In thunder, lightning, or in rain?

Act I, scene i



Macbeth

by William Shakespeare



The Company

Macbeth
Lady Macbeth
Macduff
Duncan/Scottish Doctor
Porter/Lady Macduff
Malcolm
Banquo
Thanes:

Will Keen
Anastasia Hille
David Caves
David Collings
Kelly Hotten
Orlando James
Ryan Kiggell
Vincent Enderby
Jake Fairbrother
Nicholas Goode
Greg Kolpakchi
Edmund Wiseman

Director
Designer
Associate Director & Movement
Lighting Designer
Composer
Sound Designer
Assistant Director
Company Voice Work

Declan Donnellan
Nick Ormerod
Jane Gibson
Judith Greenwood
Catherine Jayes
Helen Atkinson
Owen Horsley
Patsy Rodenburg,
Emma Woodvine
Jonathan Waller
Siobhan Bracke
Simon Bourne
Angie Burns

Fight Director
Casting Director
Technical Director
Costume Supervisor

Technical Stage Manager
Company Stage Manager
Deputy Stage Manager
Lighting
Sound
Wardrobe
Assistant Stage Manager
Stage Management Placement
(Guildhall School of Music and Drama)

Production Photography
Set built by
Dyeing and breaking down
Costumes by

Wigs by

Executive Director
Tours Producer
Assistant Producer

Dougie Wilson
Richard Llewelyn
Clare Loxley
Ross Corbett, Kristina Hjelm
Helen Atkinson
Simon Anthony Wells
Rhiannon Harper

Kate Hall

Johan Persson
Souvenir Scenic Studios Ltd
Gabrielle Firth
Denis Bruno, Mark Costello,
Wendy Knowles, Sarah Ninot,
Chrys Plumley, Lorraine Richards
Big Wig Company

Griselda Yorke
Anna Schmitz
Hannah Proctor

Produced by Cheek by Jowl in a co-production with barbicanbite 10, Les Gêmeaux/Sceaux/Scène Nationale; Koninklijke Schouwburg, The Hague; Grand Théâtre de Luxembourg; Théâtre du Nord, Lille and Théâtre de Namur/Centre Dramatique.

The first performance of *Macbeth* was at Theatre de Namur, Belgium on 22 September 2009.

The position of Sound Designer was supported by The Wingate Foundation. Rehearsed at Big City Studios, London.

Running time 2 hours, no interval.



**Who would have
thought the old man
to have had so much
blood in him?**

Act V, scene i

The Sight of Blood

by **Anatole France**

"I've no objection, fundamentally, to the guillotine" replied old Brotteaux. "Nature is my only guide and teacher and she has certainly never given me evidence to believe that a man's life has any value; indeed, on the contrary, she shows in many ways that it has none. The sole destiny of all living beings seems only to become the fodder of other living beings fated also to the same end. Murder is a law of nature: consequently the death-penalty is lawful, provided it is exercised neither from virtuous nor judicial motives, but from necessity or in order to gain some profit from it. However, I must have perverse instincts, since the sight of blood is repugnant to me, a fault of character which all my philosophy has not yet been able to rectify."

(From *The Gods Will Have Blood*)



**Oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.**

Act I, scene i



Ryan Kiggell & Will Keen

Tragedy of the Imagination

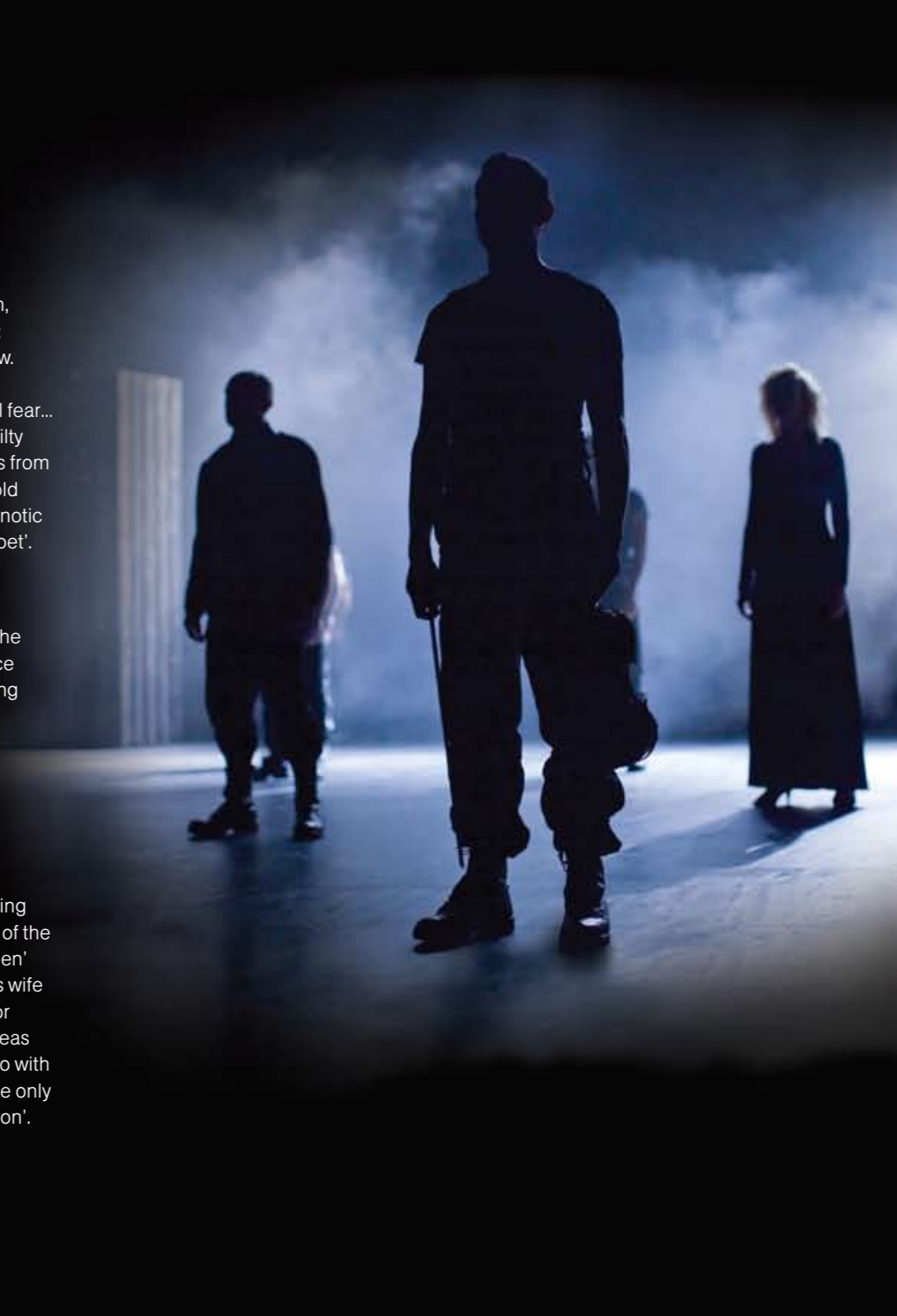
by **Professor Sandra Clark**

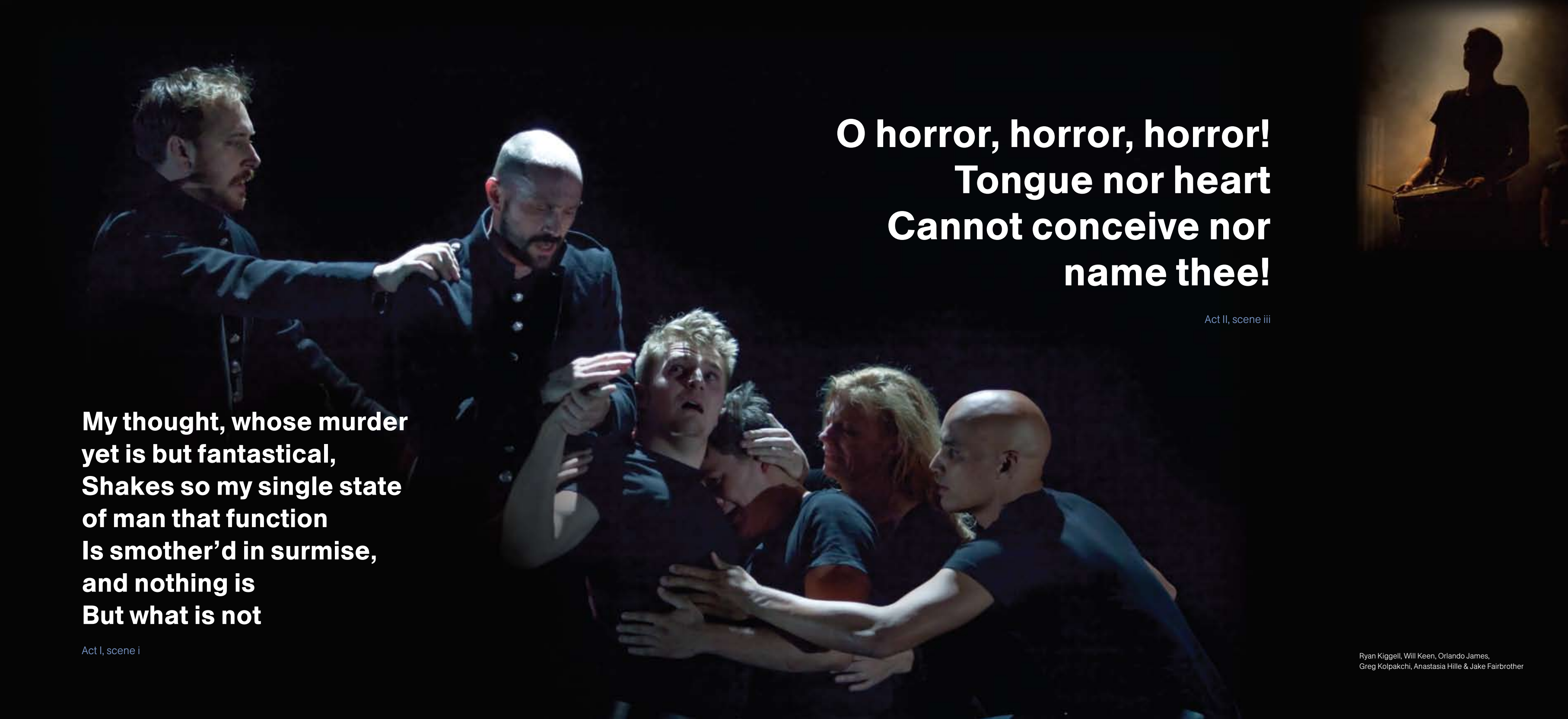
A.C. Bradley thought Macbeth a man of imagination, but in a more limited sense than Hamlet or Othello: 'His imagination is excitable and intense, but narrow. That which stimulates it is, almost solely, that which thrills with sudden, startling, and often supernatural fear... What appals him is always the image of his own guilty heart or bloody deed, or some image which derives from them its terror or gloom. These, when they arise, hold him spell-bound and possess him wholly, like a hypnotic trance which is at the same time the ecstasy of a poet'.

