



barbican

# Dmitry Krymov Lab

For the first time in London

## Opus No 7

4 – 11 Jun  
Part of LIFT

**A Midsummer Night's Dream**  
12 – 15 Nov

**'You do not see work as  
original or stirring as  
Krymov's every season'**

*Time Out New York*

[barbican.org.uk](http://barbican.org.uk)



Image © Brigitte Lacombe

**'A staggering performance'**  
Time Out New York

**'Fiona Shaw is remarkable'**  
New York Post

**'A soul-baring performance'**  
Variety

# The Testament of Mary

performed by **Fiona Shaw** directed by **Deborah Warner**  
based on the Man Booker Prize-shortlisted novel by **Colm Tóibín**

1-25 May  
[barbican.org.uk](http://barbican.org.uk)



**Such a life gives no content  
To me; my thoughts are fixed  
on other ends.**

Eve Ponsonby

# 'Tis Pity She's A Whore

by John Ford



## The Company

Vasques  
Florio  
Donado  
Hippolita  
Gratiano  
Giovanni  
Grimaldi  
Cardinal/Doctor  
Annabella  
Putana  
Soranzo  
Friar

Will Alexander  
David Collings  
Ryan Ellsworth  
Ruth Everett  
Jimmy Fairhurst  
Orlando James  
Sam McArdle  
Peter Moreton  
Eve Ponsonby  
Nicola Sanderson  
Maximilien Seweryn  
Raphael Sowole

Director  
Designer  
Associate and Movement Director  
Lighting Designer  
Composer and Sound Designer

Declan Donnellan  
Nick Ormerod  
Jane Gibson  
Judith Greenwood  
Nick Powell

Casting Director  
Voice Coach  
Fight Director  
Costume Supervisor  
Technical Stage Manager  
Company Manager  
Deputy Stage Manager  
Lighting  
Sound  
Wardrobe Manager  
Assistant Stage Manager  
Music Supervisor

Assistant Director

Production Photography

With thanks to:

Alan Barnes (Musician), Simon Bourne, Mark Cunningham, Fly By Nite, Wendy Knowles (Costume Maker), Owen Horsley, Chrys Plumley (Costume Maker), Lorraine Richards (Costume Maker), Rock-it Cargo, Kim Solga, Claire Weatherhead at Bloomsbury, Factory Settings (Set Construction) Marcus Hall Props, White Light, Stage Sound Services, The Big Wig Co.

Produced by Cheek by Jowl in a co-production with Barbican, London; Les Gemeaux/Sceaux/Scène Nationale and Sydney Festival

'Tis Pity She's A Whore was first performed on 30 November 2011 at Théâtre Les Gémeaux, Sceaux, Paris.

Rehearsed at the Jerwood Space

SUBSIDISED REHEARSAL FACILITIES PROVIDED BY  
**JERWOOD SPACE**

Running time 1hr 55 minutes, no interval.

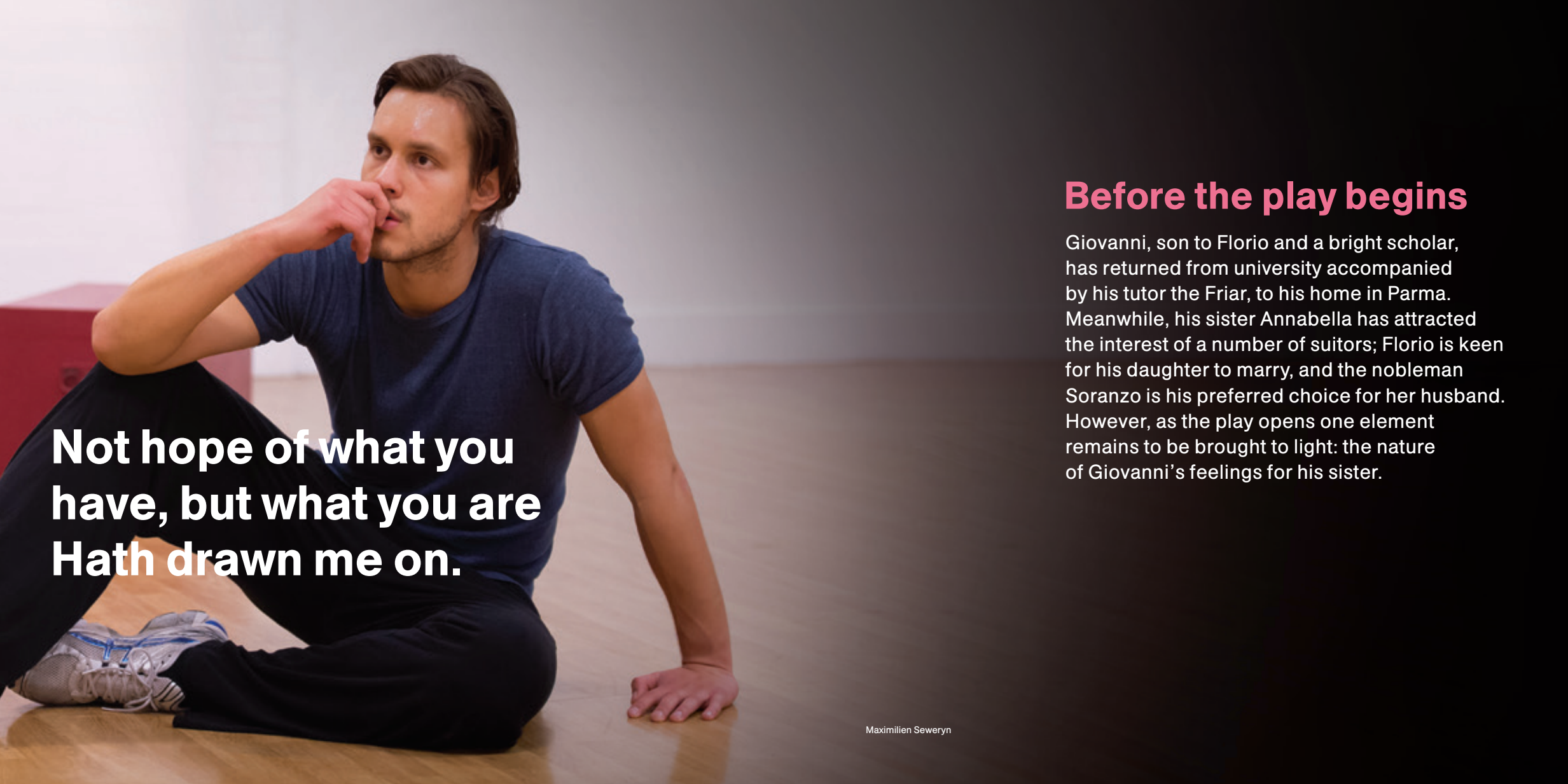
Siobhan Bracke  
Emma Woodvine  
Bret Yount  
Angie Burns  
Robin Smith  
Tim Speechley  
Clare Loxley  
David Salter  
Morgan Rogers  
Victoria Youngson  
Angela Garrick  
Peter Moreton

Paris Erotokritou

Manuel Harlan





A man with dark hair and a light beard is sitting on a light-colored wooden floor. He is wearing a dark blue t-shirt and dark trousers. He is looking off to the side with a thoughtful expression, his right hand resting on his chin. The background is a plain, light-colored wall.

