



Working on *A Family Affair* in 1988

Nick Ormerod

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. Design work in Russia includes: *The Winter's Tale* (Maly Theatre of St Petersburg), *Boris Godunov*, *Twelfth Night* and *Three Sisters* (with Cheek by Jowl's sister company in Moscow formed by the Russian Theatre Confederation). In 2003 he designed his first ballet, *Romeo and Juliet*, for the Bolshoi Ballet, Moscow.

He has designed *Falstaff* (Salzburg Festival), *The Rise and Fall of the City of Mahagonny* (English National Opera), *Antigone* (Old Vic Theatre), *Hay Fever* (Savoy Theatre) and *The School for Scandal* (RSC).

He also co-adapted and designed Dickens' *Great Expectations* for the Royal Shakespeare Company. In 1992 he received an Olivier Award nomination for the Designer of the Year.

Declan Donnellan

Declan Donnellan is joint Artistic Director of Cheek by Jowl.

As Associate Director of the National Theatre, his productions include *Fuente Ovejuna* by Lope de Vega, *Sweeney Todd* by Stephen Sondheim, *The Mandate* by Nikolai Erdman, and both parts of *Angels in America* by Tony Kushner. For the Royal Shakespeare Company he has directed *The School for Scandal*, *King Lear* (as the first director of the RSC Academy) and *Great Expectations*. He has directed *Le Cid* by Corneille in French, for the Avignon Festival, *Falstaff* by Verdi for the Salzburg Festival and *Romeo and Juliet* for the Bolshoi Ballet, Moscow, becoming the first stage director to work with the Bolshoi Ballet since 1938. Other work in Russia includes *The Winter's Tale* for the Maly Theatre of St Petersburg.

In 2000 he and Nick Ormerod formed a company of actors in Moscow, whose productions include *Boris Godunov*, *Twelfth Night* and *Three Sisters*. His book, *The Actor and the Target*, originally published in Russian has since appeared in French, Spanish, Romanian and its second English edition was published in October 2005. He has received awards in London, Paris, and New York, including the Olivier for Outstanding Achievement and is a Chevalier de l'Ordre des Arts et des Lettres.



Scott Handy & Adrian Lester in *As You Like It*, 1995

What does a cheek suggest – and what a jowl? When the rough is close to the smooth, the harsh to the gentle, the provocative to the welcoming, this company's very special flavour appears. Over the years, Declan and Nick have opened up bold and innovative ways of work and of working in Britain and across the world. They have proved again and again that theatre begins and ends with opposites that seem irreconcilable until they march cheek by jowl, side by side.

Peter Brook



The Changeling

by Thomas Middleton and William Rowley



The Changeling

The Company In order of speaking

Alsemero
Jasperino
Beatrice Joanna
De Flores
Vermandero
Diaphanta
Alibius
Lollo
Antonio
Pedro/Franciscus
Alonzo de Piracquo
Tomazo de Piracquo
Isabella, Alibius' wife

Director
Designer
Associate Director
& Movement
Lighting Designer
Music
Sound Designer
Assistant Director
Company Voice Work
Fight Directors
Technical Director
Costume Supervisor
Casting Director
Production Photographer

Tom Hiddleston
Jotham Annan
Olivia Williams
Will Keen
David Collings
Jennifer Kidd
Jim Hooper
Tobias Beer
Phil Cheadle
Philip McGinley
Laurence Spellman
Clifford Samuel
Jodie McNee

Declan Donnellan
Nick Ormerod

Jane Gibson
Judith Greenwood
Catherine Jayes
Gregory Clarke
Owen Horsley
Patsy Rodenburg
Terry King & Paul Benzing
Simon Bourne
Angie Burns
Siobhan Bracke
Keith Pattison

Company Manager
Technical Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Wardrobe Manager
Props

Mark Simpson
Dougie Wilson
Clare Loxley
Martha Mamo
Vic Cree
Kathy Anders & Lisa Buckley

Produced by Cheek by Jowl in a co-production with barbicanbite06;
Les Gémeaux/Scène Nationale Sceaux; Grand Théâtre de Luxembourg.

The first performance of this production was given at Les Gémeaux,
Sceaux on 15 March 2006.

**In nature there's no
blemish but the mind:
None can be call'd
deform'd but the unkind**

Antonio, *Twelfth Night*, 3:4:376

First Performance of *The Changeling*

The earliest recorded performance of *The Changeling* was on January 4th 1624 at the Court of King James I in London. It had been licensed eighteen months previously, however, for performance on 7th May 1622 at The Phoenix Theatre in Drury Lane, London.

The Phoenix had a colourful history, its fortunes reflected in its changing names. It started life as a venue for cockfighting in 1609, then was converted to a roofed, or private, theatre in 1616 and called, neatly, The Cockpit. Demonstrating how small the world of Elizabethan theatre was, The Cockpit's manager, Christopher Beeston, was a one-time fellow-actor of Shakespeare's and William Rowley wrote plays for its resident company, Queen Anne's Men, in collaboration with two other playwrights. On Shrove Tuesday 1617, not long after the theatre's opening, the city's apprentices set fire to it in their holiday humour and destroyed it.

Calling the rebuilt theatre The Phoenix may have been poetic, but it did not catch on with the locals, who continued to call it The Cockpit and to frequent it even when the Puritans closed all the theatres down in 1642. An audience discovered there during a government raid in 1649 had to pay on-the-spot-fines for their evening's illegal enjoyment – although Cromwell himself later gave special permission for the first "English operas" (plays with music staged by William Davenant) to be performed in the theatre.

Competition from the newly-opened Theatre Royal Drury Lane in 1663 caused The Phoenix to decline; records of performances there cease after 1665.

My desires, like fell and cruel hounds, ...pursue me

Orsino, *Twelfth Night*, 1:1:22



Tom Hiddleston and Olivia Williams

Sources of the Story of *The Changeling*

Two stories captured the imaginations of Thomas Middleton and William Rowley in the spring of 1622. The first was by John Reynolds: *The Triumphs of God's Revenge against the Crying and Execrable Sin of Wilful and Premeditated Murder* (1621), which was a collection of thirty stories detailing the fatal consequences of murdering for lust. The second, a Spanish story in translation, was by Leonard Digges, *Gerardo the Unfortunate Spaniard*. From the first book they took the skeleton of their plot, but chose to make their characters much more psychologically complex than in the original and to dispense with Reynolds' moralising purpose; Digges' tale, with its bridal bed substitution which ends in murder, provided them with an extra plot device for their character of Diaphanta.

