



Othello

The Company

Roderigo
Iago
Brabantio
Othello
Cassio
Duke of Venice
Desdemona
Emilia
Bianca
Lodovico
Gratiano
Gentleman
Gentleman
Gentleman
Other parts played
by members of the company

Director
Designer
Director of Movement
Lighting Designer
Music
Assistant Director

Casting Director
Costume Supervisor
Voice Coach
Fight Director

Production Manager
Company Stage Manager
Deputy Stage Manager
Lighting Technician
Wardrobe Manager
Production ASM

Producer

Matthew Douglas
Jonny Phillips
David Hobbs
Nonso Anozie
Ryan Kiggell
Michael Gardiner
Caroline Martin
Jaye Griffiths
Kirsty Besterman
Michael Gardiner
David Hobbs
Robin Pearce
Oliver Boot
Alex Kerr

Declan Donnellan
Nick Ormerod
Jane Gibson
Judith Greenwood
Catherine Jayes
Edward Dick

Julia Horan
Angie Burns
Patsy Rodenburg
Terry King

Will Harding
Terence Eldridge
Clare Loxley
Kristina Hjelm
Vic Cree
Jakki Julnes

Roy Luxford



**She loved me for the dangers I had passed
And I loved her that she did pity them.
This only is the witchcraft I have used**

Othello, 1:3:168

Othello co-produced by Cheek by Jowl and Théâtre du Nord
(Théâtre National Lille Tourcoing Région Nord
Pas-de-Calais and Lille 2004). In association with
Odeon-Théâtre de l'Europe Paris.

Nonso Anozie





Caroline Martin

Shakespeare's sources

In 1565 a collection of short stories about love was published by the Italian author Giraldi Cinthio. Called *Hecatommithi*, it provided Shakespeare with material for *Othello* and, later, for *Measure for Measure*. He may have read it in the original, or in a French translation which came out in 1583, or perhaps he had access to a contemporary English translation. Certainly, his plot, characterisation and imagery echo much of Cinthio's work. In 1599, the year in which the Lord Chamberlain's Men began the building of the Globe Theatre, Sir Lewis Lewkenor published *The Commonwealth and Government of Venice* based on a Latin text, and there is sufficient evidence in the play to suggest that this was one of Shakespeare's research sources.

**There is no fear in love, but
perfect love casteth out fear**

1 John 4:18

I have done the state some service and they know't

Othello, 5:2:337

First Performance

At the age of 35, in 1599, after a decade or more of touring his plays around the country, paying leases on various London theatres and living in digs in the city, William Shakespeare finally settles down and creates for himself and his company, The Lord Chamberlain's Men, a permanent home on the South Bank at Bankside. It is the first theatre in England to be designed and paid for by a group of actors. It costs the company £600 to build it, and they call it *The Globe*. Now at last Shakespeare has a theatre of his own to work in; he has a company of actors to write for, some of whom have been performing his material for years; he has a management which trusts him, values him and gives him a financial cut of the company's success, and he has an audience who are young and ready to imagine.

Once established in The Globe, his writing moves into a new gear. Between 1600 and 1611 he writes, and the company performs: *Hamlet*, *Troilus and Cressida*, *All's Well that Ends Well*, *Othello*, *Measure for Measure*, *King Lear*, *Macbeth*, *Timon of Athens*, *Antony and Cleopatra*, *Coriolanus*, *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*.

In the *Accounts of the Master of Revels*, there is a record of a performance of *Othello* at Court in 1604. Evidence suggests that the play was written some time between 1601 and 1604.

**A man may dwell
so long upon a thought
that it may take him prisoner**

The Marquis of Halifax



Nonso Anozie



I wonder men dare
trust themselves
with men

Timon of Athens

From left to right: Robin Pearce, Oliver Boot, Alex Kerr, Ryan Kiggell, Matthew Douglas



Jaye Griffiths



Declan Donellan

Nick Ormerod

David Hobbs

Were I the Moor, I would not be Iago

Iago, 1:1:56

Mauri was the Latin name for the inhabitants of the Roman province of Mauretania (modern-day western Algeria and north-eastern Morocco). Historically, the term Moor was used to denote North African Muslims, of mixed Arab, Spanish and Berber origins. In Elizabethan England, however, the word was not geographically specific, and was used to describe a wide variety of non-European peoples. Thus, it was applied to anyone of West or North African origin, to Arabs, and to Muslims in general. Shakespeare's hints about Othello's origins seem to point to the continent of Africa as being his native land.