**Not hope of what you  
have, but what you are  
Hath drawn me on.**

## **Before the play begins**

Giovanni, son to Florio and a bright scholar, has returned from university accompanied by his tutor the Friar, to his home in Parma. Meanwhile, his sister Annabella has attracted the interest of a number of suitors; Florio is keen for his daughter to marry, and the nobleman Soranzo is his preferred choice for her husband. However, as the play opens one element remains to be brought to light: the nature of Giovanni's feelings for his sister.

# Seeing Inside: 'Tis Pity and the Early Moderns

The early modern history of *'Tis Pity She's A Whore* is less a scandal (the preferred modern reaction) than a mystery: we know almost nothing about how the play was received in its moment, and we cannot in fact even confirm when it was first performed. Although the play was published in 1633, educated guesses place it at Christopher Beeston's private theatre, the Phoenix in Drury Lane, as early as 1626, and it is conceivable that Ford began writing it long before then. Ford collaborated with familiar Jacobean names – Dekker, Webster, Rowley, Fletcher, Middleton – on numerous plays through the 1620s, and although *The Lover's Melancholy* is often regarded as his first published independent effort (1628), some evidence suggests *'Tis Pity* was written first. We have no good records of spectators' reactions to pre-Civil War performances of *'Tis Pity* either, but we know it likely remained profitable: Samuel Pepys saw a production in 1661, declaring it 'a simple play and ill acted'. (True to form, Pepys showed more interest in the pretty girl seated next to him than in the show.)

Let's imagine *'Tis Pity* at the Phoenix during the 1626-7 'season'. What kind of a theatre are we in? Beeston's Phoenix was a converted Cockpit, acquired in 1616 and re-opened in 1617. Glynne Wickham has called it the first professional playhouse in the West End, second in its day only to the Blackfriars and attracting very similar clientele: we might, then, be surrounded by well-to-do women and men of letters, learned gentlemen likely schooled in the arts and sciences of classicism. These spectators may have been aristocrats or social climbers, but by 1626 all would probably have known something of the 'new' plastic arts: mathematics, geometry, classical architecture, and the burgeoning science of human anatomy, among others. Humanists, statesmen, property managers, and civic powerbrokers: such were, in all likelihood, the first witnesses to Ford's play.

Would these witnesses have been scandalized by the actions of Annabella and Giovanni? No doubt some would have been, but there's no reason for us to assume that the play's troubled sexual relationships would have been

understood by a barely-Caroline audience as anything too out of the ordinary. The practiced spectators in Ford's first audience would have seen 'perverted' sex and its violent fallout in Middleton and Rowley's *The Changeling* just a few seasons earlier (and in the very same theatre!) and they would have watched Middleton dabble in incest himself in *Women Beware Women*. In fact, more unnerving than *'Tis Pity*'s sibling relations may have been their attendant class politics: for high-ranking families in early modern Europe endogamous marriage was nothing out of the ordinary, but Annabella and Giovanni are bourgeois, not royal. As England presses, in the 1630s, toward civil crisis, their behaviour thus indicates a cultural shift far more significant than 'bad sex'. Openly lusting for (and, indeed, loving) one another, Ford's siblings expose – quite dramatically – this aristocratic norm, typically used to maintain, share, and perpetuate power among families, as both socially dangerous and psychologically unhealthy.

For Ford's first spectators, however, Giovanni and Annabella in bed may well have paled in comparison to Annabella's heart on Giovanni's knife. Ford's London was obsessed with the anatomy theatre and its promise to expose (and neatly order) the truth of the body's inner confines. The seventeenth

century stage offered audiences something the anatomy theatres could not: an imaginative space in which to observe not only the cutting open of the human body, but its metatheatrical continuation beyond the moment of dissection, its surrogation of our urges to see clearly inside *our own* selves.

Kim Solga

*The University of Western Ontario and  
Queen Mary, University of London*



**Everywhere — and doubtless from the earliest times — our sexual activity is sworn to secrecy, and everywhere, though to a variable degree, it appears contrary to our dignity so that the essence of eroticism is to be found in the inextricable confusion of sexual pleasure and the taboo.**

**Eroticism opens the way to death.**

Georges Bataille



Sam McArdle and Will Alexander

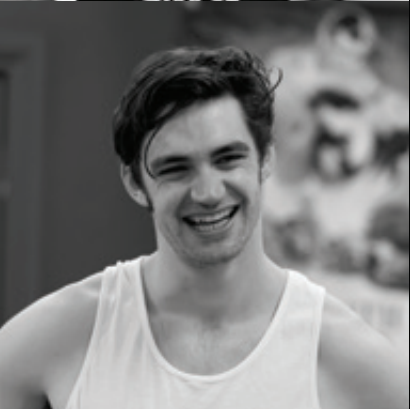




Maximilien Seweryn



Jimmy Fairhurst



Sam McArdle

**Brother, dear  
brother, know  
what I have been,  
And know there's  
but a dining-time  
'Twixt us and  
our confusion.**



Orlando James and Eve Ponsonby



Ruth Everett and Peter Moreton

# 'Tis Pity She's A Whore

by Brian Morris

At the beginning of this century Alfred Kerr wrote: 'For what is poetic in everyday life? Neurotic aberration, escape from life's dreary routine. Only in this way can a character be translated to a rarer clime and yet retain an air of reality.' In such a climate of opinion it might well be thought that Ford's *'Tis Pity* must take its place alongside Joyce, Kafka and Musil as a significant document in cultural decadence. It is centrally concerned with incestuous love, its hero, Giovanni, behaves, by the end of the play, in a completely psychopathic way, it isolates characters from their environment, it displays the disintegration of personality. Yet I believe that *'Tis Pity* is essentially a realist play, concerned to report objectively upon an egregious aspect of human behaviour, to open the correct social perspective, to avoid distortion, and to reflect reality truthfully. The contemporary importance of the play rests upon the sensitivity of modern society to questions of the deepest human relationships, and the sense that love and law are not always coterminous.

Whether this influenced Ford or not, plays about incest were by no means uncommon in the period, but *'Tis Pity* is the only play which makes incest its central theme, and explores to the full the nature and consequences of the relationship. The play opens with an abrupt, urgent statement, emphasising the seriousness of the subject and placing it beyond the bounds of rational disputation:

'...nice philosophy

May tolerate unlikely arguments,  
But heaven admits no jest: wits that presumed  
On wits too much, by striving how to prove  
There was no God, with foolish grounds of art,  
Discovered first the nearest way to hell [.]'