Scholars have, to date, been unable to find a source for the counter plot written by William Rowley, in which one courtier feigning madness and one pretending to be a fool seek treatment in an asylum in order to seduce the elderly doctor's young wife. There is no reason to believe Rowley did not simply invent the story himself. He is crystal clear about the difference between mental illness and mental handicap which many plays before (and since) are not; his portrayal of a young wife's reaction to temptation has none of the age's casual misogyny, and his weaving of the main plot's themes into the story of the asylum suggests he was custom-building this material.

Middleton and Rowley chose an intriguing title for their play. A seventeenth century audience would have understood changeling to mean one of several things: an ugly child left in place of a bonny one by fairies, a secret substitute, a fickle person, or a simpleton. The cast list identifies Antonio, or Tony, the counterfeit fool, as the changeling, but since each character in the play can be described by at least one of the word's definitions as fair transformed to foul, an illicit proxy, inconstant or foolish, the title's ambiguity was probably deliberately provocative.

**And thus the whirligig of
time brings in his revenges**

Feste, Twelfth Night, 5:1:375

**I will believe thou hast
a mind that suits
With this thy fair and
outward character**

Viola, Twelfth Night, 1:2:50



Jennifer Kidd



Laurence Spellman



David Collings & Olivia Williams



Philip McGinley



Tom Hiddleston and Olivia Williams



Clifford Samuel

Tobias Beer & Laurence Spellman

Jotham Annan

Phil Cheadle

Jim Hooper

Playwrights in Collaboration

Rowley and Middleton's collaboration began in 1613. It was as common in the seventeenth century for playwrights to draft their plays in partnership as it is in the twenty first century for screenwriters to collaborate on film scripts. The best-known names of the time such as Francis Beaumont, Thomas Dekker, Michael Drayton, John Fletcher, John Ford, Robert Greene, Anthony Munday and John Webster made use of each other's talents for crafting plots and creating text. Shakespeare collaborated with John Fletcher on several plays and may have worked on *Timon of Athens* with Thomas Middleton, who joined the King's Men (previously the Chamberlain's Men) in 1603. Scholars maintain that Middleton revised *Measure for Measure* and added the Hecate scenes to the script of *Macbeth* after Shakespeare's retirement in 1613.

Shakespeare is also said to have valued the theatre skills of William Rowley, twenty one years his junior. (Rowley was the same age as Shakespeare's son Hamnet would have been had he lived). The two men had in common the fact that they were actors before they were playwrights. Shakespeare chose to concentrate on the writing; Rowley was destined to become most famous for his comic acting roles, whilst also bringing that talent to bear on the plotting of plays.

The energetic and productive world of the Elizabethan stage was small and its demands urgent. Two or more writers working with each other could produce and dovetail material according to their special talents – some were known to be good plotters, like Anthony Munday; others, like Rowley, had a great instinct for comedy. They were jobbing writers, aiming to help their theatre company win the competition to satisfy their audiences' hunger for spectacle, poetry, stories and sensation.

It is often difficult to assign text definitively to one or other of the writers in these plays, which points to the authors' closeness and empathy. However, expert textual analysis of *The Changeling* puts Rowley ahead of Middleton on a word count; he created the first and last scenes of the play – so the premise of the story, and its resolution, are his. He is also credited with the invention of the counter-plot which takes place in Alibius's asylum.

It is possible that he wrote the part of Lollio for himself to play. He was by all contemporary accounts a very overweight man, described as moving like a great tub of porridge onstage, but blessed with a lightness and grace when dancing which belied his size. Middleton, the bricklayer's son who became an Oxford undergraduate, is responsible for the play's meticulous web of double meanings. His characters unwittingly betray their passions through his vocabulary. Somewhere in the territory between them, the two writers revealed and expressed profound psychological insights which in the 21st century we still struggle to articulate.



Will Keen & Laurence Spellman

Associate Directors

Jane Gibson

Associate Director & Movement Director

As Head of Movement at the RNT for ten years her credits included *Arcadia*, *Wind in the Willows*, *Peter Pan*, *Mother Clap's Molly House*, *Tartuffe* and *The Mandate*. Other theatre includes *The Rivals* and *Great Expectations* (RSC). **Opera includes** *Gawain & La Traviata*, (Royal Opera); *La Clemenza di Tito* (Glyndebourne); *The Force of Destiny & Mahagonny* (ENO); *The Rake's Progress* (WNO); *Falstaff* (Salzburg) and *Le Nozze de Figaro* (Aix-en-Provence). **Television includes** *Emma*, *Tom Jones*, *Pride and Prejudice* (Emmy nomination) *Wives and Daughters*, *Madame Bovary*, *Daniel Deronda*, *Love in a Cold Climate* and *Charles II*. **Film includes** *Sense and Sensibility*, *Mansfield Park*, *I Capture the Castle*, *Girl with a Pearl Earring*, *Iris*, *Nanny McPhee*, *Perfume* and *V for Vendetta*.

Judith Greenwood

Lighting Designer

She took the MA in Drama and Theatre Arts at the University of Leeds in 1982, and worked as a lighting technician 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 work includes *Le Cid* (Avignon Festival), *Boris Godunov*, *Twelfth Night* and *Three Sisters* (Russian Theatre Confederation), *Falstaff* (Salzburg Festival), *Homebody/Kabul* (Cheek by Jowl and Young Vic), *King Lear* (RSC Academy), *As You Like It*, *Great Expectations* (RSC Stratford), *Romeo and Juliet* (Bolshoi Theatre, Moscow), and *The Mandate* (National Theatre, London).

She works in Beirut, lighting for the singer Feyrouz, the director Nidal Ashkar and the playwright Ziad Rahbani, and has contributed to several books on African theatre.