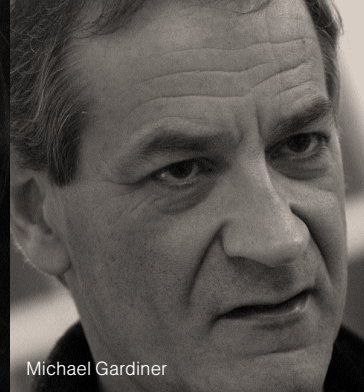
What was the awareness of Africa in Shakespeare's world and how was that awareness generated? There was an African presence in Elizabethan England, although that presence was decidedly small and these individuals were primarily slaves, indentured servants, and, inevitably, novelties. The average English subject did not encounter Africans on any frequent basis. Thus the majority of information on Africa was generated through travel writing and eye witness accounts. This widely-circulated literature, usually written by traders or seamen who had actually visited the African continent, often embellished descriptions of indigenous peoples, transforming them into mythical, cannibalistic creatures.

**Make it a darling,
like your precious eye!
...there's magic in the
web of it**

Othello, 3:4:67 & 3:4:71



Kirsty Besterman



Michael Gardiner

As a commanding Moorish figure, Othello appears to be a positive alternative to this popular perception of Africans as strange fantastical beings. Yet there are traces of Othello's mythical African past in the famous handkerchief he gives to Desdemona. We learn that an ancient witch sewed this handkerchief in "prophetic fury," dyeing the fabric in fluids drained from the hearts of virgin girls. Originally given to Othello's mother by an Egyptian (hence African) charmer,

the handkerchief has the power to preserve a husband's fidelity, so long as it remains in Othello's family. While these bizarre details seem inappropriate for such a seemingly ordinary object, they make more sense in the light of Othello's African origins. In fact, the handkerchief has relevance in the context of the spiritual traditions of Africa. If we consider the Yoruba belief in juju – an object with supernatural power which has been prepared by a spiritual leader – the handkerchief becomes not only an example of this belief, but also a clear reminder of Othello's "pagan" history. The handkerchief remains an interesting case of witchcraft with compelling African, and specifically Yoruba, associations.

Diana Mafe, McMaster University

**Violent antipathies
are always suspicious,
and betray a secret affinity**

William Hazlitt

**One is never deceived,
one deceives oneself**

Goethe



Jonny Phillips

Valiant Othello, we must straight employ you Against the general enemy Ottoman

Duke of Venice, 1:3:49



Nonso Anozie

The Ottoman Empire was founded around 1300 by Osman (Uthman in Arabic) who conquered Anatolia in Northern Turkey and subdued neighbouring territories through war and alliances. When Shakespeare was born in 1564, Sulaiman the Magnificent (1520-66) was enjoying the Empire's "golden age", ruling most of South Eastern Europe, the Middle East and North Africa. Ottoman power then declined through the centuries until, with the overthrow of the 36th Emperor, Turkey became a republic in 1922.

In 1570, when Shakespeare was six years old, the Turks sailed for Cyprus and, over a period of three years, wrested it from Venetian hands, launching as they did so centuries of dominion over the eastern Mediterranean, and signalling the beginning of Venice's deterioration as a maritime power.



The theme of daughters defying their fathers held a certain fascination for Shakespeare, who was himself the father of two girls, Susanna and Judith. His catalogue of filial disobedience ranges widely: Juliet defying Capulet in *Romeo and Juliet*; the three daughters of Lear challenging his authority in their several ways in *King Lear*; Jessica absconding to marry and taking her father's gold but not his blessing in *The Merchant of Venice*; Helena and Hermia arranging to meet their lovers in the forest in *A Midsummer Night's Dream*; Celia and Rosalind escaping to Arden to save Rosalind's life in *As You Like It*, and Katherine wilfully obstructing her father's ambitions for her sister in *The Taming of the Shrew*.