This opening scene carries complete conviction because the instinctive first reaction, in any age, to the idea of incest seems to have been to condemn it as contrary to the entire order of things. Post-Christian society has, in some moods and some places, felt that the taboo is so powerful that the person who breaks it is tainted, marked out.



Ford's position, in *'Tis Pity*, lies between extremes: he does not recoil in horror, but neither does he permit flippancy to flourish. He sees the subject steadily and sees it whole. The ineluctable fact remains: two people are deeply in love, but there is a social prohibition which forbids them to marry. They break the taboo.

Giovanni's replacement of religious sanctions with a rather vague idea of fate as controller of his actions ('my fates have doomed my death') lends an almost dreamlike freedom to the conversation between the lovers once their love has been consummated, and the heavens have not fallen. To all outward appearances nothing has changed:

I marvel why the chaster of your sex,  
Should think this pretty toy called maidenhead  
So strange a loss, when, being lost, 'tis nothing,  
And you are still the same.

Putana's attitude, in this light, represents a socially irresponsible, yet perfectly real, attitude towards incest. But there is a difference between the conceptual content of her attitude and its dramatic effect. At this point in the play it comes as an almost cheerful reminder of the coarse quality of ordinary life; Putana's intervention reminds

us that incest is a matter of sex as well as love. Her function is not unlike that of Juliet's Nurse, counterpointing romantic love with stupid goodwill.

The world of Parma displays all the vices and virtues associated with a mercantile society. Kindness, loyalty, generosity can thrive in this society, which is, above all, a community of family groups. And the greatest internal threat to a family group is the possibility of incest. Yet Ford does not view the world of Parma in any sentimental light. The meeting between Soranzo and Hippolita displays even more clearly the rottenness on which this society's idea of honour stands. Soranzo has seduced her with promises of marriage, and then rejects her with a piece of hypocritical casuistry. The facts about his past are well known, and yet this is the man who is generally accepted as the fittest claimant for Annabella's hand. It is a world in which injustice can flourish.

*'Tis Pity* is an obsessive play, and the obsessive quality is reflected in the language. To take just one example, the unusual word 'confusion' rings through the play, from Act IV to the end.



Ryan Ellsworth

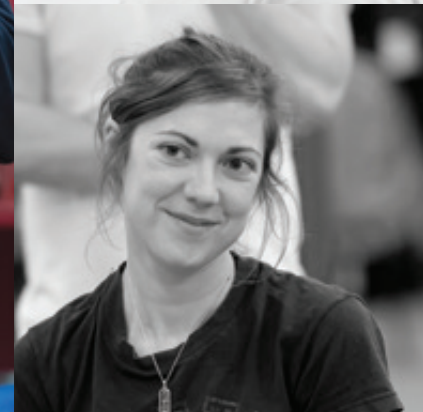
Raphael Sowole



Will Alexander



Ruth Everett



The word is crucially relevant to these lovers because they are walking in a world where they have no guide. In their exploration of their love they have no conventions of behaviour or language to fall back on, they have no access to the experience of others. Clarity and sureness are vital to them; confusion, in all its senses, is their peril.

It is the sensitive, searching, deliberate quality of the verse that guarantees Ford's essential seriousness. *'Tis Pity* cannot be accused of being a play which uses the incest theme for sensational effect. Ford's idealistic exploration of this peripheral state is trenchant and disturbing, but it is never crude, never easy. *'Tis Pity* displays the sin, and it offers no alternative to it. It raises poignant social questions for our age, and it may help us to exorcize them with truth.

This text is an edited selection drawn from Brian Morris' introduction to the New Mermaids edition of *'Tis Pity She's A Whore*, reproduced by kind permission of Bloomsbury Publishing.

## INCEST, REVENGE, MURDER

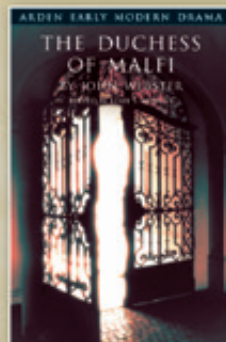
Get closer to the action  
with modernised playtexts from

### ARDEN EARLY MODERN DRAMA

#### **'Tis Pity She's a Whore**

Edited by Sonia Massai

ISBN: 9781904271505 | €9.99



#### **The Duchess of Malfi**

Edited by Leah Marcus

ISBN: 9781904271512 | €10.99

Fully annotated on the  
page and with detailed  
introductions

*'Fascinating reading'*

Times Literary Supplement  
on the Arden Early Modern Drama series

Available now from  
[www.ardenshakespeare.com](http://www.ardenshakespeare.com)





# Biographies



## Will Alexander Vasques

Trained at Drama Centre. **Theatre includes:** *The Winter's Tale* (Sheffield Crucible); *The History Boys* (Court Theatre, New Zealand); *Love for Love*, *All's Well That Ends Well*, *Cockroach*, *Bluestockings*, *The Merchant of Venice*, *The Platonic Lady*, *Fairyland*, *Hippolytus* (RADA).

## Angie Burns Costume Supervisor

Angie has worked with Cheek by Jowl since the mid 1980's. **Productions include:** *'Tis Pity She's A Whore*, *Macbeth*, *Troilus and Cressida*, *Cymbeline*, *The Changeling* and *Othello*.

## David Collings Florio

**Theatre includes:** *'Tis Pity She's a Whore* (2011/12), *Troilus and Cressida*, *The Changeling*, *Cymbeline* (Cheek by Jowl); *King John*, *Richard III*, *Henry VIII*, *Romeo and Juliet* (RSC); *The Mandate*, *The False Servant*, *Cyrano de Bergerac* (National Theatre); *Julius Caesar* (Barbican); *Richard II* (Old Vic); *Hamlet*, *A Midsummer Night's Dream* (Regent's Park). **Television includes:** *Crime and Punishment*; *The Strawberry Tree*; *Song of Summer*; *The Brothers Grimm*; *Julius Caesar*. **Film includes:** *Persuasion*; *The Outsider*; *David and Bathsheba*; *The 39 Steps*; *Mahler*; *King Lear*.

## Declan Donnellan Director

Declan Donnellan is joint Artistic Director of Cheek by Jowl. **As Associate Director at the National Theatre his productions include:** *Fuenteovejuna*, *Sweeney Todd*, *The Mandate*, and both parts of *Angels in America*. **Other productions include:** *Le Cid* for the Avignon Festival; *The Winter's Tale*, for the Maly Theatre of St Petersburg **Opera:** *Falstaff*, Salzburg Festival, 2002. **Ballet:** *Romeo and Juliet*, Bolshoi, 2003. **Film:** *Bel Ami*, 2012. In 2009 he shared the Charlemagne Prize with Craig Ventner and Archbishop Tutu. His book, *The Actor and the Target*, was first published in Russian in 2000 and has subsequently appeared in fifteen languages.