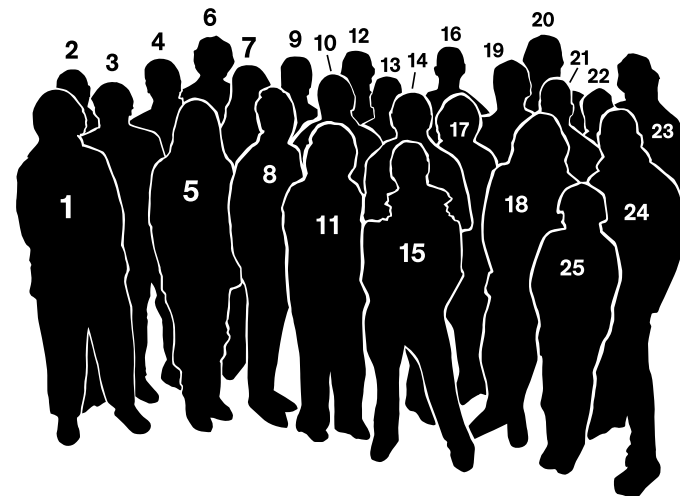
Paddy Cunneen

Paddy has worked extensively as a composer and music director in theatre companies throughout the UK and in Ireland. His work at The National Theatre includes music for *Fuente Ovejuna*, *Peer Gynt*, *The Sea*, *Angels in America*, *The Recruiting Officer*, *The Birthday Party*, *The Devil's Disciple*, *Blue Remembered Hills*, *Fair Ladies at a Game of Poem Cards*, *Closer*, *Flight*, *Othello* and *The Pillowman*. He worked as Music Director on *Sweeney Todd* and *A Little Night Music*.

Other theatre includes work for the RSC, The Royal Court, The Royal Exchange, Manchester, West Yorkshire Playhouse, The Gate and Abbey Theatres, Dublin, The Druid Galway, and The Donmar. He has also written extensive music for television and radio drama.

He is a recipient of the Christopher Whelen Award for Music in Theatre, the Critics Award for Theatre in Scotland. He musically directed and co-produced the Donmar Theatre recording of Stephen Sondheim's *Company*, which won the Music Industry Award for Best Cast Album.

The Changeling biographies



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|-------------------|-------------------------|--------------------|
| 1 Siobhan Bracke | 10 Declan Donnellan | 19 Phil McGinley |
| 2 Simon Bourne | 11 Jennifer Kidd | 20 Owen Horsley |
| 3 Will Keen | 12 David Collings | 21 Clifford Samuel |
| 4 Nick Ormerod | 13 Jotham Annan | 22 Clare Loxley |
| 5 Jodie McNee | 14 Jim Hooper | 23 Phil Cheadle |
| 6 Tom Hiddleston | 15 Martha Mamo | 24 Mark Simpson |
| 7 Griselda Yorke | 16 Laurence Spellman | 25 Angie Burns |
| 8 Olivia Williams | 17 Catherine Jayes | |
| 9 Tobias Beer | 18 Jacqui Honess-Martin | |

Jotham Annan **Jasperino**

Theatre includes *Whose Life is it Anyway?* (Comedy Theatre), *Macbeth* (Out of Joint) and *Hamlet* (Old Vic).

Film includes *As You Like it* (Renaissance/HBO) and *The Browning Version* (Paramount).

Television includes *Shoot the Messenger* (BBC).

Tobias Beer **Lollo**

Theatre includes *Cymbeline*, *Twelfth Night*, *HMS Pinafore* (Open Air Theatre, Regent's Park), *Great Expectations* (RSC), *A Chorus of Disapproval*, *Love's Labours Lost* and *Follies* (Webber Douglas Academy).

Phil Cheadle **Antonio**

Theatre Includes *As You Like It* (Northcott Theatre), *Strawberry Fields* (Pentabus), *Tartuffe* (Arcola Theatre) and *A Midsummer Night's Dream* (Creation).

Television includes *Inspector Linley* (BBC).

David Collings **Vermandero**

Theatre includes *Henry VIII*, *King John* (both RSC), *The False Servant*, *The Mandate* (both RNT), *Julius Caesar* (Barbican bite05) and *Richard II* (Old Vic).

Television includes *Crime and Punishment*, *The Strawberry Tree* (both ITV), *Song of Summer*, *The Brothers Grimm* and *Julius Caesar* (all BBC).

Film includes *Scrooge*, *Persuasion* and *Mahler*.

Radio includes *Lord of the Rings* (BBC).

Vic Cree **Wardrobe Manager**

Theatre includes *Othello* (Cheek by Jowl), *Richard III*, *Titus Andronicus*, *Measure for Measure*, *King Lear*, *A Midsummer Night's Dream*, *Tantalus* (All RSC), *3* (The Cholmondleys & the Featherstonehaughs), *2001 Season* (The Globe), *West Side Story* and *Spend, Spend, Spend* (Pola Jones).

Television includes *In Search of Shakespeare* (BBC).

Tom Hiddleston **Aisemero**

Theatre includes *Yorgjin Oxo* (Theatre 503), having trained at RADa.

Television includes *The Gathering Storm* (HBO/BBC), *Suburban Shootout* (Channel 5/Paramount), *A Waste of Shame* (BBC), *Conspiracy* (HBO/BBC), *Armadillo* (BBC), *Nicholas Nickleby* (ITV). **Film includes** *Raw Siena*.

Jim Hooper **Alibius**

Theatre includes *Julius Caesar*, *Hamlet* (both Barbican bite05), *Remembrance of Things Past*, *The Magic Drum* (RNT), *The Taming of the Shrew*, *Red Noses*, *Love's Labours Lost*, *Cymbeline*, *The Revenger's Tragedy*, *Titus Andronicus* and *Richard III* (all RSC), *Cloud Nine* (Royal Court) and *Our Town* (Shaftesbury Theatre). Jim has also been resident director at York Theatre Royal and a guest director at The New Vic Theatre Stoke.

Owen Horsley **Assistant Director**

Theatre Includes *The Insect Play* (Director, Royal Lyceum Edinburgh), *Philistines* (Assistant Director, Drama Centre London), *Trelawney of the Wells* (Assistant Director, Drama Centre London) and *Chicken Soup with Barley* (Assistant Director, Drama Centre London).