I do perceive here a divided duty

Desdemona, 1:3:181

The ear of jealousy heareth all things

The Wisdom of Solomon, 1:10

Othello 2004

13 - 20 March	Lille Théâtre l'Idéal, Théâtre du Nord
23 - 27 March	Oxford Playhouse
31 March - 10 April	Paris Théâtre National de l'Odeon
21 - 24 April	Rome Teatro Valle
27 - 1 May	Warwick Arts Centre
4 - 8 May	Bath Theatre Royal
18 - 22 May	Salford The Lowry
25 - 29 May	Cambridge Arts Theatre
2 - 4 June	Istanbul International Festival
10 - 11 June	St Petersburg Maly Theatre
14 - 17 June	Moscow Maly Theatre
23 - 26 June	Lisbon Centro Cultural de Belém
30 June - 3 July	Porto São João National Theatre
6 - 7 July	Almagro Festival Teatro Municipal
14 - 18 July	Shanghai Dramatic Arts Center
21 - 25 July	Hong Kong City Hall
4 August - 4 September	Sydney Theatre at Walsh Bay
13 - 14 September	Warsaw Teatr Dramatyczny
18 - 19 September	Brno Mahern Theatre
23 - 24 September	Prague State Theatre
29 September - 1 October	Dublin Theatre Festival
5 - 11 October	New York Brooklyn Academy of Music



Co-produced by Cheek by Jowl and Théâtre du Nord (Théâtre National Lille Tourcoing Région Nord Pas-de-Calais and Lille 2004). In association with Odeon-Théâtre de l'Europe Paris.

Production Credits

Print & Programme Design
Eureka! Design Consultants
Cover Photography
Clare Park
Programme Researcher
Judith Greenwood
Programme Editor
Mark Slaughter
Greek lyrics translated by
George Couyas
GSMD Student ASM
Jonathan McMullan
Men's Tailoring
Denis Bruno
Rehearsal Photography
Keith Pattison

The New Shakespeare Company
at Regent's Park, London.

Diana Mafe article derived from *From g n to Othello: (Re)Acquainting Yoruba Myth and Shakespeare's Moor*. (To be published in *Research in African Literatures*. Fall 2004)

Music performed by members of the company.

The first performance of this production was
given on 13 March 2004 at
Th tre l'Idéal, Th tre du Nord, Lille.

Approximate running time:
Part 1: 1 hour & 25 minutes
Part 2: 1 hour & 15 minutes
There will be one interval

Cheek by Jowl and the British Council

The British Council is delighted to be supporting Cheek by Jowl's world tour of *Othello* as part of a programme of celebrations to mark our 70th year as the UK's international cultural relations agency.

I first encountered Cheek by Jowl in 1994 when we invited the company to Russia to celebrate the opening of the new British Council office in St Petersburg. The natural venue for the company's production of *Measure for Measure* was the city's Maly Drama Theatre – like Cheek by Jowl, the Maly is celebrated on the international touring circuit. Cheek by Jowl's contemporary approach was a sensation.

Director Declan Donnellan's lean approach to text and staging, plus designer Nick Ormerod's pared-down aesthetic, brought new meaning to a classic. We jumped at the chance to bring the company back later the same year with the all-male *As You Like It*, which proved a complete revelation.

In 1997 Declan and Nick came once again to Russia, this time to work with the Maly's own actors on a production of *The Winter's Tale*. Giving another director the opportunity to work with his company was a remarkable act of trust for Maly director Lev Dodin. Anyone who has seen the result – in Russia, where it is still in the Maly's

repertoire, or in the UK, where it toured in 1998 – can't fail but be impressed. *The Winter's Tale* won a Golden Mask National Theatre award in Russia – an unprecedented accolade for a production directed and designed by a non-native team. It was the starting point for a string of other collaborations in Russia, including *Boris Godunov* and *Twelfth Night* for the Russian Theatre Confederation, for which Declan is now an Associate Director, and *Romeo and Juliet* at the Bolshoi – the first time a theatre director has staged a ballet there in living memory and the first time a foreign director has been entrusted with the Bolshoi's famous dancers. Declan's book, *The Actor and the Target*, was actually published in Russia before the UK and is already being reprinted there.

The story of Cheek by Jowl in Russia demonstrates the power of theatre as a vehicle for cultural relations, and this production of *Othello* will once again affirm the extraordinarily powerful connections that theatre is able to create between cultures.