## Ryan Ellsworth Donado

Trained at LAMDA. **Theatre includes:** *'Tis Pity She's a Whore* (2011/12), *Cymbeline* (Cheek by Jowl); *Antigone* (Old Vic Theatre); *Man and Superman* (Shaw's Corner); *Kvetch* (Iceni); *The Round Dance* (Roundhouse); *The Complete Works of William Shakespeare (Abridged)* (UK and European Tour); *Where There's a Will* (English Touring Theatre); *Mrs. Gorsky* (National Theatre Studio). **Television includes:** *Island at War*, *Manhunt* (ITV); *EastEnders* (BBC). **Film includes:** *Bel Ami*.

## Paris Erotokritou Assistant Director

Trained at RADA and Athens Drama School. He also holds a law degree from King's College London. He is the Artistic Director of Fresh Target Theatre Ensemble. **Theatre includes:** As Assistant Director: *'Tis Pity She's a Whore* (Cheek by Jowl); *Yerma* (RADA). As Director: *Home Project UK* (Theatre Royal Stratford East); *Love and Money* (RADA); *The Kitchen* (RADA); *A Slight Risk*, *Employment Contract*, *New World Order*, *One for the Road*, *Press Conference*, *Precisely*, *The Lover*, *Jack's Master* (Fresh Target Theatre Ensemble). As producer: *Adolf*, *Fawltw Towers Dining Experience* (Fresh Target Theatre/bios, Athens – Nicosia). He has worked as an Associate Radar Director at The Bush Theatre and has led numerous theatre workshops in Athens, Nicosia and London.

## Ruth Everett Hippolita

Trained at RADA. **Theatre includes:** *The Yalta Game*, *Elegy For A Lady* (Salisbury Playhouse); *King Lear* (The Globe); *Dangerous Corner* (Salisbury Playhouse); *Anthony & Cleopatra* (Chichester Festival); *Six Actors In Search Of A Director* (Charing Cross Theatre); *Tiger Country* (Hampstead Theatre); *Chekhov In Hell* (Drum Theatre Royal); *Rainman* (National Tour); *Rashomon* (RADA); *Our Country's Good* (Newbury Theatre); *The Spiral* (Royal Court); *Chains Of Dew*, *Suppressed Desires* (Orange Tree); *Pains Of Youth* (Coventry); *Much Ado About Nothing* (Liverpool Playhouse); *Outlying Islands* (Theatre Royal Bath); *Rabbit* (Old Red Lion, Trafalgar); *Great Expectations* (Cheek by Jowl). **Television includes:** *Sherlock*, *Holby City* (BBC), *The Bill* (Talkback Thames). **Film includes:** *Human* (Space City Prods).

## Jimmy Fairhurst Gratiano

Trained at Royal Welsh College of Music and Drama. **Theatre includes:** *Kes* (Derby); *'Tis Pity She's A Whore* (Cheek by Jowl); *Ol For England* (Not Too Tame); *King Lear*, *Mary Stuart*, *Festen*, *Pornography*, *Summerfolk*, *London's Cuckolds*, *The Taming of the Shrew*, *A Midsummer Night's Dream* (Royal Welsh College of Music and Drama). **Television includes:** *Topsy & Tim* (CBEBIES); *Doctors* (BBC). Jimmy is the Artistic Director of Not Too Tame Theatre Company.

## Angela Garrick Assistant Stage Manager

Trained at Guildhall School of Music and Drama. **Theatre includes:** As Stage Manager: *The Duchess of Malfi* (Eyestrings Theatre Company, UK Tour 2012 & 2013); *Naked Opera* (Unexpected Opera, The Forge); *The Miser* (Tara Arts, UK Tour). As Assistant Stage Manager: *Cinderella* (Ebay/ Look Left Look Right, Charing Cross Theatre); *Pride and Prejudice* (Regents Park Open Air Theatre); *Ubu Roi* (Cheek By Jowl, Barbican Centre); Albert Hall various and BBC Proms (ongoing since 2010). Whilst at Guildhall, Angela did an eight week placement with the Stage Management Team at Cheek By Jowl – opening *'Tis Pity She's A Whore* in Sceaux, France in 2011.

## Jane Gibson Associate and Movement Director

Jane has an extensive list of film, television, theatre and opera credits to her name and is an Associate Director of Cheek by Jowl. She was Head of Movement at the National Theatre for 10 years and works frequently with the RSC. **Recent theatre includes:** *Troilus and Cressida* (in association

with The Wooster Group) and *A Tender Thing*. **Opera includes:** *La Traviata*, *Gawain* (Royal Opera House). **Film includes:** *Girl With A Pearl Earring*; *Nanny McPhee*; *Pride and Prejudice*; *Atonement*; Julian Jarrold's *Becoming Jane*; *Brideshead Revisited*. **Recent credits include:** *Bel-Ami*; *My Week With Marilyn*; *Oz: The Great And Powerful*; *Mr Selfridge*. **Television includes:** *Persuasion*; *Mansfield Park*; *Cranford* and the award-winning mini-series *Elizabeth I*, starring Helen Mirren. In 1996 Jane was nominated for an Emmy for Outstanding Individual Achievement in Choreography for her work on the BBC's *Pride and Prejudice*.

## Judith Greenwood Lighting Designer

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

## Orlando James Giovanni

Trained at Drama Centre. **Theatre includes:** *Another Country* (Chichester Festival); *'Tis Pity She A Whore*, *Macbeth* (Cheek by Jowl); *The Duchess of Malfi* (White Bear Theatre); *The Madness of George III* (Lyric Theatre); *The Madness of George III* (Theatre Royal Bath); *Judith* (The White Bear Theatre); *Country Feedback* (Waterloo East Theatre); *Ears* (Southward Playhouse). **Television includes:** *Dr Who 50th Anniversary Special* (BBC).

## Clare Loxley Deputy Stage Manager

**Theatre includes:** *It's a Family Affair* (Sherman Cymru); *Cannibals*, *The Birthday Party*, *That Day We Sang*, *The Bacchae*, *Antigone*, *A Conversation*, *Cyrano de Bergerac*, *Come Blow Your Horn*, *Playboy of the Western World* (Manchester Royal Exchange); *'Tis Pity She's A Whore* (2011/12), *Macbeth*, *Othello*, *Troilus and Cressida*, *Cymbeline*, *The Changeling*, *Othello*, *Homebody/Kabul* (Cheek by Jowl); *The Marriage of Figaro*, *Life x3* (The Watermill, Newbury); *Speechless* (Shared Experience, Sherman Theatre);



*The Gigli Concert* (Druid). Productions with Sherman Theatre, Leicester Haymarket, English Touring Theatre, Young Vic, Chichester Festival Theatre, Northern Stage, Derby Playhouse, Birmingham Rep, Nottingham Playhouse, Citizens Theatre, Wolsey Theatre, Orange Tree Theatre.

