



'Tis Pity She's A Whore

by John Ford



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Welcome to our 2012 season with *'Tis Pity She's A Whore*

We are delighted to have the privilege of presenting John Ford's classic Jacobean tragedy here at the Silk Street Theatre, and to continue our relationship with the Barbican as Artistic Associates. None of this would be possible without the talent, commitment and encouragement of Toni Racklin, Phillip Burton and the whole of the Barbican Theatre team: we are greatly indebted to them for their time, their warmth and enthusiasm.

Similarly, we are extremely grateful to our UK and International partners on this tour, particularly our co-producers Francoise Letellier at Les Gâteaux/Sceaux, Joe Melillo at BAM and the Sydney Festival, without whose generosity we would be unable to bring our work to new audiences on an international scale. Finally we must pay tribute to the indefatigable efforts of Valery Shadrin and his team at the Chekhov International Festival, as our Russian ensemble sets out for China, and extend our thanks to Arts Council England for their continuing support of our work.

Enjoy the show!

Declan Donnellan and Nick Ormerod

A photograph of a woman, Lydia Wilson, in a theatrical setting. She is wearing a dark, sequined dress and large headphones. She is looking off to the side with a serious expression. The background is dark with some green and red lighting. The text "Such a life gives no content To me; my thoughts are fixed on other ends." is overlaid on the right side of the image.

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

Lydia Wilson

'Tis Pity She's A Whore

by John Ford



The Company

Hippolita	Suzanne Burden
Florio	David Collings
Donado	Ryan Ellsworth
Gratiano	Jimmy Fairhurst
Giovanni	Jack Gordon
Friar	Nyasha Hatendi
Soranzo	Jack Hawkins
Putana	Lizzie Hopley
Cardinal/Doctor	Peter Moreton
Grimaldi	David Mumeni
Vasques	Laurence Spellman
Annabella	Lydia Wilson

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

Declan Donnellan
Nick Ormerod
Jane Gibson
Judith Greenwood
Nick Powell
Owen Horsley

Casting Director	Siobhan Bracke
Voice Coach	Emma Woodvine
Fight Director	Jonathan Waller
Technical Director	Simon Bourne
Costume Supervisor	Angie Burns
Technical Stage Manager	Dougie Wilson
Company Manager	Linsey Hall
Deputy Stage Manager	Clare Loxley
Lighting Associate	Kristina Hjelm
Sound Associate	Mark Cunningham
Wardrobe Manager	Victoria Youngson
Assistant Stage Manager (Rehearsals / Paris)	Tilly Stokes
Assistant Stage Manager (Tour)	Rosina Webb
Stage Management placement	Angela Garrick


With thanks to:
Alan Barnes (Musician), Wendy Knowles (Costume Maker), Chrys Plumley (Costume Maker), Lorraine Richards (Costume Maker), 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 the 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 Gêmeaux, Sceaux, Paris.

Rehearsed at National Youth Theatre of Great Britain.

Running time 1hr 55 minutes, no interval.

A theatrical production of a play, likely 'The Taming of the Shrew', featuring multiple actors on stage. The scene is lit with green light, creating a dramatic atmosphere. In the foreground, two men are visible: one with a beard and a white shirt, and another with a mustache and a dark suit. In the background, several other actors are visible, some in period costumes, and a statue or large prop is also present.

**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 lustful 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*



Lydia Wilson, Jack Hawkins

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



Jimmy Fairhurst, Lizzie Hopley, Laurence Spellman



David Collings



Lizzie Hopley, Laurence Spellman



Suzanne Burden

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



Lydia Wilson



'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.



Lydia Wilson

Lydia Wilson, Jack Gordon



Jimmy Fairhurst, Laurence Spellman



Jack Gordon, Nyasha Hatendi



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.