Catherine Jayes **Music**

As Musical Director *Guys and Dolls*, *Sweet Charity* (Sheffield Crucible), *Boys from Syracuse*, *A Funny Thing Happened on the Way to the Forum*, *Kiss me Kate* (Open Air Theatre, Regent's Park), *Gypsy* and *Fiddler on the Roof* (West Yorkshire Playhouse). **As Composer** *Great Expectations* (RSC), *The Mandate* (RNT), *Arcadia* (Bristol Old Vic), *Duchess of Malfi* (Cheek by Jowl), *Midsummer Night's Dream* (Open Air Theatre, Regent's Park) and *Caucasian Chalk Circle* (Liverpool Everyman).

Film includes *Charlie and the Chocolate Factory* and *Delovely*.

Will Keen **De Flores**

Theatre includes *The Rubenstein Kiss* (Hampstead), *Pericles*, *The Prince of Hamburg* (Lyric Hammersmith), *The Duchess of Malfi*, *The Coast of Utopia* (both RNT), *Man and Superman* (Theatre Royal Bath), *Five Gold Rings* (Almeida), *Two Noble Kinsmen*, *The Tempest*, *Dido Queen of Carthage* (The Globe), *A Midsummer Night's Dream* (Albery) and *Elton John's Glasses* (Queen's Theatre).

Television includes *Elizabeth I* (C4) and *The Impressionists* (BBC). **Film includes** *Nine lives of Thomas Katz*.

Jennifer Kidd **Diaphanta**

Theatre includes *The Rivals*, *Into the Woods* and *Women Beware Women* (all at RADa). This is Jennifer's first professional engagement.

Clare Loxley **Deputy Stage Manager**

Theatre includes *Come Blow your Horn*, *Playboy of the Western World* (both Manchester Royal Exchange), *East* (Leicester Haymarket), *Othello* (Cheek by Jowl), *Peribanez*, *Red Demon* (Young Vic), *King Lear*, *Love's Labours Lost* (both English Touring Theatre), *Blunt Speaking*, *Arcadia*, *Heartbreak House* (all Chichester Festival), *Homebody/Kabul* (Cheek by Jowl/Young Vic), *1984* (Northern Stage), *Belonging* (Birmingham Rep) and *The Homecoming Men Should Weep* (Citizen's Theatre Glasgow).

Martha Mamo **Assistant Stage Manager**

Theatre includes *Aladdin* (Old Vic), *The Bull* (Fabulous Beast), *Julius Caesar* (Barbican bite05), *Visiting Mr Green* (New End), *Venice Preserved* (Arcola), *Bedroom Farce* (Torch Theatre), *Destiny* (BAC), *Pam Ann Wants You*, *How to Lose Friends and Alienate People* (both Soho Theatre), *A Little Night Music* (Royal Academy of Music), *Ciboulette*, *Benvenuto to Cellini* and *Kullervo* (all Bloomsbury), *Eye Contact* (Theatre Machine) and *Palace in the Sky* (Hackney Empire).

Philip McGinley **Pedro/Franciscus**

Theatre includes *Great Expectations* (RSC) and *Kes* (Royal Exchange).

Television includes *Blue Murder*, *The Bill* (both ITV), *Heartbeat*, *Falling* (both Yorkshire TV), *Casualty*, *Battlefield Britain*, *Hawking*, *The Deputy* and *Dalziel and Pascoe* (all BBC).

Jodie McNee **Isabella**

Theatre includes *Mary Stuart*, *The Dutch Courtesan*, *Threepenny Opera* (all Drama Centre) and *The Burial at Thebes* (Nottingham Playhouse).

Film includes *A Picture of Me*.

Clifford Samuel **Tomazo de Piracquo**

Theatre includes *Julius Caesar* (Lyric Hammersmith), *Two Gentlemen of Verona*, *Julius Caesar* (both RSC), *Measure for Measure* and *Oedipus and Antigone* (both GSMD). **Television includes** *London's Burning*, *The Bill* (Thames Television) and *Grange Hill* (BBC).

Mark Simpson **Company Manager**

Theatre includes *Julius Caesar* (Barbican bite05), *The Philanthropist* (Wyndhams) and *Stop the World* (Lyric Shaftesbury Ave).

Opera includes *Die Zauberflote*, *Falstaff*, *Don Giovanni*, *Der Ring des Nibelungen*, *Peter Grimes* and *I Masnadieri* (all The Royal Opera). **Ballet includes** *Manon* and *Ondine* (both The Royal Ballet). **Events include** *Aspire Academy Opening Ceremony* (Doha, Qatar) and *Proms in the Park* (Hyde Park).

Laurence Spellman **Alonzo de Piracquo**

Theatre includes *Anthony and Cleopatra* (Royal Exchange Manchester), *Charley's Aunt* (Northcott Theatre, Exeter), *Measure for Measure* (GSMD) and *They Shoot Horses Don't They?* (NYT).

Television includes *The Waltz King* (BBC).

Film includes *The Libertine*.

Olivia Williams **Beatrice Joanna**

Theatre includes *Hotel in Amsterdam* (Donmar), *Love's Labours Lost* (RNT), *The Broken Heart*, *Wallenstein*, *The Wives' Excuse*, *Misha's Party* (RSC). **Film includes** *Peter Pan*, *The Heart of Me*, *To Kill a King*, *Below*, *The Man from Elysian Fields*, *The Sixth Sense*, *Rushmore*, *The Postman*, *Born Romantic*, *Lucky Break* and *Dead Babies*. **Radio includes** *Volpone* (BBC).

Dougie Wilson **Technical Stage Manager**

Theatre includes *Twelfth Night* (Beijing, Ulaan Baatar), *Mother Courage* (Ugandan Tour, Washington) and *Hold Your Horses*, *Mussolini* (Edinburgh Festival).

25 Years of Cheek by Jowl

Carol Chillington Rutter

Professor English Literature, Warwick University

The moment I stepped through the door I knew I wasn't meant to be there. Two actors. Mid scene. Full flow.

'I would not hear so much offence again For such another deed.'

'Soft, lady, soft! The last is not yet paid for.'

On the far side of the rehearsal room, the director, fist balled against one cheek, eyes focused like a close-up camera on his actors, heard the door, looked up, began shaking his head, saw me, nodded, gestured. I took in the rest of the room. Set up for improvisation. On one wall, a sign: 'MADMEN'. I took the chair under the other: 'FOOLS'. And watched.