It is Macbeth's imagination which torments and persecutes him, so that he can never reconcile himself to the crimes he commits as necessary to the achievement of his ambition. It is so powerful a force that it has a directly physical effect on him. Imagining the murder of Duncan, he cannot name the deed he has in mind, but yet he will:

**Yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs
Against the use of nature.**

This 'bloody business', another way of avoiding saying what he means, conjures up the vivid hallucination of the dagger, and he is tortured by his inability to say 'Amen' to the prayers of Duncan's grooms. Whereas for his wife the blood can be washed away with a little water, for Macbeth his own bloody hands will pollute all the seas of the world. As Bradley asks, 'What has all this to do with fear of "consequences"? It is his soul speaking in the only shape in which it can speak freely, that of imagination'.





**My thought, whose murder
yet is but fantastical,
Shakes so my single state
of man that function
Is smother'd in surmise,
and nothing is
But what is not**

Act I, scene i

**O horror, horror, horror!
Tongue nor heart
Cannot conceive nor
name thee!**

Act II, scene iii

Ryan Kiggell, Will Keen, Orlando James,
Greg Kolpakchi, Anastasia Hille & Jake Fairbrother



David Caves & Kelly Hotten



Nicholas Goode



David Collings & Greg Kolpakchi



Kelby Hotten & Edmund Wiseman

A Single Consciousness

by **Sigmund Freud**

The germs of fear which break out in Macbeth on the night of the murder do not develop further in him but in her. It is he who has the hallucination of the dagger before the crime; but it is she who afterwards falls ill of a mental disorder. It is he who after the murder hears the cry in the house:

“Sleep no more! Macbeth does murder sleep...”

and so **“Macbeth shall sleep no more”**;

but we never hear that he slept no more, while the Queen, as we see, rises from her bed and, talking in her sleep, betrays her guilt. It is he who stands helpless with bloody hands, lamenting that

“all great Neptune’s ocean”

will not wash them clean, while she comforts him:

“A little water clears us of this deed”;

but later it is she who washes her hands for a quarter of an hour and cannot get rid of the bloodstains:

“All the perfumes of Arabia will not sweeten this little hand.”

Thus what he feared in his pangs of conscience is fulfilled in her; she becomes all remorse and he all defiance. Together they exhaust the possibilities of reaction to the crime, like two disunited parts of a single psychological individuality, and it may be that they are both copied from the same prototype.

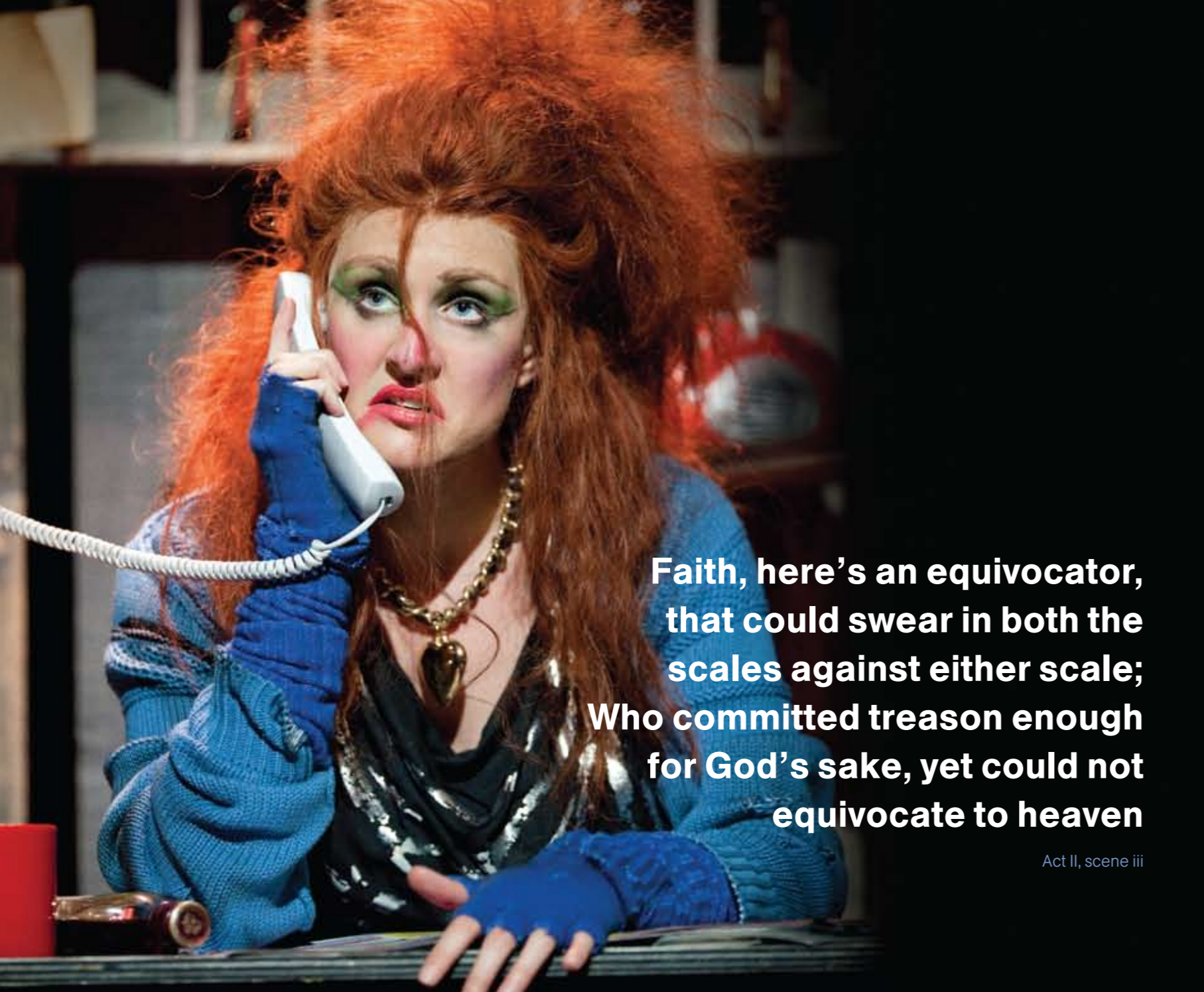
(From *Some Character-types Met With In Psycho-analytical Work*)