Biographies



Back row: Suzanne Burden, Jimmy Fairhurst, Lizzie Hopley, Jack Gordon, Jack Hawkins, Nyasha Hatendi;
Third row: Edward Fortes, Owen Horsley, Nick Ormerod, Peter Moreton, Lydia Wilson, Griselda Yorke, Ryan Ellsworth, Jane Gibson, Laurence Spellman, Vic Youngson;
Second row: Nick Powell, Clare Loxley, Declan Donnellan, Dougie Wilson, Angie Burns, Roisin Caffrey, David Collings, Linsey Hall;
Front row (sitting): David Mumeni, Angela Garrick, Tilly Stokes.

Suzanne Burden **Hippolita**
Theatre includes: *Judgement Day*, *King Lear*, *When We Dead Awaken* (Almeida Theatre), *Battle Royal*, *The White Chameleon*, *Hedda Gabler*, *The Voysey Inheritance*, *The Shaughraun*, *Piano* (National Theatre), *Comedy Of Errors*, *Postcards From America*, *The Winter's Tale*, *Les Liaisons Dangereuses* (RSC), *Macbeth*, *In Praise Of Love* (Chichester Festival Theatre), *Ghosts* (Arcola), *The Chalk Garden* (Donmar Warehouse), *As You Like It* (Royal Exchange). **Television includes:** *Midsomer Murders*, *Poirot*, *Life Begins*, *Absolute*

Power, *The Vet*, *You, Me And It*, *'Tis Pity She's A Whore*, *Secret Orchards*, *The Cherry Orchard*, *Troilus And Cressida*, *Sharma And Beyond*, *Bleak House*, *Hard Travelling*, *The Rivals*.
Film includes: *The Devotee*, *Glorious 39*, *Lost Prince*.

David Collings **Florio**
Theatre includes: *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* (Regents 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*.

Mark Cunningham **Sound Associate**
Trained at Royal Welsh College Of Music And Drama.
Theatre includes: *Earthquakes in London* (UK Tour), *Voices Across The World*, *Opera Shorts* (ROH, London), *Yes*, *Prime Minister* (Gielgud Theatre, London and UK Tour), *Clybourne Park* (Wyndhams Theatre, London), *Lifegame* (Lyric Hammersmith), *Posh*, *Off The Endz*, *The Seagull* (Royal Court Theatre, London), *Peer Gynt* (The Barbican).

Declan Donnellan **Director**
Declan Donnellan is joint Artistic Director of Cheek by Jowl. His book, *The Actor and the Target*, was first published in Russian in 2000. **As Associate Director at the National Theatre productions include:** *Fuente Ovejuna*, *Sweeny Todd*, *The Mandate*, and both parts of *Angels in America*. **Other productions include:** *Le Cid* for the Avignon Festival and *The Winter's Tale* for the Malý Theatre of St. Petersburg. **Opera:** *Falstaff*, Salzburg Festival 2002. **Ballet:** *Romeo and Juliet*, Bolshoi, 2003. **Film:** *Bel-Ami*, 2012

Ryan Ellsworth **Donado**
Trained at LAMDA. **Theatre includes:** *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* (ITV), *Manhunt* (ITV), *EastEnders* (BBC). **Film includes:** *Bel Ami*.

Jimmy Fairhurst **Gratiano**
Trained at the Royal Welsh College of Music and Drama, where he received the John Gielgud Award 2010. In 2010 he founded Not Too Tame Theatre Co. **Theatre includes:** *O! For England* (NTT – Edinburgh Fringe Festival), *Summerfolk*, *Pornography*, *Festen*, *Mary Stuart*, *King Lear* (RWCMDD).

Jane Gibson **Associate and Movement Director**
Jane Gibson has an extensive list of film, television and theatre 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. **Film includes:** *Girl With A Pearl Earring*, *Nanny McPhee*, *Pride and Prejudice*, *Atonement*, Julian Jarrold's *Becoming Jane* and *Brideshead Revisited*, amongst others. 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*. **Her recent film credits include:** *Bel Ami*, *My Week With Marilyn* and *Oz: The Great And Powerful*.