**Sam McArdle Grimaldi**

Trained at Guildhall School of Music and Drama.  
**Theatre includes:** *Wozzeck* (Dublin Fringe Festival); *Turandot* (Gaiety Theatre); *The Life and Adventures of Nicholas Nickleby*, *Toast*, *Measure for Measure*, *Merrily We Roll Along*, *Trojan Women*, *The Provoked Wife*, *Design For Living*, *Uncle Vanya* (Guildhall). **Television includes:** *Holby City* (BBC).

**Peter Moreton Doctor/Cardinal**

**Theatre includes:** *The Resistible Rise of Arturo Ui* (Chichester Festival Theatre & West End); *The Life and Adventures of Nicholas Nickleby Parts I & II* (Chichester Festival Theatre and tour); *I am Mark* (Leicester Square Theatre and Arena Theatre Wolverhampton); *'Tis Pity She's a Whore* (2011/12), *The Duchess of Malfi*, *Hamlet* (Cheek by Jowl); *The Resistable Rise of Arturo Ui*, *Tonight at 8.30* (Chichester); *Berlin Hannover Express* (Hampstead Theatre); *The Life and Adventures of Nicholas Nickleby* (Gielgud Theatre); *All My Sons* (Theatre Royal, York); *The Prince of Homburg* (RSC & Lyric, Hammersmith); *As You Like It* (Sheffield Crucible & Lyric, Hammersmith); *Good* (Donmar Warehouse); *Comedy of Errors* (Propeller); *Measure for Measure* (Barbican). **Television includes:** *Vexed*; *Rosemary & Thyme*; *The Glass*; *Big Bad World*; *EastEnders*; *As Time Goes By*; *Van Der Valk*; *Dead Romantic*; *Lovejoy*. **Film includes:** *The Secret Garden*; *Brides of Desire*; *Bodywork*.

**Nick Ormerod Designer**

Nick Ormerod is joint Artistic Director of Cheek by Jowl.  
**For the National Theatre:** *Fuenteovejuna*, *Peer Gynt*, *Sweeney 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). He co-directed the film *Bel Ami* with Declan Donnellan.

**Eve Ponsonby Annabella**

Trained at Royal Conservatoire of Scotland. **Theatre includes:** *Cash and Privacy* (Mercury Theatre Colchester); *If Only* (Chichester Festival Theatre); *Longing* (Hampstead Theatre); *Boys* (HighTide, Headlong, Nuffield Theatre); *The Prince of Denmark* (National Theatre); *The Children's Hour* (The Comedy Theatre); *Dracula*, *The Storm* and *Sweet Bird of Youth* (RSC). **Television includes:** *The White Queen* (BBC); *Above Suspicion* (ITV); *Silent Scream*; *Misfits*. **Film includes:** *Frankenstein*; *Foosball 3D*.

**Nick Powell Composer and Sound Designer**

**Theatre includes:** *Get Santa* (Royal Court, Co-Creator); *Wolf Hall*, *Bring Up The Bodies* (RSC, Sound Design); *Othello* (National Theatre) (Composer). **Composer and Sound Design:** *The Mistress Contract*, *Gorge Mastromas*, *Narrative* (Royal Court); *27*, *The Wheel* (National Theatre of Scotland); *Dunsinane* (RSC); *Lord of The Flies*, *The Crucible* (Regent's Park); *Los Macbeth*, *Falstaff* (Centro Dramático Nacional, Madrid); *Paradise* (Ruhr Triennale); *Urtain* (Animalario – Premios Max Best Musical Composition); *Panic* (Improbable); *The Family Reunion* (Donmar Warehouse); *Bonheur* (Comédie Française); *Marat/Sade* (Animalario – Premios Max Best Production); *The Wonderful World of Dissocia* (EIF – TMA Award Best Production); *The Wolves in the Walls* (NToS – TMA Award Best Show for Young People). Nick is half of OSKAR, who have released two LP's.

**Morgan Rogers Sound**

Trained at GSA Conservatoire (Stage Management and Technical Theatre). **Theatre includes:** *Dirty Dancing* (West End); *We Will Rock You* (Tour); *Les Misérables* (Tour); *Mamma Mia!* (Tour); *The Tempest*, *Twelfth Night*, *Comedy of Errors* (RSC); *The Winter's Tale* (RSC Tour).

**David Salter Lighting**

**Technical management and lighting design credits include:** *Tomorrow and Freedom* (Jasmin Vardimon, UK tours); *The Church Parables* (Mahogany Opera, UK / Russia tour); *Hermes Times* (Royal Opera House, London); *Tete a Tete: The Opera Festival* (Riverside Studios, London); *Spirit of the Dance and Dancing Queen* (international tours); *New Jersey Nights* and *Rock Around the Clock* (UK tours); *MMMM* (St Johns Forest, Ashford); *Arts in Parliament* (Westminster Hall, London); *Pi-leau* (The Stade, Hastings); *Cannes Cinema Club* (Punchdrunk, site specific, Cannes); *The Black Diamond* (Punch Drunk, site specific, London); *Latitude Festival* (Henham Park, Southwold); *C venues* (multiple venues, Edinburgh).

**Nicola Sanderson Putana**

Trained at Manchester University. **Theatre includes:** *All Saints* (King's Head/ Furious Theatre); *'Tis Pity She's A Whore* (Cheek by Jowl); *Ed Reardon: A Writer's Burden* (Pleasance, Edinburgh); *The Man with Two Gaffers*, *Henry V*, *A Woman Killed with Kindness* (Northern Broadsides); *The Wicked Lady*, *Flamingoland* (New Vic); *Fast Food* (Manchester Royal Exchange); *The Servant* (Birmingham REP); *Bad Company* (The Bush); *Somewhere* (NT); *Itchy* (NT Studio); *Finger Food* (Assembly Rooms, Edinburgh); *Confetti* (Oval House/The Last Refuge/Furious Theatre); *Believe Me* (Southwark Playhouse). **Television includes:** *Law and Order* UK Series 1-8; *Holby City*; *EastEnders*; *Casualty*; *Coronation Street*; *Extras*; *Trial and Retribution*; *Mandy Kramer's Drivetime*; *Where The Heart Is*; *Family Affairs*; *William and Mary*; *A and E*; *The Bill*; *Touching Evil*; *City Central*; *Forgive and Forget*; *Peak Practice*; *The Governor*; *A Perfect Match*; *The Peter Principle*; *Smashie and Nicey*; *Stop The World*; *Is This About Crop Circles?*; *Low Level Panic*. **Radio includes:** *Beauty of Britain* (co-creator and writer, series 1-3) *Ed Reardon's Week*, *Mastering The Universe with Dawn French*, *Dave Podmore* (all BBC Radio 4).