Will all great Neptune’s ocean wash this blood Clean from my hand?

Act II, scene ii



Anastasia Hille



**Faith, here's an equivocator,
that could swear in both the
scales against either scale;
Who committed treason enough
for God's sake, yet could not
equivocate to heaven**

Act II, scene iii

Kelly Hotten

Macbeth in Context

by Professor Sandra Clark

The Reign of James I

Macbeth was almost certainly written in 1606, in the aftermath of the Powder Plot of 1605 and three years after King James VI of Scotland had ascended the throne of England in succession to Queen Elizabeth. Before he became king of England James had counted himself protected by God from the schemes of his enemies, having as he believed survived an attempt by witches to drown him in the North Sea as he returned from Denmark with his new bride Queen Anna in 1590, and also a conspiracy to assassinate him by his clan enemies, the Gowries, in 1600. A play called *The Tragedie of Gowrie* was written and put on by the King's Men in the year of James's accession, and promptly suppressed, since it was forbidden to represent a living monarch on the stage. The Powder Plot, organised by Catholics with the intention of blowing up both the king, his family and the Houses of Parliament so as to install a Catholic monarch on the throne, was discovered on November 5, 1605, a date equivalent for the Jacobins to September 11, 2001. The failure of the Plot was celebrated in other plays written during the months following, Barnabe Barnes's *The Devil's Charter*, Dekker's *The Whore of Babylon*, and Marston's *Sophonisba*.

The first few years of James's reign were notable for other events which provide a context for *Macbeth*. In 1603 he took over the patronage of Shakespeare's Company, thereafter known as the King's Men. In 1604 he had himself proclaimed King of Great Britain, despite the disapproval of the English parliament, as part of his plan for the total merger of England and Scotland, and in the same year at the Hampton Court Conference he concluded peace with Spain. He aimed to win for himself a reputation as a peacemaker, and to establish the Stuart dynasty firmly on the throne of England. He was the first monarch since Henry VIII to rule England as a father with children who could provide a line of succession, and he attached much importance to his family tree, believing himself to be descended from Banquo, Thane of Lochaber, an ancestor in fact invented by Hector Boece in his *History of the Scots* (1527). This belief was endorsed in a Latin pageant, '*Tres Sibyllae*' (*Three Sibylls*), written by Matthew Gwinne to welcome the King to Oxford in 1605, which depicts three Sibylls greeting the king as Banquo's descendent and 'mighty Lord of Britain, Ireland, France'. It has sometimes been thought to have influenced Shakespeare.

Equivocation

'Equivocation' in the sense of saying one thing while meaning another would have been a buzz word at the time when *Macbeth* was first performed (probably 1606) because of the trial and execution of the Jesuit Father Garnet for his involvement in the Powder Plot of 1605. Garnet had written a manuscript called *A Treatise of Equivocation* for private circulation, defending certain forms of ambiguous language, less than the truth but not lies as such, to enable Catholics to avoid reprisals for their faith without compromising their integrity. In *Macbeth* it is the witches who introduce the idea of double speech which runs though the whole play, with their incantation, 'Fair is foul and foul is fair'. Macbeth echoes them in his first lines: 'So foul and fair a day I have not seen', and begins to put his trust in them when their prophecies for him start to be fulfilled. Only when he hears the truth of Macduff's birth – in an equivocal sense he is 'not of woman born' – does Macbeth realise how the 'juggling fiends' have deceived him.

Witches

Although the three Weird Sisters (never identified as witches in the play) are themselves ambiguous figures, they would have been seen partly in terms of witches of the period. Shakespeare combines ideas from English witchcraft, where witches were generally thought of as malevolent old women who could put spells on their neighbours, with Scottish (and continental) views of witchcraft, where they were seen as more powerful figures, able to make pacts with the devil. Before he became king of England, King James believed himself to have been the target of such a pact, and in 1591 took part in the trial of those believed responsible. In 1597 he wrote a guide to witchcraft called *Daemonologie*, reprinted in 1603 when he came to the throne of England, to assert the reality of the power of witches and sorcerers, in the face of sceptics who doubted it. He took a personal interest in prosecuting those involved in the Powder Plot, and thanked God 'for the great and miraculous Delivery he hath at this time granted to me', regarding the Plot as the work of the Devil.