Jack Gordon **Giovanni**
Trained at RADA. **Theatre includes:** *Tender Napalm* (Southwark Playhouse/Supporting Wall), *War Horse* (National Theatre West End), *The Miracle*, *DNA* (National Theatre), *Lulu*, *The Car Cemetery* (Gate Theatre), *Romeo and Juliet* (BAC), *Incomplete and Random Acts of Kindness*, *Scenes From the Big Picture*, *The Double Dealer*, *Machinal*, *Carmen* 1936, *Thark*, *The Duchess of Malfi* (RADA). **Television includes:** *The Curfew* (online), *Law and Order*, *Eastenders*, *The Bill*, *Primeval* 3, *Lewis*. **Film includes:** *Truth or Dare* (Corona Pictures), *Life Just Is*, *Panic Button* (All2gethr), *America* (Vita Ray Productions UK), *The Devil's Business* (SHH Films), *It's a Wonderful Afterlife* (Bend It Films, Hanway Films), *Fish Tank* (Kasander Productions), *Heartless* (Starlight Places, Crossday).

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

Linsey Hall **Company Manager**
Theatre includes: *One for the Road*, *Victoria Station*, *Tobias and the Angel* (Young Vic), *Our Private Life*, *Loyal Women*, *Almost Nothing* (Royal Court), *L'elisir d'amore*, *Die Fliegender Hollander*, *Hoffman*, *Turandot*, *Die Tote Stadt*, *Acis and Galatea*, *La Fanciulla Del West*, *Un Ballo in Maschera* (Royal Opera House), *Hypochondriac*, *Blood Wedding*, *Earthly Paradise*, *Whistling Psyche* (Almeida), *Don Juan in Soho*, *Days of Wine and Roses* (Donmar Warehouse), *Romeo and Juliet*, *Holding Fire!*, *In Extremis* (Shakespeare's Globe), *Bernstein Mass*, *Rime of the Ancient Mariner* (Southbank Centre), *The Old Country*, *Someone Else's Shoes* (English Touring Theatre), *The Caucasian Chalk Circle* (Shared Experience), *Desperately Seeking Susan* (Novello Theatre).

Nyasha Hatendi **Friar Bonaventura**
Trained at RADA. **Theatre includes:** *The Brother's Size* (Young Vic), *The Last Pilgrim* (White Bear), *The Resistable Rise of Arturo Ui* (Lyric Hammersmith), *As You Like It* (US Tour), *Pericles*, *Winter's Tale* (RSC). **Television includes:** *Garrow's Law*, *Blood and Oil*, *Silent Witness* (BBC), *No. 1 Ladies' Detective Agency* (BBC/ HBO), *Law and Order*, *Above Suspicion* (ITV). **Film includes:** *The Ghost Writer* (Summit International), *The Comedian* (The Bureau), *The Good Shepherd* (Universal). **Radio includes:** *The Way We Live Right Now*, *St Joan*, *Mauritius Command*, *Leverage*, *The Archers*, *Scoop*, *The Postman of Good Hope*, *Statement of Regret* (BBC).

Jack Hawkins **Soranzo**

Trained at LAMDA. **Theatre includes:** *Rosencrantz and Guildenstern Are Dead* (Chichester Festival Theatre, Theatre Royal Haymarket), *Birdsong* (Comedy Theatre), *Otieno* (Southwark Playhouse). **Film includes:** *Bright Star*.

Kristina Hjelm **Lighting Associate**

Graduated from Rose Bruford College with BA Hons degree in Lighting Design. **Design credits include:** *The Tempest* (Cheek by Jowl), *Keep Breathing* (Chris Goode – The Drum, Plymouth), *Love and Money* (Maria Aberg – Malmo Stadsteater, Sweden), *Cutting the Cord* (Flying Eye tour), *Count One* (Linbury Studio), *A Christmas Carol*, *Any Which Way* (Only Connect), *The Unknown* (Cecile Feza Bushidi, BITE Barbican), *The Race* (Gecko, International tour), *Meltdown* (Rambert Dance Company, Queen Elisabeth Hall), *Pagliacci* (English Touring Opera), *30,000 Lies* (Mkultra, Turin, Italy), *Restricted Area*, *The Dark Room*, *22 Rooms* (F2, Athens, Greece) *Always* (Mkultra, Arcola and BAC).