Michael Bird
Director Scotland
BC Edinburgh
British Council



Boris Godunov

Biographies



- A** Nonso Anozie

B Jakki Julnes

C Judith Greenwood

D Declan Donnellan

E Angie Burns

F Oliver Boot

G Jaye Griffiths

H Clare Loxley
- I** Michael Gardiner

J Edward Dick

K Terence Eldridge

L David Hobbs

M Kirsty Besterman

N Caroline Martin

O Nick Ormerod
- P** Ryan Kiggell

Q Jane Gibson

R Vic Cree

S Catherine Jayes

T Robin Pearce

U Matthew Douglas

V Roy Luxford

W Joanna Morgan

X Alex Kerr

Y Will Harding

Z Jonny Phillips



Nonso Anozie **Othello**

Theatre includes *Edmond* (RNT), *World Music* (Sheffield Crucible), *The Box* (Talawa Theatre Company), *Sundance* (Royal Albert Hall) and the title role in the RSC Academy's *King Lear* directed by Declan Donnellan (European Tour and Young Vic) for which he was nominated and received a special commendation at the 2003 Ian Charleson Awards. **Television includes** *Nights Out at the Empire*.

Kirsty Besterman **Bianca**

Theatre includes *King Lear* (RSC Academy). **Television includes** *Doctors*, *Peter Ackroyd's London*.

Oliver Boot **Chorus**

Theatre includes *Hayfever* (Oxford Stage Company), *Hilt* (Pleasance/Bath Theatre Royal), *Tartuffe*, *Three Musketeers* (both Haymarket Basingstoke). *Three Musketeers* (Theatre Royal York). **Television includes** *Two Pints of Lager and a Packet of Crisps* (Series 1 & 2), *As If* (Series 3).

Vic Cree **Wardrobe Manager**

Theatre includes *Richard III*, *Measure for Measure*, *Titus Andronicus* (RSC Newcastle Season), *King Lear* (RSC Academy), *Tantalus*, *A Midsummer Night's Dream* (both RSC international tours), *3* (The Cholmondley's & The Featherstonehaughs), the 2001 season at Shakespeare's Globe, *Mrs Warren's Profession* (Theatre Royal Bath/UK Tour), *West Side Story*, *Spend Spend Spend* (both for Pola Jones), *Wizard of Oz*, *Who's Afraid of Virginia Woolf ?* (both Bristol Old Vic). **Television includes** *In Search of Shakespeare* (BBC2).

Edward Dick **Assistant Director**

Edward Dick read English at Oxford University, attended the Directors' Programme at the NT Studio then joined Cheek by Jowl as assistant director to Declan Donnellan. He was recently assistant director of the inaugural RSC Academy. **Directing includes** *27* (NT Studio), *The Memory of Water* (GSMD), *The Age of Consent* (Bush Theatre and Edinburgh Fringe), *Mad Forest* (BSSD), *Deep Throat: Live On Stage* (BAC and Assembly Rooms, Edinburgh), *Who's Afraid of Virginia Woolf?* (Oxford Playhouse), *The Second Amendment Club* (Edinburgh Fringe), *BoyBand* (Brighton Festival and Edinburgh Fringe). **As associate or assistant director** *The Lady From The Sea* (Almeida), *King Lear* (RSC Academy, UK and European tour), *Homebody/Kabul* (Cheek by Jowl/Young Vic), *What The Butler Saw* (Theatre Royal, Bath and UK tour). He works regularly for the Royal Court Theatre and is a member of the Lincoln Center Theater Directors' Lab in New York.

Declan Donnellan **Director**

As Associate Director of the Royal National Theatre his productions include *Fuenteovejuna*, *Sweeny Todd*, both parts of *Angels in America* and *Mandate* (2004). He was the founding director of the Royal Shakespeare Company Academy, for whom he directed *King Lear*. For his work in France, including *Le Cid* for the Festival D'Avignon, he was this year made a Chevalier Des Arts et des Lettres. **Other productions include** *Homebody/Kabul* for the New York Theatre Workshop, *Falstaff* for the Salzburg Festival and the ballet *Romeo and Juliet* for the Bolshoi in Moscow. Other work in Russia includes *The Winter's Tale* for the Maly Theatre, St Petersburg. His company of Russian actors are currently performing *Boris Godunov* by Pushkin and *Twelfth Night. Three Sisters* will open next year at the Chekhov Festival. His book *The Actor And The Target* has been published in English, French and Russian and a Spanish version will appear this year. He has won several awards in London, Paris, New York and Moscow, including the Olivier for Outstanding Achievement.