Anastasia Hille



David Caves & Vincent Enderby



Edmund Wiseman



Jake Fairbrother

Imagination in Evil

by **C. G. Jung**

The horror which the Dictator-States have of late brought upon mankind is nothing less than the culmination of all those atrocities of which our ancestors made themselves guilty in the not so distant past.

The evil that comes to light in man and that undoubtedly dwells within him is of gigantic proportions. Man has done these things: I am man, who has his share of human nature; therefore I am guilty with the rest and bear unaltered and indelibly within me the capacity and inclination to do them again at any time.

Even if, juristically speaking we were not accessories to the crime, we are always, thanks to our human nature, potential criminals. In reality we merely lack of suitable opportunity to be drawn into the infernal melee. None of us stands outside humanity's black collective shadow – and one would therefore do well to possess some "imagination in evil", for only the fool can permanently neglect the conditions of his nature. In fact, this negligence is the best means of making himself an instrument of evil.

(From *The Undiscovered Self*)

**I have no spur
To prick the sides of my intent,
but only vaulting ambition,
which o'erleaps itself
And falls on the other**

Act I, scene vii

Macbeth biographies



Back row from left: Declan Donnellan, Nick Ormerod, Nicholas Goode, Greg Kolpakchi, Owen Horsley, David Caves, Ryan Kiggell, Richard Llewelyn, Orlando James. Middle row from left: Kelly Hotten, Siobhan Bracke, Anastasia Hille, Edmund Wiseman, Jake Fairbrother, Will Keen, Vincent Enderby, Anna Schmitz, Jane Gibson, Giselda Yorke, Catherine Jayes. Front row from left: Helen Atkinson, Hannah Proctor, Angie Burns, Judith Greenwood, Kate Hall, Rhiannon Harper, Dougie Wilson.

Helen Atkinson Sound Designer

As sound designer: *Edward II, In bed with Messalina* (Eyestrings Theatre Company). This is Helen's first sound design for Cheek by Jowl.

As associate designer: *Convict's Opera* (Out of Joint).

As sound technician: *Troilus and Cressida* (Cheek by Jowl), *The Observer, Gethsemane, Some Trace of Her, The Walworth Farce* (Cottesloe, National Theatre), *The Big Life, Harder they Come, Pied Piper* (Theatre Royal Stratford East), Three seasons at Regents Park Open Air Theatre.

David Caves Macduff

Trained at LAMDA. **Theatre includes:** *Troilus and Cressida, Cymbeline* (Cheek by Jowl), *Stones in His Pockets* (UK Tour), *Carve* (Tristan Bates-Atlantic Project Winner), *Wuthering Heights, Twelfth Night* (Riverside Studios), *O'Flaherty VC* (Courtyard Theatre), *A Lie of the Mind, Mad Forest* (BAC), *The Duchess of Malfi* (West Yorkshire Playhouse), *Baal, Black Hands/Dead Section, The Maid's Tragedy, Dublin Carol* (LAMDA).

David Collings Duncan/Doctor

Theatre includes: *Troilus and Cressida, 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*.

Ross Corbett Lighting

Ross began his Lighting career in Inverness, lighting productions at Eden Court Theatre before touring Europe with London Ballet. He has worked freelance since 1986 as Lighting Designer for numerous theatre and corporate events. **Theatre includes:** *Hair* (Arena Oslo), *Grease* (Arena Stockholm, Scandinavian Tour), *FAME the Musical* (Arena version Oslo), *Jesus Christ Superstar* (Arena Oslo), *CHESS the Musical* (UK Tour), *Souls In Motion 4* (European Tour), *Carmen Jones* (European Tour), *Shall We Dance* (Winter Olympics event, Lillehammer), *Souls In Motion 3* (European Tour & The Astoria, London), *Aspects of Dance* (Hackney Empire). **Production Management includes:** co-ordinating Tour de France Finish Line (Canterbury), Sony's Worldwide Product Launch (Dubai, Dublin, Gleneagles), *Shakespeare's Villains* (Tour).

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.

Vincent Enderby Thane

Trained at Drama Centre London, graduated 2009.

Theatre includes: *The Hotel Baltimore, Hamlet, The Kitchen, The Second Mrs Tanquery, The Government Inspector, A Flea in her Ear, The Changeling, The Prince of Honburg, Awake and Sing!, Three Sisters* (all Drama Centre), *The Children, The Passion, Pass it On* (Bristol Old Vic Youth Theatre).

Jake Fairbrother Thane

Trained at Guildhall, graduated 2009. **Theatre includes:** *Lord of the Flies, Uncle Vanya, Macbeth, Julius Caesar, The Birthday Party* (all at Guildhall).

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*.

Nicholas Goode Thane

Trained at Rose Bruford College. **Theatre includes:** *Oliver Twist* (Lyric Hammersmith), *Fiddler on the Roof, A Child's Christmas in Wales, A Christmas Carol* (Wales Theatre Company), *Fear and Misery in the Third Reich* (Watford Palace Theatre), *Around the World in Eighty Days, Under the Blue Sky, Rebecca* (Theatre by the Lake, Keswick), *The Convict's Opera* (Out of Joint/Sydney Theatre Company), *The Odyssey* (London Bubble), *The Tempest* (Oddssocks), *Tom's Midnight Garden* (Nottingham Playhouse).