Lizzie Hopley **Putana**

Trained at RADA. **Theatre includes:** *Antony & Cleopatra* (Creation Theatre, Oxford), *The Grouch* (West Yorkshire Playhouse), *She Stoops to Conquer*, *Our Country's Good* (Colchester Mercury), *Pramface* (Edinburgh Festival & UK Tour), *Abigail's Party* (Hampstead Theatre Tour), *Twelfth Night* (National Theatre Tour), *Six Characters in Search of an Author* (Young Vic). **Television includes:** *The Suspicions of Mr Whicher*, *Any Human Heart*, *The Day of the Triffids*, *Doctor Who: The Infinite Quest*, *Randal & Hopkirk Deceased II*, *Active Defence*, *Pure Wickedness*, *The Things You Do For Love*. **Film includes:** *Jane Eyre* (BBC Films & Ruby Films), *Nowhere Boy* (Ecosse Films), *Pierrepoint* (Granada)

Owen Horsley **Assistant Director**

Trained at Drama Centre London. **Theatre includes:** As Associate Director: *Macbeth*. As Assistant Director: *The Changeling*, *Cymbeline*, *Troilus and Cressida* (Cheek by Jowl). As Director: *The Duchess of Malfi*, *Edward II*, *In Bed with Messalina* (Eyestrings Theatre Company), *The Malcontent* (Almagro festival, Spain), *Antony and Cleopatra* (Guilhall School of Music and Drama), *Romeo and Juliet* (Love and Madness).

Clare Loxley **Deputy Stage Manager**

Theatre includes: *Macbeth*, *Troilus and Cressida*, *Cymbeline*, *The Changeling*, *Othello*, *Homebody/Kabul* (Cheek by Jowl), *The Bacchae*, *Antigone*, *A Conversation*, *Cyrano de Bergerac*, *Come Blow Your Horn*, *Playboy of the Western World* (Manchester Royal Exchange), *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, Wolsley Theatre, Orange Tree Theatre.

Peter Moreton **Doctor, Cardinal**

Theatre includes: *The Duchess of Malfi*, *Hamlet* (Cheek by Jowl), *Berlin Hannover Express* (Hampstead Theatre), *The Life and Adventures of Nicholas Nickleby* (Gielgud Theatre), *Tonight at 8.30* (Chichester), *Tales From Vienna Woods* (National Theatre), *All My Sons* (Theatre Royal York), *The Prince of Homburg* (RSC and Lyric, Hammersmith), *As You Like It* (Sheffield Crucible & Lyric, Hammersmith), *Good* (Donmar Warehouse), *Comedy of Errors* (Propeller), *Measure for Measure* (London Barbican). **Television includes:** *Vexed*, *Doctors*, *Rosemary & Thyme*, *The Glass*, *Big Bad World*, *Grafters*, *Under the Moon*, *EastEnders*, *As Time Goes By*, *Van Der Valk*, *Dead Romantic*, *Lovejoy*. **Film includes:** *Brides of Desire*, *Bodywork*, *The Secret Garden*.

David Mumeni **Grimaldi**

Trained at Drama Centre London. **Theatre includes:** *Studio 66* (Roundhouse), *Tits/Teeth*, *Eating Ice Cream on Gaza Beach*, *Victory Street* (Soho Theatre), *Product Placement* (Nabokov, Watford Palace), *La Strada* (English National Opera), *24 Hour Plays* (Old Vic), *Talking to Michelangelo* (Old Vic/Vineyard Theatre, NY). **Television includes:** *Fresh Meat* (Channel 4), *Whitechapel* (ITV), *Inside Stories* (Channel 4). **Film includes:** *The Inbetweeners Movie* (Bwark Productions/Young Films).

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). With Declan Donnellan he co-directed the film of *Bel-Ami*, to be released in 2012.

Nick Powell **Composer and Sound Designer**

Theatre includes: Co- creator: *Get Santa* (Royal Court). Composition/Sound Design: *27*, *The Wheel* (National Theatre of Scotland), *Dunsinane* (RSC), *Lord of The Flies*, *The Crucible* (Regent's Park), *Falstaff* Falstaff (Centro Dramático Nacional, Madrid), *Paradise* (Ruhr Triennale), *Urtain* (Animalario – Premios Max Best Musical Composition), *The Drunks* (RSC), *The Vertical Hour*, *Relocated* (Royal Court), *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 released *LP:2* recently.