Matthew Douglas **Roderigo**

Theatre includes *Hamlet* (Birmingham Rep/Lyceum Edinburgh), *A Murder is Announced* (Windsor Theatre Royal), *King Lear* (RSC Academy). **Television includes** *The Great Escape* (ITV). **Short films include** *Fridge Magnets*, *The End*.

Terence Eldridge **Company Stage Manager**

Credits include *Stones in His Pockets* (New Ambassadors), *Fame*, *Rent*, *Wit* (Vaudeville Theatre), *Collected Stories* (Theatre Royal, Haymarket), *Hay Fever* directed by Declan Donnellan (Savoy Theatre), *Amadeus* (Old Vic), *An Inspector Calls* (Garrick), *Chess* and *Evita* (*Oslo Spectrum*), *Company* (Donmar Warehouse), *Carmen Jones* (European tour), *Indian Ink* (Aldwych), *Follies* (Shaftesbury).

Michael Gardiner **Duke of Venice, Lodovico**

Theatre includes *Coriolanus*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *Antony and Cleopatra*, *Julius Caesar*, *King Lear*, *Troilus and Cressida* (all RSC), *Fuente Ovejuna* (RNT), *King Lear* (Peter Hall Company/Old Vic), *Cabaret* (Donmar Warehouse), *As You Like It* (Cheek by Jowl). **Television includes** *The Vice*, *The Bill*, *Holby City*, *Buddha of Suburbia*.

Jane Gibson **Director of Movement**

Jane Gibson is an Associate Director of Cheek by Jowl and has been Director of Movement on many of the company's productions. **Other theatre includes** *Five Gold Rings* (Almeida), *Mother Clapp's Molly House*, *The Cherry Orchard*, *Wind in the Willows* (all RNT), *The Rivals*, *Twelfth Night* (both RSC). **Television includes** *Pride and Prejudice*, *Charles II*. **Film includes** *Girl with the Pearl Earring*, *Iris*, *I Capture the Castle*, *Mansfield Park*, *Sense and Sensibility*. **Opera includes** *Gawain*, *La Traviata* (both Royal Opera House).

Judith Greenwood **Lighting Designer**

Judith Greenwood is an Associate Director of Cheek by Jowl. She took the MA in Drama and Theatre Arts at the University of Leeds, then worked for Opera North, Impact Theatre Co-operative, the ICA and the RSC. In 1990 she joined Cheek by Jowl and has since toured the world with the company, lighting all but one of their productions. **Other recent work includes** *Le Cid* (Avignon Festival), *Boris Godunov* (Russian Theatre Confederation), *Falstaff* (Salzburg Festival), *Homebody/Kabul* (Cheek by Jowl and Young Vic), *King Lear* (RSC Academy), *As You Like It* (RSC), *Twelfth Night* (Russian Theatre Confederation), *Romeo and Juliet* (State Academic Bolshoi Theatre of Russia). She also works in Beirut, lighting for the singer Feyrouz, the director Nidal Ashkar and the playwright Ziad Rahbani.

Jaye Griffiths **Emilia**

Theatre includes *A Midsummer Night's Dream* (Bristol Old Vic), *Tartuffe* (Manchester Royal Exchange), *A Woman of No Importance* (RSC), *Gasping* (Haymarket), *Wit* (Vaudeville). **Television includes** *The Deputy*, *The Bill*, *Bugs*, *Care*, *A&E*, *Between the Lines*, *Unfinished Business*.

Will Harding **Production Manager**

Theatre includes *Cost of Living*, *Living Costs*, *Enter Achilles*, *Happiest Day of my Life* (all DV8), *Puss in Boots* (Oxford Playhouse), *Art* (national tours), *Turbulent Landscapes* (Natural History Museum), *Artists and Cosmonauts* (Lillian Baylis, Arts Catalyst). He has also worked for English Touring Opera, English Touring Theatre and Cambridge Arts Theatre.

David Hobbs **Brabantio, Gratiano**

Theatre includes *Morte D'Arthur* (Lyric Hammersmith), *The Bacchae* (QEH), *As You Like It* (Cheek by Jowl), *The Triumph of Love* (Actors Touring Company), *Henry VIII*, *Cymbeline*, *A Midsummer Night's Dream*, *Timon of Athens* (all RSC), *The Tempest* (Nottingham Playhouse), *Dangerous Corner* (Birmingham Rep), *The Odd Couple* (Library, Manchester), *Blast* (Manchester Poetry Festival). **Television includes** *Emmerdale*, *Hiding Place*, *Hollyoaks*.