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* (A and BC), *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 in Technical Theatre and Stage Management at Guildhall. **Theatre includes:** *Hamlet* (Donmar Westend), *As You Like It* (Curve, Leicester), *Romeo and Juliet* (RSC), *Can't Smile Without You* (Bill Kenwright), *Troilus and Cressida* (Cheek by Jowl), *Henry VI parts I, II and III, King Lear, The Seagull* (RSC), *The Chairs* (Gate Theatre), *Il Trovatore* (Opus 1 Music), *Don Carlos* (Gielgud Theatre), *Red* (Donmar Warehouse). **Film includes:** *Orange People* (Another Level Productions).

Anastasia Hille Lady Macbeth

Trained at Drama Centre London. **Theatre includes:** *Thérèse Raquin* (Leicester Haymarket); *Arms and the Man* (Cambridge); *Richard III, Macbeth, Marat/Sade, The Orestia, Dream Play, Waves, Dido Queen of Carthage* (National Theatre); *The Maids* (RSC/Young Vic); *The Winter's Tale* (RSC); *Measure for Measure, The Duchess of Malfi* (Cheek by Jowl); *The Dark Morphic Resonance* (Donmar); *Ashes to Ashes, Mountain Language* (Royal Court); *3 Tall Women* (Wyndhams); *Two Gentlemen of Verona, As You Like It, A Mad World My Masters* (Shakespeare's Globe); *Uncle Vanya* (Young Vic). **Opera includes:** *The CENCI* (Almeida), *Parthenogenesis* (James Macmillan, Cambridge/Seville). **Television includes:** *Red Dwarf, Jeeves and Wooster, Kavanagh QC, Trial and Retribution, 11 Men Against 11, Dance to the Music of Time, The Cazalets, Tripping Over, Silent Witness, Spooks, Foyles War, Poirot*. **Film includes:** *5 Seconds to Spare, New Year's Day, RKO281* (HBO), *The Hole, The Abandoned* (Filmax), *Good, Desert Flower*. **Radio includes:** *Othello, The Listening Heart, Whose Afraid of Virginia Woolf, Edward II*.

Kristina Hjelm Lighting

Graduated from Rose Bruford BA honours degree in lighting design in 2001. Kristina has worked for Cheek by Jowl's productions of *Othello, The Changeling, Cymbeline, Troilus and Cressida*, and *Andromaque*. **Design credits include:** *Count One* (Nicola Conibere, Linbury Studio), *Any Which Way* (Only Connect), *Room Temperature Romance* (Levantes Dance Theatre, Barbican), *The Unknown* (Cecile Feza Bushidi, BITE Barbican), *The Race* (Gecko, international and national tour), *Meltdown* (Rambert Dance Company, Queen Elisabeth Hall), *Pagliacci* (English Touring Opera), *30,000 Lies* (Mkultra, Turin, Italy), *Restricted Area, The Dark Room* and *22 Rooms* (F2, Athens, Greece), *Always* (Mkultra, Arcola and BAC).

Owen Horsley Assistant Director

Trained at Drama Centre London. **Theatre includes:** As Assistant Director: *The Changeling, Cymbeline, Troilus and Cressida* (all Cheek by Jowl). As Director: *Edward II, In Bed with Messalina* (Eyestrings Theatre Company), *Romeo and Juliet* (Love and Madness).

Kelly Hotten Porter/Lady Macduff/Gentlewoman

Trained at Drama Centre London. **Theatre includes:** *Plaza Suite* (Mill at Sonning), *Edward II, In Bed with Messalina* (Eyestrings), *Virgins* (Vienna's English Theatre), *The Girl, The Oil Pipe* and *The Murder in the Forum* (Tara Arts), *Hades* (Theatre 503, The Company Project).

Orlando James Malcolm

Trained at Drama Centre London. **Theatre includes:** *Sense* (Southwark Playhouse), *Hamlet* (Murau Castle, Austria). **Radio includes:** *Ruminations Upon Mortality* (BBC/Jessica Dromgoole), *Slaughterhouse 5* (BBC/David Hunter), *Chain Gang* (BBC/Paul Arnold).

Catherine Jayes Composer

Catherine is an Associate Director at Cheek by Jowl. She has composed for: *The Duchess of Malfi* (1995), *Othello* (2004), *The Changeling* (2006), *Cymbeline* (2007), *Troilus and Cressida* (2008). **Other credits include:** Theatre (as Composer): *His Dark Materials, Uncle Vanya, Hapgood* (Birmingham Rep and Tour), *The Letter* (Wyndham's Theatre), *Great Expectations* (RSC), *The Mandate* (National Theatre), *Arcadia* (Bristol Old Vic), *Henry IV, Merry Wives of Windsor, Midsummer Night's Dream* and many other productions at Regents Park Open Air Theatre, Liverpool Everyman and Watermill, Newbury. **As Musical Director/Arranger:** *Merrily We Roll Along* (Watermill, Newbury) *Amadeus* (Wilton's Music Hall), *Gypsy, Fiddler on the Roof* (West Yorkshire Playhouse), *Sweet Charity, Guys and Dolls* (Sheffield Crucible) twenty musicals at the open Air Theatre, New Shakespeare Company, including; *The Boyfriend, Pirates of Penzance, Boys from Syracuse* (Olivier Award Winner), *High Society*. **Film includes:** *Charlie and the Chocolate Factory, Delovey, Sweeney Todd*.