Laurence Spellman **Vasques**

Trained at Guildhall School of Music & Drama. **Theatre includes:** *Troilus and Cressida*, *Cymbeline*, *The Changeling* (Cheek by Jowl), *Emperor and Galilean* (National Theatre), *Sus* (Young Vic), *The Gods Weep* (RSC), *Cyrano de Bergerac* (Chichester Festival Theatre), *Kebab* (Royal Court), *Bent* (Trafalgar Studios), *Antony and Cleopatra* (Royal Exchange), *Charley's Aunt* (Northcott). **Television includes:** *Food* (Channel 4), *New Tricks* (BBC), *The Tudors* (BBC), *Small Island* (BBC), *Henry VIII: Mind of a Tyrant* (Channel 4), *The Bill* (ITV), *The Waltz King* (BBC). **Film includes:** *The Libertine* (Weinstein Company).

Tilly Stokes **Assistant Stage Manager**

(Rehearsals / Paris)

Trained at Guildhall School of Music and Drama. **Theatre includes:** *The Black Diamond* (Punchdrunk, various locations), *She Loves Me*, *Oklahoma!*, *Calendar Girls* (Chichester Festival Theatre), *The Heretic* (Royal Court Theatre), *Pandemonium* (US Tour), *Thriller Live!* (International Tour), *For King and Country* (UK Tour), *Calendar Girls* (UK Tour), *Sinatra Live!* (UK Tour), *Scenes From a Marriage*,

Monged (Coventry Belgrade), *The Tempest* (UK Tour), *Confucious Says* (Hackney Empire), *Hear Our Voice* (European Tour).

Rosina Webb **Assistant Stage Manager** **(Tour)**

Graduated from Guildhall School of Music and Drama with BA (Hons) degree in Stage Management & Technical Theatre. **Theatre includes:** As Stage Manager: *Elton John & Ray Cooper In Concert*, *2010 BAFTA's* (Royal Opera House), *Die Puppenfee* (Royal Ballet), *The King's Speech* (Pleasance Theatre), *Connect Dance Festival*, *Ionnagata* (Sadlers Wells), *Rita* (Linbury Studio), *Jack The Ripper The Musical* (Jermyn Street Theatre). As Deputy Stage Manager: various (Royal Opera House), *Les Grandes Bals de Legende* (Buckingham Palace), *Tosca* (Opera Holland Park), *The Magic Flute* (Salisbury Playhouse). As Assistant Stage Manager: various (Royal Opera House/Linbury Studio/Japan Tour), *Lakme* (Opera Holland Park), various (English Touring Opera), *The Producers* (Theatre Royal, Drury Lane).

Dougie Wilson **Technical Stage Manager**

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

Lydia Wilson **Annabella**

Trained at RADA. **Theatre includes:** *The Acid Test*, *The Heretic* (Royal Court Theatre), *Blasted* (Lyric Theatre Hammersmith), *Pains of Youth* (National Theatre), *The House of Special Purpose* (Chichester Festival Theatre). **Television includes:** *Black Mirror: The National Anthem*, *Dirk Gently*, *South Riding*, *The Crimson Petal and the White*, *Any Human Heart*, *Pete Versus Life*, *Midsomer Murders*. **Film includes:** *Never Let Me Go* (DNA Films, Fox Searchlight Pictures).

Vic Youngson **Wardrobe**

Theatre includes: *Cymbeline*, *The Changeling*, *Othello* (Cheek By Jowl), *Richard II*, *Titus Andronicus*, *Measure for Measure*, *King Lear*, *A Midsummer Night's Dream*, *Tantalus* (RSC), *3* (The Cholmondleys & the Featherstonehaughs), *2001 Season* (The Globe), *West Side Story*, *Spend, Spend, Spend* (Pola Jones). **Television includes:** *In Search of Shakespeare* (BBC).