**Maximilien Seweryn Soranzo**

Trained at Guildhall School of Music and Drama.  
**Theatre includes:** *11 & 12* (Bouffes du Nord/Barbican/CICT); *EnJeu Pro* (Le 104); *Scenes From An Execution* (Classe Libre); *Uncle Vanya*, *As You Like It*, *Company*, *Blood Wedding*, *Nicholas Nickleby Part II*, *The Trojan Women* (Guildhall). **Film includes:** *Mon Souffle* (Paraiso/Né a Beyrouth); *Zemsta* (Arkafilm/TVP); *Cuffed* (LFI). **Television includes:** *Antigone* (TVP). **Radio/Voiceover includes:** *Miami Medical* (TF1); *Les Libertins* (France Culture); *The Diary of Samuel Pepys* (Guildhall).

**Robin Smith Technical Stage Manager**

**Theatre Includes:** *In the Jungle of Cities* (Arcola Theatre); *The Woman In Black* (English Theatre, Vienna); *'Tis Pity She's A Whore* (2012/13); *2 Pianos 4 Hands* – European premiere (English Theatre, Vienna); *The Big Life* (Theatre Royal Stratford East); *Flight of The Swan* (Linbury Studio). **Opera Includes:** Garsington Opera; Opéra de Baugé. **Television Includes:** *One Man Walking* (MJW Productions/ Channel 4). **Film Includes:** *BUN* (Gingerpod Productions).

**Raphael Sowole Friar**

Trained at East 15 Drama Centre. **Theatre includes:** *A Clockwork Orange* (Theatre Royal Stratford East); *The Beggar's Opera* (East 15 Acting School); *Trolls* (East 15 Acting School). **Film includes:** *Starred Up* (Sigma films). **Television includes:** *Edge of Heaven* (ITV) and *Youngers* (Channel4).

**Tim Speechley Company Manager**

Trained at Guildhall School of Music & Drama in Stage Management and Technical Theatre. **Theatre includes:** As Company Manager: *Rough Justice* (UK Tour); *Birdsong* (UK Tour); *Fela* (Lagos, Nigeria); 16 productions for Theatre Royal Bath Prods; 7 UK tours for Ladysmith Black Mambazo; 18 world tours for Les Ballets Africains (National Dance Company of the Republic of Guinea); *Oh, What a Lovely War!* (UK tour / London Roundhouse); *Hiawatha* (National Theatre); *Tower of London Festival 2012* for AEG; 4 European Tours for Moscow State Circus & Moscow Classical Ballet. **As Stage Management:** Numerous productions at: The National Theatre London, Birmingham Rep and Sheffield Crucible and Stage Management Tutor at RADA. **Television includes:** Floor Management: *Lovesea* (Granada Television); Various commissions BBC Children's Television Boreham Wood; *Remembering Eden* (BBC Manchester).

**Victoria Youngson Wardrobe**

**Theatre includes:** *As You Like It*, *Hamlet*, *All's Well That Ends Well* and *The Winter's Tale* (RSC 2013 season); HighTide Festival (2013); *Macbeth* (Manchester International Festival); *'Tis Pity She's A Whore* (2011/12), *Cymbeline*, *The Changeling*, *Othello* (Cheek By Jowl); *Much Ado About Nothing*, *Richard III*, *Titus Andronicus*, *Measure for Measure*, *King Lear*, *A Midsummer Night's Dream*, *Tantalus* (RSC); 3 (The Cholmondeleys & The Featherstonehaughs); 2001 Season (The Globe); *West Side Story*, *Spend, Spend, Spend*, *Spend* (Pola Jones); LIFT Festival 2012. **Television includes:** *In Search of Shakespeare* (BBC).

# 'Tis Pity She's A Whore

## 2012/13 Tour Dates

19 – 21 February 2014

**Mercury Theatre, Colchester, UK**

[www.mercurytheatre.co.uk](http://www.mercurytheatre.co.uk)

28 February – 2 March 2014

**National Chiang Kai-Shek Cultural Center, Taipei, Taiwan**

[www.ntch.edu.tw](http://www.ntch.edu.tw)

9-26 April 2014

**Barbican, London, UK**

[www.barbican.org.uk](http://www.barbican.org.uk)

13-17 May 2014

**Cambridge Arts Theatre, UK**

[www.cambridgeartstheatre.co.uk](http://www.cambridgeartstheatre.co.uk)

20-24 May 2014

**Oxford Playhouse, UK**

[www.oxfordplayhouse.com](http://www.oxfordplayhouse.com)

27-31 May 2014

**Nuffield Theatre, Southampton, UK**

[www.nuffieldtheatre.co.uk](http://www.nuffieldtheatre.co.uk)

3-7 June 2014

**Theatre Royal, Bath, UK**

[www.theatreroyal.org.uk](http://www.theatreroyal.org.uk)

15-16 June 2014

**Theater Bellevue, Holland Festival, Amsterdam, The Netherlands**

[www.hollandfestival.nl](http://www.hollandfestival.nl)

18-19 June 2014

**Koninklijke Schouwburg, The Hague, The Netherlands**

[www.ks.nl](http://www.ks.nl)

Thou hast told a tale,  
whose every word  
Threatens eternal  
slaughter to the soul.  
I'm sorry I have heard it.

David Collings and Raphael Sowole



# Friends' Scheme

**'Cheek by Jowl brings fresh life to the classics using intense vivid performances like a laser of light to set the text ablaze'**

The Guardian

We have launched a Cheek by Jowl Friends Scheme and we are calling for our audiences to be a part of the future of Cheek by Jowl.

## As a friend you will get:

- Priority booking for UK performances
- Access to pre-show talks
- Regular updates and news via our newsletter
- And the opportunity to support and sustain one of Europe's finest companies

**To become a Cheek by Jowl Friend costs just £25**

For further information on supporting Cheek by Jowl and to join our Friends' Scheme please visit [www.cheekbyjowl.com/support.php](http://www.cheekbyjowl.com/support.php)

Simon Coates and Adrian Lester, *As You Like It* (1992)

# Patrons' Scheme



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

Through a generous legacy gift from Sophie Hamilton, Cheek by Jowl has been given the opportunity to digitise and make accessible archive material from more than 30 years of groundbreaking productions.

**'One of the world's most influential companies... A kiss of life'** Time Out

We are asking supporters of our work to become inaugural Patrons of Cheek by Jowl and through this, to contribute to making the company's legacy available to all.

As well as being committed to increasing access to our work, we want to deepen our engagement with our most loyal supporters: Cheek by Jowl Patrons will be welcomed to at least two specially programmed events per year with members of the company, including Declan Donnellan and Nick Ormerod. Patrons will also receive priority booking, access to pre-show talks and recognition in our production programme.

We would like to express our warm thanks to our inaugural patrons Brenda and Mikkel Bates, Esmé Cook, Alison Hindell, George Kessler CBE, Sameer Pabari, Richard and Elizabeth Philipps, Jane Reid, Iona, Izzy and Rob Scott Moncrieff, Tim Stockil, and Donna Vinter. We are very grateful for your support.