Will Keen Macbeth

Theatre includes: *The Changeling* (Cheek by Jowl), *The Duchess of Malfi, The Coast of Utopia, Mary Stuart, Hove* (National Theatre), *Kiss of the Spiderwoman* (Donmar Warehouse), *The Arsonists* (Royal Court), *Prince of Homburg, Pericles* (Lyric Hammersmith), *Waste, Tom and Viv, Five Gold Rings* (Almeida), *The Rubinstein Kiss* (Hampstead), *Don Juan, Man and Superman* (Theatre Royal Bath), *A Midsummer Night's Dream* (Albery), *Elton John's Glasses* (West End), *Dido Queen of Carthage, The Tempest, Two Noble Kinsmen* (Globe), *The Seagull, Present Laughter, The Tempest* (West Yorkshire Playhouse). **Television includes:** *Foyles War, Wired, Casualty 1907, The Colour Of Magic, Elizabeth 1st, The Impressionists, Holby City, Murphey's Law, Into The Void, Monsignor Renard, The Bill, For Valour, Do The Right Thing, Martin Chuzzlewit, Between The Lines, Inspector Alleyn*. **Film includes:** *Love And Other Disasters, The Nine Lives of Thomas Katz*.

Ryan Kiggell Banquo

Trained at LAMDA. **Theatre includes:** *Troilus and Cressida, Othello* (Cheek by Jowl), *The Importance of Being Earnest* (Regents Park Open Air Theatre), *You Never Can Tell, Amy's View* (Garrick Theatre), *Mrs Warren's Profession* (Theatre Royal Bath), *King Lear* (RSC-Ian Charleson commendation). **Television includes:** *Foyles War, Henry: Mind of a Tyrant, Harvest, Silent Witness, Holby City, Trial and Retribution*. **Film includes:** *Glorious 39, Atonement*.

Greg Kolpakchi Thane

Trained at Drama Centre London, graduated 2009.

Theatre includes: *Hamlet* (Murau Castle), *In Bed with Messalina* (Eyestrings Theatre Company). **Film includes:** *Spivs* (Carnaby International), *Harry Potter and the Goblet of Fire* (Warner Bros Pictures).

Richard Llewelyn Company Stage Manager

Theatre includes: *Troilus and Cressida* (Cheek by Jowl), *The Permanent Way, Macbeth, Talking to Terrorists, O go my Man, The Overwhelming, Flight Path, The Convict's Opera, Dreams of Violence* (Out of Joint). *My Child, Now or Later, Paradise Regained* (Royal Court), *The Enchanted Pig* (Young Vic), *Tender, The Dead Eye Boy, Hand in Hand, The Lucky Ones, Abigail's Party, Amongst Friends* (Hampstead), *Roberto Devereux, Bluebeard* (Buxton Festival), *The Nose, Blond Eckbert* (ROH2).

Clare Loxley Deputy Stage Manager

Theatre includes: *Troilus and Cressida, Cymbeline, The Changeling, Othello, Homebody/Kabul* (Cheek by Jowl), *The Gigli Concert* (Druid), *Antigone, 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 Labours 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).

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).

Simon Anthony Wells Wardrobe Manager

Theatre includes: *Tosca, Prick Up Your Ears* (Assistant Designer to Peter McKintosh), *Much Ado About Nothing, The Tempest, Hello Dolly* (Deputy Costume Supervisor, Open Air Theatre Regents Park), *Crimes of the Heart* (Set Designer, Union Theatre), *Cinderella* (Set Designer, Rhodes Arts Centre), *The Visit* (Costume Designer, Embassy Theatre), *Grimm's Fairytales* (Costume Designer, Minack Theatre), *Strippers and Gentlemen* (Set Designer, ICA Theatre), *Messiah, Duke Bluebeard's Castle & The Rite of Spring, Jenufa, Doctor Atomic, La Boheme, The Magic Flute* (Deputy Wardrobe Master, English National Opera), *Well* (Assistant Designer, Apollo Theatre), *Jack & the Beanstalk, Dick Whittington* (Assistant Designer, Watford Palace Theatre).

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).

Edmund Wiseman Thane

Trained at RADA, graduated 2009. **Theatre includes:** *The Last Days of Judas Iscariot, Don Juan on Trial, The Country, Burial at Thebes, The Seagull, Julius Caesar* (all at RADA), *Look Back in Anger, Single Spies, The Lieutenant of Innishmore* (all at People's Theatre Newcastle).

Eye Witness

We are launching a project to gather descriptions of our past shows from audience members and would love it if you would share your experience with us. Perhaps you saw *Measure for Measure* in Montevideo, *Othello* in Oxford or *As You Like It* in Adelaide – we just want to know what it was like to be there. Was there a particular performance you remember? A specific moment? A song? A fight? A dance?

The most vivid eye witness account will win tickets to our forthcoming UK tour of *The Tempest* at a venue of your choosing. The best testimonials will form part of a commemoration of Cheek by Jowl's work.

If you would like to share a memory with us please email info@cheekbyjowl.com or write to:

Eye Witness Project

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



Much Ado About Nothing (1998)



Othello (2004)



The Duchess of Malfi (1995)

Play Your Part

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

'Cheek by Jowl's enduring gift to theatre is its uncanny ability to live in an eternal, precarious present.' *The Telegraph*

In addition to the generous support that Cheek by Jowl receives from Arts Council England and the Barbican, we rely on a growing body of supporters to realise our work. **This year we need to raise £60,000 to continue making theatre of the highest international standards.** If you would like to support Cheek by Jowl's work in the future please contact supporters@cheekbyjowl.com or call 0207 382 7304 for more details on how to become a friend, associate or patron.