'Tis Pity She's A Whore – 2012 Tour Dates

by Kim Solga – *The University of Western Ontario and Queen Mary, University of London*

30 Nov – 18 Dec 2011

Les Gêmeaux, Sceaux, Paris
www.lesgemeaux.com

17 – 21 Jan 2012

Sydney Festival
www.sydneyfestival.org.au

26 – 28 Jan 2012

Cambridge Arts Theatre
www.cambridgeartstheatre.com

1 – 4 Feb 2012

Warwick Arts Centre
www.warwickartscentre.co.uk

7 – 11 Feb 2012

Oxford Playhouse
www.oxfordplayhouse.com

16 Feb – 10 Mar 2012

Silk Street Theatre, Barbican, London
www.barbican.org.uk

20 – 31 Mar 2012

BAM, New York
www.bam.org

11 – 21 Apr 2012

Matadero, Teatro Español, Madrid
www.teatroespanol.es

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Lydia Wilson, Jack Gordon

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

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

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

'Enduringly inspired' New York Times

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supporters@cheekbyjowl.com or 0207 382 6176.



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- 1 Alexander Feklistov in *The Tempest*
 - 2 Evgeny Mironov in *Boris Godunov*
 - 3 Anya Khalilulina in *The Tempest*
 - 4 Vitaly Egorov and Irina Grineva in *Three Sisters*
 - 5 Alexander Lenkov in *Boris Godunov*
 - 6 Alexander Feklistov in *Boris Godunov*
 - 7 Irina Grineva in *Boris Godunov*
 - 8 Ilya Iliin in *Boris Godunov*
- Opposite: Igor Yasulovich in *Twelfth Night*

Chekhov International Theatre Festival

In 1999, the Chekhov International Theatre Festival, under the leadership of Valery Shadrin, commissioned Declan Donnellan and Nick Ormerod to form their own company of Russian actors in Moscow. This sister company performs in Russia and internationally; its current repertoire includes *Boris Godunov*, *Twelfth Night*, *Three Sisters* and *The Tempest*, and this year it will tour China and South America.

‘as close to undiluted pleasure as this ambiguous old world allows.’ New York Times

‘A first class ensemble...close to perfection.’ Le Figaro

‘the acting was nothing short of sublime’ The Times

‘a superb Russian cast...this ensemble’s revelatory treatment proves heartbreaking.’ The Washington Post, USA

‘Magical... a degree of empathy that is almost heartbreaking.’ The Guardian





Ubu Roi

by Alfred Jarry

Director Declan Donnellan
Designer Nick Ormerod

Following the performances of *As You Like It* and *Le Cid* at the Bouffes du Nord, Peter Brook invited Declan Donnellan and Nick Ormerod to form a group of actors to perform *Andromaque* by Jean Racine. The same group is currently preparing *Ubu Roi* by Alfred Jarry which will tour Europe and perform at the Barbican next Spring.

Whether the work of a schoolboy or a visionary, *Ubu Roi* stands as a spectacular challenge to the comfortable and conventional. Scatological, petulant and anarchic, Ubu's crude humour continues to fascinate us, enabling a world of rich theatrical possibility in a parade of the grotesque that keeps pace with our own times.

UK press on *Andromaque*:

**'A crack ensemble of French actors...
sweeping passion...terrifying.'**

The Guardian

**'I can't recommend it enough.
It's poised, it's intense. It's raw.'**

The Times

Camille Cayol, Sylvain Levitte



Xavier Boiffier



Camille Cayol, Christophe Grégoire





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** 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
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
2011 **The Tempest** ** Shakespeare
2012 **'Tis Pity She's A Whore** John Ford
2013 **Ubu Roi** Jarry

* 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




Igor Yasulovich and Ilya Iliin in *Twelfth Night*
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, Bedford, Beijing, 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, 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, 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, Yalta, Yerevan, York, Zaragoza, Zurich, Zutphen and Zwolle.



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

Nyasha Hatendi

For Cheek by Jowl



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Igor Yasulovich in *The Tempest* (2011).

Photo: Johan Persson



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