Catherine Jayes **Music**

As Musical Director *High Society*, *A Funny Thing Happened on the way to the Forum*, *Boys from Syracuse* directed by Judi Dench (all Open Air Theatre, Regent's Park), *Sweet Charity*, *Guys and Dolls* (both Sheffield Crucible), *Gypsy*, *Fiddler on the Roof* (both West Yorkshire Playhouse). **As Composer** *A Midsummer Night's Dream*, *The Merry Wives of Windsor* (both Open Air Theatre, Regent's Park), *The Duchess of Malfi* (Cheek by Jowl), *York Mystery Plays* (York), *Tom Jones*, *Beauty and the Beast* (both Watermill, Newbury). **Film includes** a film about the life of Cole Porter to be released in July 2004.

Alex Kerr **Chorus**

Theatre includes *Man and Superman* (Ayot Productions), *Immortal* (Courtyard Theatre), *When we are Married* (York Theatre Royal), *Black Comedy*, *The Real Inspector Hound*, *The Daughter in Law*, *She Stoops to Conquer* (all Perth Repertory Theatre), *The Hobbit* (Queen's Theatre & tour), *The Baltimore Waltz* (John Caird Company). **Television includes** *Islands at War*.

Ryan Kiggell **Cassio**

Theatre includes *Mrs Warren's Profession* (Peter Hall Company national tour), *King Lear* (RSC Academy) for which he was nominated and received a special commendation at the 2003 Ian Charleson Awards, *The Bound Man* (BAC). **Film includes** *One Eyed Chloe and the Shot*, *The Reality Principle*.

Clare Loxley **Deputy Stage Manager**

Credits include *Honeymoon Suite*, *King Lear*, *Love Labour's Lost* (all English Touring Theatre), *The Playboy of the Western World* (Manchester Royal Exchange), *Peribanez* (Young Vic), *Blunt Speaking*, *Arcadia*, *Heartbreak House* (all Chichester Festival Theatre), *Homebody/Kabul* (Cheek by Jowl/Young Vic), *A Life in the Theatre* (Derby Playhouse), *Amy's View* (Manchester Library), *1984* (Northern Stage), *Belonging* (Birmingham Rep), *Hamlet* (Young Vic/Theatre Royal Plymouth), *Men Should Weep* (Glasgow Citizens).

Caroline Martin **Desdemona**

Theatre includes *The Lion*, *the Witch and the Wardrobe* (RSC). **Television includes** *Byron*, *He Knew He Was Right*, *Poirot*, *The Inspector Lynley Mysteries*.

Nick Ormerod **Designer**

Nick Ormerod is joint Artistic Director of Cheek by Jowl. He trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. **Other theatre includes** *Macbeth*, *Philoctetes* (both National Theatre Of Finland), *The Winter's Tale* (Maly Theatre of St Petersburg), *Boris Godunov*, *Twelfth Night* (both Chekhov Festival), *Falstaff* (Salzburg Festival), *The Rise and Fall of the City of Mahagonny* (English National Opera), *Martin Guerre* (Prince Edward Theatre), *Antigone* (Old Vic Theatre), *Hay Fever* (Savoy Theatre) *The School for Scandal*, *King Lear* (RSC Acadmey), *Troilus and Cressida* (Burgteater Vienna), *Romeo and Juliet* (Bolshoi Ballet).

Robin Pearce **Chorus**

Theatre includes *The White Devil* (Lyric Hammersmith), *Ritual in Blood* (Nottingham Playhouse), *Observe the Sons of Ulster Marching Towards the Somme* (Pleasance, London). **Television includes** *Perfect World*, *Attachments*, *The Project*, *Casualty*. **Film includes** *Charlotte Gray*.

Jonny Phillips **Iago**

Theatre includes *Hedda Gabler* (Donmar Warehouse), *Sugar Sugar* (Bush), *Three Sisters* (Whitehall Theatre), *Woman of No Importance* (Manchester Royal Exchange). **Television includes** *Brinks Mat – The Greatest Heist*, *Peter Loo – The Massacre*, *New Tricks*, *NCS Manhunt*, *Waking the Dead*, *Dead Gorgeous*. **Film includes** *One for the Road*, *The Last Great Wilderness*, *The Quarry*, *Vanity Fair*, *Titanic*.