Twenty minutes (and a couple of prompts from the book-holder) later, the first run-through of 3.4 of Middleton's *The Changeling* was over. Silence. Slump. Like an electrical current broken. The director spoke. 'If you gave that performance on opening night,' he told the actors, 'I'd be happy.' More silence. Another pause. Then he stepped into the actors' space, began talking quietly, began moving, picking up chairs, the actors moving with him, picking up suggestions. (I got the message. 'I'm happy': that was just the starting place. Now for the real work...) 'Maybe you could... The table... De Flores: is he getting stuff out of his way? Rushed? Taking his time, enjoying this? Setting up a theatre for rape – not rape, seduction? Beatrice, that word: "Modesty"?' Behind him, the designer, murmuring occasionally, shadowing the actors, not getting in their way, testing the places they'd just vacated as though calculating distances, angles, how much weight you could deposit on one spot.

Cheek by Jowl. Doing what they do. Making performance.

They've been at it now for twenty-five years, this company built on the partnership between Declan Donnellan and Nick Ormerod that has produced some of the finest theatre seen on the contemporary world stage: Shakespeare, Middleton, Webster, Restoration comedy, European classics (from Sophocles to Racine), new work (like Tony Kushner's *Angels in America* and *Homebody/Kabul*), re-discoveries of forgotten texts (like Ostrovsky's *A Family Affair*). Reappraising classic texts is a company trademark. When Cheek by Jowl performs them, plays by Shakespeare and the rest of the Jacobean gang feel like British premieres. When Donnellan directs them and Ormerod designs them, plays like Corneille's *Le Cid* and Pushkin's *Boris Godunov* strike audiences in France and Russia as astonishing new work by contemporary writers.

Watching Cheek by Jowl rehearse, it's obvious why they've lasted – and why they go on making theatre that sets your pulse racing, doubles you up with laughter, and breaks your heart (sometimes all at once).

This is a company that respects actors and the creative physical intelligence they bring to the work. Donnellan believes that 'The art of the theatre is the art of the actor.' So he doesn't come to rehearsals with ideas he wants to impose. Cheek by Jowl productions grow organically out of rehearsals, out of the stuff actors discover moving in space, owning words written (sometimes) four hundred years ago, making four hundred year-old arguments and actions matter – urgently – to spectators today: murder and blackmail in *The Changeling*, racism and misogyny in *Othello*, men behaving badly in *Much Ado About Nothing*. (Respecting actors is the reason Donnellan doesn't allow outsiders into rehearsals – actors need

privacy for the kinds of risks they take.) For twenty-five years this company has been a nursery to young British acting talent and a 'reform' school for some of the best of their elders: Adrian Lester, Matthew Macfadyen, Sally Dexter, Saskia Reeves, Anastasia Hille, Paterson Joseph, Amanda Harris, Nonso Anozie, David Morrissey, Matthew Sheen, Lloyd Owen, Lesley Sharp – the list goes on and on. Among its best achievements, Cheek by Jowl should count the way it almost single-handedly dismantled British theatre's out-moded casting practices. While other companies were dithering about colour-blind casting, Cheek by Jowl cut through all the nonsense. When they realised fully integrated casting for *Fuente Ovejuna* at the National Theatre in 1989, they led British theatre into a new political and cultural awareness. Now, integrated casting is the national norm – from King Lear and Rosalind to Emilia and Mrs. Overdone. The effect? To claim all roles on the English stage for black and Asian actors, and to claim the classics for all comers.

This is a company that relishes words. Cheek by Jowl works on classic texts that didn't know they were going to be classics. Texts written before plays were considered 'literature' and subjects for school examinations. Texts written when English was young, and primarily a spoken tongue, not a written language, when people got off on *talk*. Listening to Cheek by Jowl speak Middleton you're hearing political spin, hot gossip, celebrity sleaze, stand-up comedy, the rattle of hypocrisy-in-high-places, the wheeze of sanctimonious special pleading, and plenty of dark wit, dirty jokes. Talk, that is, like we hear today – only edgier, riskier, steamier, and much, much funnier. And much more of it: a ten-course meal's-worth of words, not the anorexic snacking our culture goes in for.

This is a company that fits design to actors and scripts, not the other way around. Ormerod is a genius of expressive minimalism, who strips everything away that comes between actor and spectator – but gives the workers precisely the right tools to do the job of releasing the playwright's words, and the watchers the right visual apparatus to make sense of the story. The Forest of Arden in *As You Like It* was seven strips of green silk hung from the flies; the madhouse in *Twelfth Night*, a garden recliner set in full sun. The deadly manoeuvres of *The Duchess of Malfi* were conducted on a floor patterned like a chess-board. In *A Midsummer Night's Dream*, Hermia arrived in the woods clutching her sleeping bag; in *Othello*, after the ghastly dinner party, the 'girls' sprawled together on Desdemona's bed – three boxes, shoved together – eased their high heels off aching feet, and laughed. In Ormerod's design, a visual poetry of suggestion mixes with mischief and iconoclasm.

Not least, sexual iconoclasm. Pioneers in so much, Cheek by Jowl has led the way in contemporary Britain's explorations of erotic politics: a sadie-max Bianca in *Othello*, a gang of jokily homoerotic – or were they homophobic? – Hooray-Henries in *Much Ado*; a delicious gender-bending *As You Like It*. Sex in Cheek by Jowl productions turns up in unexpected places – toying and fumbling, grinning goofily, suffering. And always challenging spectators to connect spirit to flesh, thinking to feeling, their brains to their hearts – and loins.

At twenty-five – an age when some people expect you to grow up – Cheek by Jowl shows no sign of leaving its trademark mischief, irreverence and 'childness' behind. Thank goodness. For our culture has a deep need for what they do. Serio ludere. That's what Erasmus called it back in 1515: 'serious play'. Play that laughs from the belly but is profoundly spiritual. The kind of play that reminds us we're all 'changelings'.