For further information on supporting Cheek by Jowl and to join our Patron scheme please visit [www.cheekbyjowl.com/support.php](http://www.cheekbyjowl.com/support.php)





- 1 Anna Khalilulina in *Measure for Measure*
  - 2 Alexander Feklistov in *The Tempest*
  - 3 Anna Khalilulina and Ian Ilves in *The Tempest*
  - 4 Vitaly Egorov and Irina Grinova in *Three Sisters*
  - 5 Alexander Lenkov in *Boris Godunov*
  - 6 Igor Yasulovich and Ilya Illin in *Twelfth Night*
  - 7 Irina Grineva in *Boris Godunov*
  - 8 Evgeny Mironov in *Boris Godunov*
- Opposite: Evgenia Dmitrieva in *Three Sisters*

## Cheek by Jowl in Russia

In 1986, Lev Dodin invited Donnellan and Ormerod to visit his company in Leningrad. Ten years later, they directed and designed *The Winter's Tale* for the Maly Drama Theatre.

The relationship with Russia intensified when the Chekhov International Theatre Festival commissioned Donnellan and Ormerod to form their own company of Russian actors in Moscow. This company performs in Russia and internationally and its current repertoire includes *Boris Godunov* by Pushkin, *Twelfth Night* and *The Tempest* by Shakespeare, and *Three Sisters* by Chekhov.

2013 saw Cheek by Jowl's first co-production with Moscow's Pushkin Theatre. *Measure for Measure* will perform in the UK next year.

**'a superb Russian cast...this ensemble's revelatory treatment proves heartbreaking.'**

The Washington Post, USA

**'A first class ensemble... close to perfection'**

Le Figaro, France





# Ubu Roi

by Alfred Jarry

Cheek by Jowl in a co-production with Barbican, London, Les Gêmeaux/Sceaux/Scène Nationale and Comédie de Béthune, Centre Dramatique National Nord/Pas-de-Calais.

In 2007, Peter Brook invited Declan Donnellan and Nick Ormerod to form a group of actors to perform Racine's *Andromaque* which was invited to perform across Europe. This new company of actors are currently performing *Ubu Roi*.

**‘Donnellan masterfully releases the primal energy of Jarry’s work’** Le Monde

**‘Brilliant, moving with physical fearlessness between elegance and hideous indignity’** The Times

**‘exhilaratingly fresh... blackly hilarious’**

The Independent

11 – 14 June 2014  
Cambridge Arts Theatre, UK  
[www.cambridgeartstheatre.co.uk](http://www.cambridgeartstheatre.co.uk)

18 – 22 June 2014  
Barbican, London, UK  
[www.barbican.org.uk](http://www.barbican.org.uk)





# Measure for Measure

by William Shakespeare

Produced by Cheek by Jowl and the Pushkin Theatre, Moscow in a co-production with the Barbican, London; Les Gémeaux/Sceaux/Scène Nationale; Centro Dramático Nacional, Madrid (INAEM).

*Measure for Measure*, co-produced with the Pushkin Theatre.  
Currently performing in Moscow, will play the UK in 2015.

**'A real thriller, pierces the hearts  
of the entire audience'** Mir 24

**'From every point of view this  
is a total success'** Nezavisimaya gazeta

**'A convincing, shattering portrait  
of contemporary Russia.'** Novaya gazeta





- |      |                                  |               |      |                                |                    |
|------|----------------------------------|---------------|------|--------------------------------|--------------------|
| 1981 | <b>The Country Wife</b>          | Wycherley     | 1996 | <b>The Duchess of Malfi</b>    | Webster            |
| 1982 | <b>Othello</b>                   | Shakespeare   | 1997 | <b>Out Cry</b> *               | Tennessee Williams |
| 1983 | <b>Vanity Fair</b> *             | Thackeray     | 1998 | <b>Much Ado About Nothing</b>  | Shakespeare        |
| 1984 | <b>Pericles</b>                  | Shakespeare   | 1999 | <b>Le Cid</b> ****             | Corneille          |
| 1985 | <b>Andromache</b> *              | Racine        | 2000 | <b>Boris Godunov</b> **        | Pushkin            |
| 1985 | <b>A Midsummer Night's Dream</b> | Shakespeare   | 2002 | <b>Homebody/Kabul</b> *        | Kushner            |
| 1985 | <b>The Man of Mode</b>           | Etherege      | 2003 | <b>Twelfth Night</b> **        | Shakespeare        |
| 1986 | <b>The Cid</b> *                 | Corneille     | 2004 | <b>Othello</b>                 | Shakespeare        |
| 1986 | <b>Twelfth Night</b>             | Shakespeare   | 2005 | <b>Three Sisters</b> **        | Chekhov            |
| 1987 | <b>Macbeth</b>                   | Shakespeare   | 2006 | <b>The Changeling</b>          | Middleton & Rowley |
| 1988 | <b>A Family Affair</b> *         | Ostrovsky     | 2007 | <b>Cymbeline</b>               | Shakespeare        |
| 1988 | <b>Philoctetes</b>               | Sophocles     | 2008 | <b>Troilus and Cressida</b>    | Shakespeare        |
| 1988 | <b>The Tempest</b>               | Shakespeare   | 2009 | <b>Andromaque</b> ***          | Racine             |
| 1989 | <b>The Doctor of Honour</b>      | Calderon      | 2010 | <b>Macbeth</b>                 | Shakespeare        |
| 1989 | <b>Lady Betty</b> *              | Donnellan     | 2011 | <b>The Tempest</b> **          | Shakespeare        |
| 1990 | <b>Sara</b> *                    | Lessing       | 2012 | <b>'Tis Pity She's A Whore</b> | John Ford          |
| 1991 | <b>Hamlet</b>                    | Shakespeare   | 2013 | <b>Ubu Roi</b>                 | Jarry              |
| 1992 | <b>As You Like It</b>            | Shakespeare   | 2014 | <b>Measure for Measure</b>     | Shakespeare        |
| 1993 | <b>Don't Fool With Love</b>      | de Musset     |      |                                |                    |
| 1993 | <b>The Blind Men</b> *           | de Ghelderode |      |                                |                    |
| 1994 | <b>Measure for Measure</b>       | Shakespeare   |      |                                |                    |
| 1995 | <b>As You Like It</b> (revival)  | Shakespeare   |      |                                |                    |

\* British première

\*\* Produced by Chekhov International Festival in association with Cheek by Jowl

\*\*\* Bouffes du Nord in association with Cheek by Jowl

\*\*\*\* An Avignon Festival production



Xavier Boiffier in *Andromaque* (2009)