Cheek by Jowl was formed in 1981 by Declan Donnellan and Nick Ormerod. The company has performed in 295 cities in over 40 countries, spanning five continents and has received numerous international awards. **Cheek by Jowl** has also introduced British audiences to international classics by writers such as Racine, Ostrovsky, Lessing and Corneille.



Past productions

- 1981
- The Country Wife** Wycherley
- 1982
- Othello** Shakespeare
- 1983
- Vanity Fair** * Thackeray
- 1984
- Pericles** Shakespeare
- 1985
- Andromache** * Racine
- 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
- 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
- 2002
- Homebody/Kabul** * Kushner

* British Premiere

For Cheek by Jowl

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Nick Ormerod

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Associate Directors

Paddy Cunneen
Jane Gibson
Judith Greenwood

Directors of Cheek by Jowl

Sophie Hamilton (Chair)
Duncan Lewis
Jane Reid
John Scott-Moncrieff
Tim Stockil
Judith Unwin

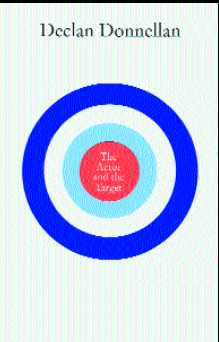
UK Press Agent

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Scottish Charity no. SCO13544

Cheek by Jowl's international touring is generously supported by the British Council.
Cheek by Jowl gratefully acknowledges support from Arts Council England.



Declan Donnellan's fresh and radical approach to acting takes a scalpel to the heart of the actor's fear.

“This new ‘Advice to the Players’ cuts open every generalisation about acting and draws out gleamingly fresh specifics. Behind the joy and humour of the writing, Declan Donnellan is subtly leading young actors to an awareness of the living process behind their work. He brings as evidence the rich field of thought and intuition that direct experience has made his own.” Peter Brook

Published by Nick Hern Books (020 8749 4953/www.nickhernbooks.co.uk) at £10.99.

One of the ten great theatre companies in the world

Time Magazine



BRITISH COUNCIL | 70TH ANNIVERSARY
1934 – 2004

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|------|---------------------------------|---------------|
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| 1994 | Measure for Measure | Shakespeare |
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For Cheek by Jowl

Artistic Directors
Declan Donnellan
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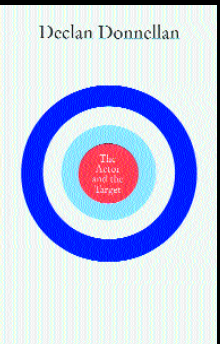
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Declan Donnellan's fresh and radical approach to acting takes a scalpel to the heart of the actor's fear.

"This new 'Advice to the Players' cuts open every generalisation about acting and draws out gleamingly fresh specifics. Behind the joy and humour of the writing, Declan Donnellan is subtly leading young actors to an awareness of the living process behind their work. He brings as evidence the rich field of thought and intuition that direct experience has made his own." Peter Brook

You'll have your daughter covered with a Barbary horse

Iago, 1:1:110



To the West lay the Atlantic Ocean; to the North, the Mediterranean Sea; to the East, the land of Egypt, and to the South, the Sahara desert. From time immemorial, the North coast of Africa was home to the Berbers, who gave the area its name: Barbary, or the Barbary States, a name it retained until the 19th century. Nowadays, the territory comprises the countries of Morocco, Algeria, Tunisia and Libya. The Barbary States were of topical interest to Londoners in the year 1600. In August, The King of Barbary sent his Ambassador to the Court of Queen Elizabeth for a six month visit. In November, a book by the Moorish author John Leo, (also known as Leo Africanus), *A Geographical Historie of Africa*, was published in translation. In December, Shakespeare's company, The Lord Chamberlain's Men, performed at Court and it is possible their audience included the King of Barbary's Ambassador. In the following year, Liny's *Historie of the World* was translated by Philemon Holland, and subsequently provided the playwright with a wealth of material for the text of *Othello*.



Detail of North Africa and Europe from the Catalan Atlas, by Abraham Cresques (1295-87). British Library/Bridgeman Art Library



Since 1981 Cheek by Jowl has performed in...

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