Twelfth Night

by Shakespeare



Twelfth Night

The Company

Orsino
Sebastian
Antonio
Sea-captain
Valentine
Curio
Sir Toby Belch
Sir Andrew Aguecheek
Malvolio
Feste

Olivia
Viola
Maria

Director
Designer

Lighting Designer
Assistant Director
Choreographer &
Movement Consultant
Movement Director
Movement Coach
Music
Director's Interpreter
& Literary Consultant
Wardrobe Assistant
Stage Manager
Music coach (guitar)
Music coach (trumpet)
Company Manager
Technical Director
Lighting Operators
Sound Operator

Vladimir Vdovichenkov
Sergey Mukhin
Mikhail Zhigalov
Vsevolod Boldin
Yury Makeev
Mikhail Dementiev
Alexander Feklistov
Dmitry Diuzhev
Dmitry Shcherbina
Evgeny Pisarev (23-27 May, 30 May-03 June)
Igor Yasulovich (6-10 June, 13-17 June)
Alexey Dadonov
Andrey Kuzichev
Iliia Ilyin

Declan Donnellan
Nick Ormerod

Judith Greenwood
Evgeny Pisarev

Jane Gibson
Albert Alberts
Alexandra Konnikova
Vladimir Pankov & Alexander Gusev

Dina Dodina
Natalia Vedeneeva
Olga Vasilevskaya
Sergey Rodukov
Taras Kutsenko
Olga Sharapova
Vladimir Kizeev
Sergey Timchenko & Sergey Mironov
Nikolay Klishev

Make-up
Props
Stagehand
Surtitles Operator

Tour Manager
General Producer

Olga Kazakova
Larisa Abashkina
Georgy Siprashvili
Natalia Gerasimova

Svetlana Semenova
Valery Shadrin

Twelfth Night is a Chekhov Festival Theatre production, presented by Cheek by Jowl.

The first performance of this production was given on 18 May 2003 at the Pushkin Theatre Moscow.

For the Chekhov Festival

Tatiana Solovieva
Svetlana Kamenikhina

Finance
Karina Tsaturova

Press and PR
Ella Levina and **Maria Malkina**



First Performance of *Twelfth Night*

Until 1599, Shakespeare and the company of actors he wrote for, the Chamberlain's Men, had no permanent home in London. Then in that year they created for themselves the Globe Theatre on Bankside. Shakespeare was 35, at the height of his career.

Around 1601 he wrote *Twelfth Night*. To put this into context, approximate though the dating is of plays from that period, scholars agree that *Henry V* and *Much Ado about Nothing* were written in 1598, *As You Like It* in 1599 and *Hamlet* in 1600.

The earliest surviving record of a performance of *Twelfth Night* appears in the diary of a law student, John Manningham, who saw the show at the Middle Temple in February 1602, and was particularly taken by the plot to trick Malvolio into wearing yellow stockings.

This was probably not the first production of the play, however, and the title has prompted some scholars to argue that it was commissioned for performance on January 6th, the Christian feast of the Epiphany. So it is also possible that the title refers to epiphanies for its characters, who experience in the course of the play life-changing revelations about love. However, the play's subtitle, *Or, What You Will* mischievously undermines certainty about the title's meaning.

The Father of Twins

Shakespeare was himself the father of twins, Judith and Hamnet, born in Stratford in 1585. About five years later, Shakespeare began to make a name for himself as an actor and playwright in London.

Around 1592, when his children would have been seven years old, he wrote *A Comedy of Errors*, choosing to exploit the comic potential of a seemingly tragic situation in which one half of identical twins fears the other has been lost at sea. To increase the confusion of identities, he created two sets of twins who are mistaken for each other, and he brilliantly engineered the resulting chaos for purely comic effect.

But in August 1596 Hamnet, his only son and heir, died at the age of eleven.

The plot device of separated twins, employed so exuberantly at the beginning of his career, reappeared in 1601 in *Twelfth Night*, but now it carried dark undertones of the essential loneliness at the heart of love.

Alexey Dadonov



Andrey Kuzichev & Alexey Dadonov



Mikhail Dementiev, Mikhail Zhigalov & Vsevolod Boldin



Igor Yasulovich

**This shape of folly
shrouds your dearest love,
The truest servant to your
powerful beauties,
Whose magic had this force
thus to transform me**

Antonio, *The Changeling*, 3:3:120

Dmitry Shcherbina



We have but two sorts of people in the world... that's fools and madmen

Lollo, *The Changeling* 1:2:44

Three Writers, Two Stories and One Theme

Written about twenty years apart, the plots of *Twelfth Night* (c.1601) and *The Changeling* (c.1622) have curious similarities in their themes, and their shared storylines repay some scrutiny. Both plays feature:

- characters who arrive in a seacoast town and almost immediately fall in love;
- a servant in love with his mistress;
- characters who disguise themselves to pursue the object of their passion;
- fools and madmen, some of whom are real and others counterfeit;
- a maidservant who conspires with her social superiors to deceive another;
- characters who either assume madness or are assumed to be mad in the pursuit of love.

All three playwrights then combine these plot elements to explore the connection between love and madness. Shakespeare had already identified the two as inseparable in *As You Like It*.

Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do.

3:2:391

When Middleton has Deflores talk of his "mad qualm" at the thought of seeing Beatrice Joanna, or running "mad with joy" when she calls him by name, he echoes Sonnet 129 in which Shakespeare articulates something "the world well knows", that lust will:

**make the taker mad,
Mad in pursuit, and in possession so.**

There is a strong possibility that both Middleton and Rowley watched performances of *Twelfth Night*. Shakespeare wrote the play around 1601 when he was 37, to be performed by his company The Chamberlain's Men at the Globe Theatre on the south bank of the Thames in London. Thomas Middleton would then have been about 21 years old and just beginning to write plays for a rival London company, the Admiral's Men. William Rowley was aged about 16, possibly already launched on his career as an actor playing in the Duke of York's company in London. He began to combine acting and collaborative writing around 1607.

'We Three'

**Between us two fools there
is a knave, that's my master.
'Tis but 'We Three', that's all.**

Lollo, *The Changeling*, 1:2:193

**How now, my hearts? Did you never
see the picture of 'We Three'?**

Feste, *Twelfth Night*, 2:3:16-17

A seventeenth century audience would have been very familiar with this jest. Inn signs and paintings of 'We Three' showed two asses' or fools' heads, thus implicating the viewer as the third fool.