'Whatever Cheek by Jowl does next constitutes a major happening.' *The Guardian*

Our work this year would not have been possible without:

Our patrons

Anonymous
Bridget Astor
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Ralph Fiennes
Sophie Hamilton
David Orr
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Bill and Anda Winters

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Harry Nash
Hugh Nineham
Alexandre Nikititch
Kate O'Rourke
Philip Percival
Carolyn Sands
Ann Thompson
Tom Stoppard
Svetlana Walker

phf Paul Hamlyn
Foundation

We are enormously grateful to the trusts and foundations who have supported our work this year: The Wingate Foundation has generously supported the position of young Sound Designer on *Macbeth*, and the Paul Hamlyn Foundation have funded Cheek by Jowl to develop our archive.

As You Like It (1991/1994)





Cheek by Jowl is an international theatre company currently presenting work in three languages: Russian, French and English.

Cheek by Jowl's Russian sister company based in Moscow continue to tour internationally. In 2009, *Boris Godunov* played as part of the Lincoln Center Festival, New York and *Three Sisters* went to the Dublin Theatre Festival and Yalta. In October 2010 *Three Sisters* and *Twelfth Night* will tour to the Kennedy Center, Washington D.C. *Andromaque*, a co-production with Peter Brook's Bouffes du Nord Theatre in Paris, toured the UK in 2009.

'Hugely impressive, a great torrent of passionate language flowing like dangerous white-hot lava.'
The Telegraph on *Andromaque*

'Tremendous and stirring... a splendid, bursting, mighty themed epic.'
The Independent on *Boris Godunov*

'I cannot imagine a more delicate, luminous and emotionally piercing production... Heartbreaking simplicity.'
The Times on *Three Sisters*

'As close to undiluted pleasure as this ambiguous old world allows.'
New York Times on *Twelfth Night*

In 2011, Cheek by Jowl present *The Tempest*, a new production with their Russian ensemble.



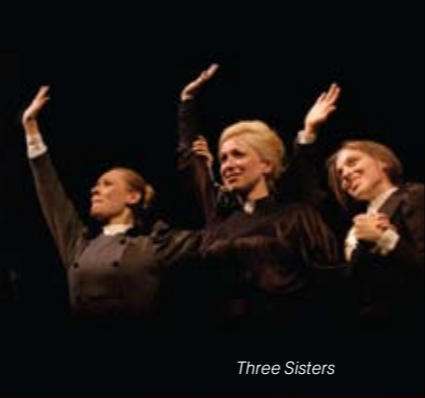
Twelfth Night



Boris Godunov



Andromaque



Three Sisters



Boris Godunov



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
- 1991 **Hamlet** Shakespeare
- 1992 **As You Like It** (revival) Shakespeare
- 1993 **Don't Fool With Love** de Musset
- 1993 **The Blind Men** * de Ghelderode
- 1994 **Measure for Measure** Shakespeare
- 1995 **As You Like It** (revival) Shakespeare
- 1996 **The Duchess of Malfi** Webster
- 1997 **Out Cry** * Tennessee Williams
- 1998 **Much Ado About Nothing** Shakespeare
- 1999 **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
- 2008 **Troilus and Cressida** Shakespeare
- 2009 **Andromaque** *** Racine
- 2010 **Macbeth** Shakespeare

For Cheek by Jowl

Artistic Directors	Declan Donnellan, Nick Ormerod
Executive Director	Griselda Yorke
Tours Producer	Anna Schmitz
Assistant Producer	Hannah Proctor
Programme Research	Sandra Clark
Programme Editor	Hannah Proctor
UK Press Agent	Sharon Kean at Kean Lanyon
Graphic Design	Eureka! Design Consultants, London
Work Placements	Stephanie Bain, Róisín Stack

Directors of Cheek by Jowl

- Sophie Hamilton (Chair)
- Nicholas Bryan-Brown
- Jane Reid
- John Scott-Moncrieff
- Sameer Pabari
- Emma Stenning
- 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's performances of *Macbeth* at Hebbel-Am-Ufer, Berlin were supported by the British Council.

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

To keep up to date with this and all forthcoming Cheek by Jowl productions please join our mailing list: www.cheekbyjowl.com/subscribe

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, Belgorod, Belo Horizonte, Bergen Op Zoom, Berkeley, Berlin, Beziers, Biggar, Billericay, Birmingham, Blackpool, Blois, Bogota, Bombay, Bordeaux, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Brétigny-sur-Orge, Bridgnorth, Bridgwater, Brighton, Brisbane, 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, Cluj, 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, Gerona, Glasgow, Gorinchem, Grenoble, Grimsby, Groningen, Great 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, Lipetsk, 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, Phoenix, 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, Ryazan, St Andrews, St Austell, St Petersburg, Salford, Santiago de Chile, San Sebastian, Sao Paulo, Sceaux, Scunthorpe, Seoul, Shanghai, Sheffield, Shizuoka, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southampton, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockholm, Stoke on Trent, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on Fosse, Strombeek-Bever, Sudbury, Sutton, Sydney, Taipei, Tallin, Tampere, Tamworth, Taormina, Taunton, Tel Aviv, Telford, Tewkesbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tours, Tunbridge Wells, Turin, Turnhout, Tyumen, Uppingham, Utrecht, Valence, Valladolid, Valletta, Varna, Venlo, Vienna, Voronezh, Wakefield, Wallingford, Warminster, Warsaw, Warwick, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, Yerevan, York, Zaragoza, Zurich, Zutphen and Zwolle.

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