Photo: Keith Pattison

# 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, Beauvais, Bedford, Beijing, Belfast, Belgorod, Belo Horizonte, Bergen Op Zoom, Berkeley, Berlin, Béthune, Béziers, Biggar, Billericay, Birmingham, Blackpool, Blois, Bogotá, Bombay, Bordeaux, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Brétigny-sur-Orge, Bridgnorth, Bridgwater, Brighton, Brisbane, Bristol, 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, Düsseldorf, 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, Katowice, 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, Nantes, Neerpelt, Nelson, New York, Newcastle, Newtown, Nijmegen, Norwich, Nottingham, Oldham, Omagh, Omsk, 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, Quimper, Recife, Recklinghausen, Redhill, Reims, Rennes, Reykjavic, Richmond, Riga, Rio de Janeiro, Roermond, Rome, Roosendaal, Rotterdam, Rugby, Runcorn, Ryazan, St Andrews, St Austell, St Petersburg, Sainte-Maxime, Saint-Quentin-en-Yvelines, Salford, Santiago de Chile, San Sebastián, São Paulo, Sceaux, Scunthorpe, Seoul, Shanghai, Sheffield, Shizuoka, Shrewsbury, Sibiu, 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, Venice, Venlo, Vienna, Voronezh, Wakefield, Wallingford, Warminster, Warsaw, Warwick, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, Yalta, Yerevan, York, Zaragoza, Zürich, Zutphen and Zwolle.

# Donate by text

If you enjoyed the show you have just seen, please consider donating.

Every contribution, no matter how small, makes a difference for the future of the company. For example, a £5 donation pays for half an hour's hire of dedicated rehearsal space for the company.

If you feel passionately about Cheek by Jowl's work and wish to support us by donating £3, £5 or £10, please text **CBYJ14** and the amount you wish to donate to this number: **70070**.

For example, to donate £5, please text 'CBYJ14 £5'

For further information on Cheek by Jowl and to join our mailing list to receive updates about our productions and tours, visit:  
[www.cheekbyjowl.com](http://www.cheekbyjowl.com)

**'Cheek by Jowl's enduring gift to theatre is the ability to live in an eternal precarious present'** Daily Telegraph



/cheekbyjowl



@CbyJ



/CheekbyJowl



## Henry IV Parts I & II

By William Shakespeare

Directed by **Gregory Doran**  
with **Antony Sher** as Falstaff,  
**Jasper Britton** as Henry IV  
and **Alex Hassell** as Prince Hal

**A thrilling vision  
of a nation in turmoil**

29 Nov 14–24 Jan 15  
[barbican.org.uk](http://barbican.org.uk)



Photo of Antony Sher by Sasha Gusev

barbican



# Barbican

## Barbican Centre Board

Chairman

**Catherine McGuinness**

Deputy Chairman

**John Tomlinson**

Board Members

**David Graves, Tom Hoffmann,**

**Roly Keating, Vivienne Littlechild,**

**Jeremy Mayhew, Brian McMaster,**

**Wendy Mead, Guy Nicholson,**

**Christopher Purvis CBE,**

**Richard Regan, Kevin Everett,**

**Keith Salway, John Scott,**

**Dr Giles Shilson, Jeremy Simons,**

**Trevor Phillips**

Clerk to the Board

**Matthew Pitt**

**Barbican Centre Trust**

Chairman

**Christopher Purvis CBE**

Trustees

**Lord Tim Clement-Jones CBE,**

**Emma Kane, Catherine McGuinness,**

**Tony Medniuk,**

**Professor Henrietta Moore,**

**Graham Nicholson,**

**Stuart Popham QC (Hon),**

**Sir Nicholas Kenyon**

UK registered charity number 294282

## Directors

Managing Director

**Sir Nicholas Kenyon**

Chief Operating and Financial Officer

**Sandeep Dwesar**

Director of Arts **Louise Jeffreys**

Director of Creative Learning

**Sean Gregory**

Director of Audiences and Development

**Leonora Thomson**

Director of Operations and Buildings

**Michael Dick**

PA to Sir Nicholas Kenyon **Jo Daly**

## Theatre Department

Head of Theatre **Toni Racklin**

Production Manager **Simon Bourne**

Administrative Producers **Leanne Cosby,**

**Jill Shelley, Angie Smith**

Deputy Production Manager **Lee Tasker**

Senior Technical Manager **Steff Langley**

Technical Managers **Richard Beaton,**

**Jane Dickerson, Steve Mayo,**

**Martin Morgan, Ashley Pickles**

Stage Managers **Lucinda Hamlin,**

**Rachel Hogg**

Technical Supervisors **Colin Brand,**

**Tony Brand, Martin Coates,**

**Steve Daly, Chris Wilby**

Systems and Maintenance Supervisor

**Kevin Atkins**

Systems and Maintenance Technicians

**Serena Scaramuzzi, Ian Watson**

PA to Head of Theatre **David Green**

Theatre Administrators

**Cathy Astley, Alex Jamieson**

Production Administrators

**Caroline Hall, Anna Paschali**

Technicians **Barry Bray,**

**John Gilroy, Burcham Johnson,**

**Christian Lyons, Jamie Massey,**

**Richard Moores, Stevie Porter,**

**Tom Salmon, Neil Sowerby**

Technical Theatre Apprentices

**Adam Parrott, Alex Varlow**

Theatre Administration Apprentice

**Olivia Reid**

Stage Door **Julian Fox, Tony Illman**

## Creative Learning

Theatre and Cross Arts Producer

(maternity cover) **Georgina Bednar**

## Marketing Department

Head of Marketing **Rob Baker**

Senior Marketing Manager

**Ben Jefferies**

Marketing Campaigns Executive (Theatre)

**Benjamin Lalague**

Marketing Campaigns Assistant **Dan Friar**

Marketing Campaigns Intern

**Hannah Howard**

Programme Editor **Jennifer Whitehead**

## Media Relations Department

Head of Communications

**Lorna Gemmell**

Media Relations Manager (Theatre)

**Angela Dias**

Media Relations Consultant

**Bridget Thornborrow**

Media Relations Officer (Theatre)

**Freddie Todd Fordham**

Media Relations Intern (Theatre)

**Jemima Yong**

## Customer Experience

Head of Customer Experience

**David Duncan**

Customer Experience Managers

**Mark Fleming, Sheree Miller**

Ticket Sales Managers

**Ben Skinner, Jane Thomas,**

**Andy Williamson**

Centre Managers (Delivery)

**Laura Chiplin, Robert Norris,**

**Mo Reideman, Rachel Stone**

Centre Manager (Planning)

**Pheona Kidd**

Venue Managers **Fiona Badgery,**

**Jessica Crumby, Nyah Farier,**

**Freda Poullis**

Assistant Venue Managers

**James Hoo, Anna Kruzckowska,**

**Daniela Lama, Ben Raynor,**

**Elizabeth Wilks**

Safety and Security Manager

**Nigel Walker**

Head of Event Management

**Lee Dobson**

## Development

Head of Development

**Lynette Brooks**



The City of London  
Corporation is the founder  
and principal funder  
of the Barbican Centre