Twelfth Night biographies

Vsevolod Boldin **Sea Captain**

Graduated from the Russian Theatre Academy (GITIS) in 2000. **Theatre includes** *Saturday, Sunday, Monday, Alexander Pushkin, Maria Stewart, Tsar Maximilian, Virtual Masquerade, Mary Poppins* (all the Ermolova Theatre), and *The Love of Don Perlimplin* (the State Army Theatre).

Alexey Dadonov **Olivia**

Graduated from the Moscow Art Theatre School in 2001 (workshop of A. Leontjev). Works as a teacher of theatrical speech and acting in a school-studio 'Sh. E. S. T').

Theatre includes *Lady for a Day, Treasure Island, Brigands, Romeo and Juliet, Some Explicit Polaroids, In the Pupil, The Gypsies* and *The Inspector General* (all The Pushkin Theatre).

Mikhail Dementiev **Curio**

Studied in the Russian Gerasimov State Cinema Institute (VGIK).

Film includes *Khrustalev, The Car, It's Hard to Be God, Leningrad, November, Singer Josephine* or *Mouse Population* and *Goose-flesh*.

Dmitry Diuzhev **Sir Andrew Aguecheek**

In 1995 finished School for Gifted Children. Graduated from the Russian Theatre Academy (GITIS, Department of Theatre Directors, workshop of Mark Zakharov) in 1999. **Theatre includes** *The Romantics, Who Kisses the Princess, Tatiana Repina* (Moscow Young Spectator Theatre (TUZ)) and *Boris Godunov* (the International Confederation of Theatre Unions). **Film includes** *The Ark, Brigade, Shnek, 24 Hours, The April* and *Secular Chronicles*.

Alexander Feklistov **Sir Toby Belch**

Graduated from the Moscow Art Theatre School in 1982. Worked in the Moscow Art Theatre from 1982-1988 and 1995-2001.

Theatre includes *Days of the Turbins, The Golovlevs, Tattoo Rose* (all at the Moscow Art Theatre), *The Emigrants* (Theatre Studio Chelovek), *Hamlet, Boris Godunov* (both International Confederation of Theatre Unions), *The Black Prince* (Pushkin Theatre) and *Masquerade*. **Film and TV includes** *Plumbum* or *a Dangerous Play, A Close Circle, Envy of Gods, Detachment, The Fathers, Broken Light, Luna-park* and *Bourgeois's Birthday*. He was one of the founders of the 5th Moscow Art Theatre Studio.

Iliia Ilyin **Maria**

Graduated from the Russian Theatre Academy (GITIS) in 1993 (workshop of A.Borodin). From 1993 till 2000 worked in the Russian Youth Theatre.

Theatre includes *Romeo and Juliet, Captain's Daughter, Trap 46, Size 2, A Lark is Flying between The Sky and the Earth, Tom Sawyer, Our Small Town, An Evening of Russian Vaudevilles* and *King Lear*. Has worked for Radio Russia since 1990.

Film and TV includes *Master Thief, The Little Nothings of Life* and *Lady Thief*.

Andrey Kuzichev **Viola**

Graduated from the Russian Theatre Academy (GITIS) in 1996. Worked in the Sphere Theatre in Moscow. Since 1999 works for Centre of Dramaturgy and Theatre Directing.

Theatre includes *Plasticine, Westside Story, Shopping and Fucking, Your Well-known Writer*.

Film includes *Investigation is Led by Experts, Twenty Years After, Family Secrets, A Murderer's Diary, Moon Flights* and *Lines of Fate*. Winner of the Seagull Prize (2002) and the Award of Moskovsky Komsomolets (2003).

Yury Makeev **Valentine**

Graduated from the Russian Theatre Academy (RATI) in 2002. **Theatre includes** *Love of Don Perlimplin* for Theatre of the Russian Army and *Platonov* for GITIS Theatre. **Film Includes** *Cobra, Bed Scenes, A Crushing Force, Overtime, Simple Truths*.

Sergey Mukhin **Sebastian**

Graduated from the Russian Theatre Academy (GITIS) in 1998. **Theatre includes** *Wandering Lights, Bel-Ami, The Minor, Twelfth Night, The Kitchen, Who is the last in the list for love?* and *Plasticine* (Mossovet Theatre).

Film includes *My Sergey, Siberian Barber, Photo, I Am a Murderer* and *Don't even think about it*.

Evgeny Pisarev **Feste and Assistant Director**

Graduated from the Moscow Art Theatre School (actors' department) in 1993. **Theatre includes** *Government Inspector, Great Gatsby, Les Fourberies de Scapin, Some Explicit Polaroids* (noted by Chaika awards in 2002) (all at The Moscow Pushkin Theatre) and *Old Residential Area* (The Tabakov Studio Theatre).

Television includes *Kamenskaya-3* and *Turetsky March*. In The Pushkin Theatre he has staged *Treasure Island* and *Love and Other Things*. He has been teaching acting at the Moscow Art Theatre School since 1999.

Dmitry Shcherbina **Malvolio**

Graduated from the Moscow Art Theatre studio in 1993. From 1993 to 1995 worked in the Moscow Art Theatre and Oleg Tabakov Studio.

Theatre includes *Undina, Biloxi Blues, Passions by Bumbarash* (all Moscow Art Theatre), *Madame Bovary, Bel-Ami, Cyrano de Bergerac, King Lear, Twelfth Night* (all Mossovet Theatre), *Hamlet* and *Boris Godunov* (both the International Confederation of Theatre Unions).

Film includes *The Two Destinies, The Black Room, Escape from the Death, Lady-Peasant, Three Days Outlaw* and *The Sah's Diamonds*.

Vladimir Vdovichenkov **Orsino**

Vladimir graduated from the State Cinema Institute (VGIK) in 2001, his tutor being G.Taratorkin.

Theatre includes *Tsar's Hunting* (the Moscow Vakhtangov State Academic Theatre).

Film includes *The Brigade, Boomer* and *Inspiration*.

Igor Yasulovich **Feste**

Graduated from the Cinema Institute (VGIK, workshop of Professor M. Romm) in 1963. Theatre and cinema actor and director. Professor of the Russian Theatre Academy, teaches acting at the Musical Theatre department. Since 1993 has worked in the Moscow Young Spectator Theatre (TUZ).

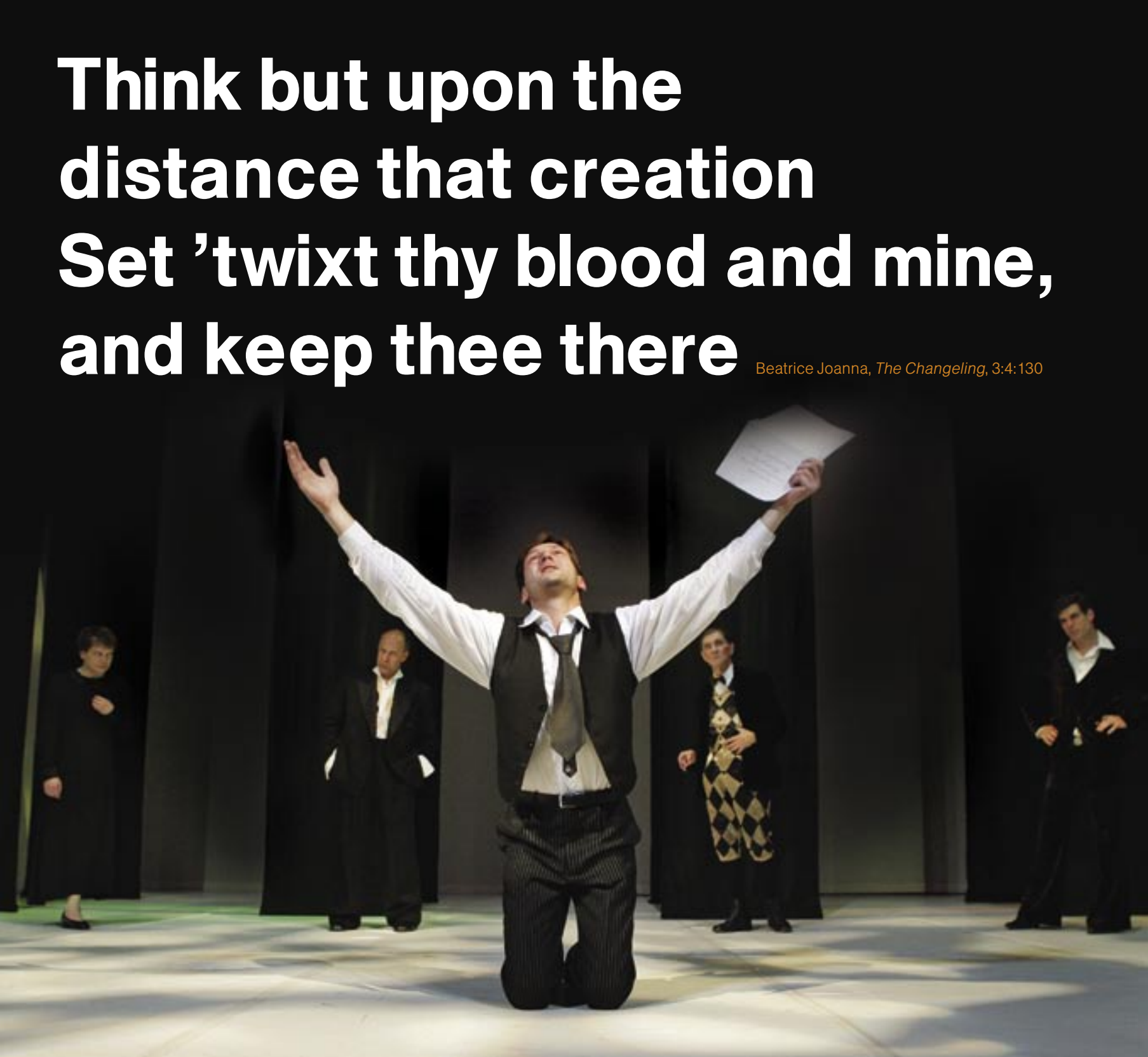
Theatre includes *Ivanov and others, Romantics, Tatiana Repina, Thunderstorm* and *The Black Monk*. **Film includes** *Uncle's Dream, Ruslan and Liudmila, Twelve Chairs, There is No Way Back, Once Twenty Years After, There are Skies behind the Clouds, There, Over the Horizon, Petersburg Mysteries* and *That Munchhausen*.

Mikhail Zhigalov **Antonio**

Graduated from the Moscow Chemical Engineering Industry Institute in 1965 and Moscow Children's Theatre Drama Studio 1970. From 1970 till 1978 worked in the Moscow Children's Theatre. An actor of Sovremennik Theatre since 1978.

Theatre includes *The Merry Wives of Windsor, We are performing Shiller, Maria Stewart, Three Comrades, A Sudden Route, Anomaly* and *Warning to Minor Ships*.

Films include *Petrovka, 38, Start Liquidation, Cania* and *The Afghan Break*. Honoured Artist of Russia (1991).



Beatrice Joanna, The Changeling, 3:4:130

The Chekhov International Theatre Festival



Since its creation by the International Confederation of Theatrical Associations in 1992, **The Chekhov International Theatre Festival** has grown to become one of the most important and prestigious theatre events in the world.

Over the course of six festivals in Moscow, the programme has given a platform to the work of directors as diverse and eminent as Robert Wilson, Tadashi Suzuki, Heiner Goebbels, Peter Fomenko, Luc Bondy, Peter Stein, Giorgio Strehler, Eimuntas Nekrosius, Robert Sturua, Luca Ronconi, Theodoros Terzopoulos, Bartabas, Simon McBurney and Declan Donnellan.

The festival also aims to support and develop the work of emerging Russian practitioners and supports cutting edge and experimental work through its Experimental and Youth Program.

The most recent festival in 2005, showcased work by Theatre de Complicité, Matthew Bourne's *New Adventures*, Cloudgate Theatre of Taiwan, a new production of Sarah Kane's *4.48 Psychosis* and the specially commissioned Russian language production of Chekhov's *Three Sisters* directed by Declan Donnellan.

The Chekhov Festival aims to capture and celebrate the unique spirit of Russian theatre and promotes Moscow as a strong contender for theatre capital of the world.

'This kind of theatrical forum is first and foremost a necessity for our own art of the stage, for it helps our theatre professionals to identify themselves and their position within the world's theatrical process'

Valery Shadrin
General Producer



Irina Grineva & Evgeny Mironov in Boris Godunov, 2000

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