



Since 1981 Cheek by Jowl has performed in...

Aberdeen, Accrington, Adelaide, Aldeburgh, Aldershot, Alexandria, Alkmaar, Almagro, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Ann Arbor, Antwerp, Apeldoorn, Arizona, Armagh, Arnhem, Assen, Athens, Aversham, Avignon, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton upon Humber, Basildon, Basingstoke, Bath, Bedford, Belfast, Belo Horizonte, Bergen Op Zoom, Berkeley, Biggar, Billericay, Birmingham, Blackpool, Bogota, Bombay, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Bridgnorth, Bridgwater, Brighton, Brno, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Budapest, Buenos Aires, Builth Wells, Burton Upon Trent, Bury St Edmunds, Buxton, Cairo, Calcutta, Cambridge, Canterbury, Caracas, Carlisle, Chartres, Cheltenham, Chelyabinsk, Chertsey, Chicago, Chichester, Chipping Norton, Cleethorpes, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Craiova, Crawley, Cretai, 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, Exeter, Fareham, Farnham, Frankfurt, Frome, Gainsborough, Gatehouse, Glasgow, Gorinchem, Grimsby, Groningen, Gt Yarmouth, Guildford, Gutersloh, Haaksbergen, Haarlem, Haifa, Halesowen, Harderwijk, Harlow, Hasselt, Helmond, Helsinki, Hemel Hempstead, Hereford, Heusden-Zolder, Hexham, High Wycombe, Hilversum, Hong Kong, Hoogeveen, Hoorn, Horsham, Hounslow, Huddersfield, Hull, Ipswich, Irvine, Islamabad, Istanbul, Jerusalem, Kandy, Karachi, Keswick, Kathmandu, Kidderminster, King's Lynn, Kirkcudbright, Kortrijk, Krakow, Kuala Lumpur, Kyoto, Lagos, Lahore, Lancaster, Langholm, Leeuwarden, Leicester, Leiden, Leighton Buzzard, Lichfield, Lille, Lisbon, Liverpool, Ljubljana, Llantwit Major, Lochgelly, London, Los Angeles, Loughborough, Loth, Lowestoft, Ludwigshafen, Luton, Luxembourg, Maastricht, Madras, Madrid, Maidstone, Manchester, Market Drayton, Melbourne, Meppel, Mexico City, Meylan, Middelburg, Milton Keynes, Moffat, Montevideo, Moscow, Munich, Namur, Nancy, Neerpelt, Nelson, New York, Newcastle, Newtown, Nijmegen, Norwich, Oldham, Omagh, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Paris, Pendley, Perth, Peshawar, 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, St Andrews, St Austell, St Petersburg, Salford, Sao Paulo, Sceaux, Scunthorpe, Shanghai, Shizouka, Sheffield, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockholm, Stoke on Trent, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on Fosse, Strombeek-Bever, Sudbury, Sutton, Sydney, Tampere, Tamworth, Taormina, Taunton, Tel Aviv, Telford, Tewkesbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tours, Tunbridge Wells, Turnhout, Uppingham, Utrecht, Valence, Valladolid, Valletta, Venlo, Vienna, Wakefield, Wallingford, Warminster, Warsaw, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, York, Zurich, Zutphen and Zwolle.



## Cheek by Jowl 2007

We are delighted to bring to the UK two great, late plays by two of the world's greatest playwrights. Chekhov's *Three Sisters*, his penultimate play was written three years before his death; *Cymbeline* may have been Shakespeare's last play. Both are profoundly concerned with death and the possibility of redemption.

We remain hugely indebted to Valery Shadrin and his team at the Chekhov Festival, for their vision, unfailing commitment and support.

**Declan Donnellan and Nick Ormerod**

Нам очень приятно представить в Соединённом Королевстве две великие поздние пьесы, написанные двумя величайшими драматургами. Предпоследняя пьеса А.Чехова «Три сестры» была написана за три года до смерти автора; «Цимбелин», вероятно, была последней пьесой Шекспира. Обе пьесы в глубокой мере озабочены темами смерти и возможности искупления.

Мы глубоко признательны Валерию Шадрину и его коллегам по Чеховскому фестивалю за их творческое видение, преданность делу и поддержку.

Ничто из этого необыкновенного и уникального путешествия по англо-российскому искусству не было бы возможно без щедрой финансовой поддержки растущего числа друзей театра и постоянных зрителей. Для того, чтобы и в дальнейшем представлять российский репертуар в Великобритании, нам нужно собрать дополнительно 120 000 фунтов. Если Вам будет интересно принять более активное участие в жизни и работе театра, напишите нам по адресу [support@cheekbyjowl.com](mailto:support@cheekbyjowl.com).

**Деклан Доннеллан и Ник Ормерод**





Daniel Percival in *Cymbeline*

# Cymbeline

by William Shakespeare



Cymbeline

## The Company In order of speaking

Queen  
Posthumus/Cloten  
Imogen  
Cymbeline  
Pisanio  
Iachimo  
Caius Lucius  
Cornelius  
Helen  
Belarius  
Guiderius  
Arviragus  
Company  
Company

Director  
Designer  
Associate Director  
& Movement  
Lighting Designer  
Music  
Sound Designer  
Assistant Director  
Company Voice Work  
Fight Director  
Casting Director  
Assistant to the  
Movement Director  
Technical Director  
Costume Supervisor

**Gwendoline Christie**  
**Tom Hiddleston**  
**Jodie McNea**  
**David Collings**  
**Richard Cant**  
**Guy Flanagan**  
**Laurence Spellman**  
**Jake Harders**  
**Lola Peplow**  
**Ryan Ellsworth**  
**John Macmillan**  
**Daniel Percival**  
**David Caves**  
**Mark Holgate**

**Declan Donnellan**  
**Nick Ormerod**

**Jane Gibson**  
**Judith Greenwood**  
**Catherine Jayes**  
**Ross Chatfield**  
**Owen Horsley**  
**Patsy Rodenburg**  
**Terry King**  
**Siobhan Bracke**

**Isabel Baquero**  
**Simon Bourne**  
**Angie Burns**

Company Manager  
Technical Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager  
Wardrobe Manager  
Lighting Technician

Production Photography  
Show Image Photography

Hair and Make up  
Costume Makers

Wigs  
Curtains  
Props

Set built by Simon Kenny at Souvenir Scenic Studios  
Rehearsed at Arts Admin

Produced by Cheek by Jowl in a co-production with  
barbicanbite07; Les Gémeaux/Sceaux/Scène Nationale;  
Grand Théâtre de Luxembourg.

The first performance of this production was at Le Grand  
Théâtre de Luxembourg on 27th February 2007.

**Anna Schmitz**  
**Dougie Wilson**  
**Clare Loxley**  
**Valerie Cohen**  
**Vic Cree**  
**Kristina Hjelm**

**Keith Pattison**  
**Patrick Baldwin**

**Sarah Louise Packham**  
**Caroline Molyneux**  
**Wendy Knowles**  
**Sarah Ninot**  
**Dennis Bruno**  
**The Big Wig Company**  
**Promptside**  
**Kathy Anders & Lisa Buckley**



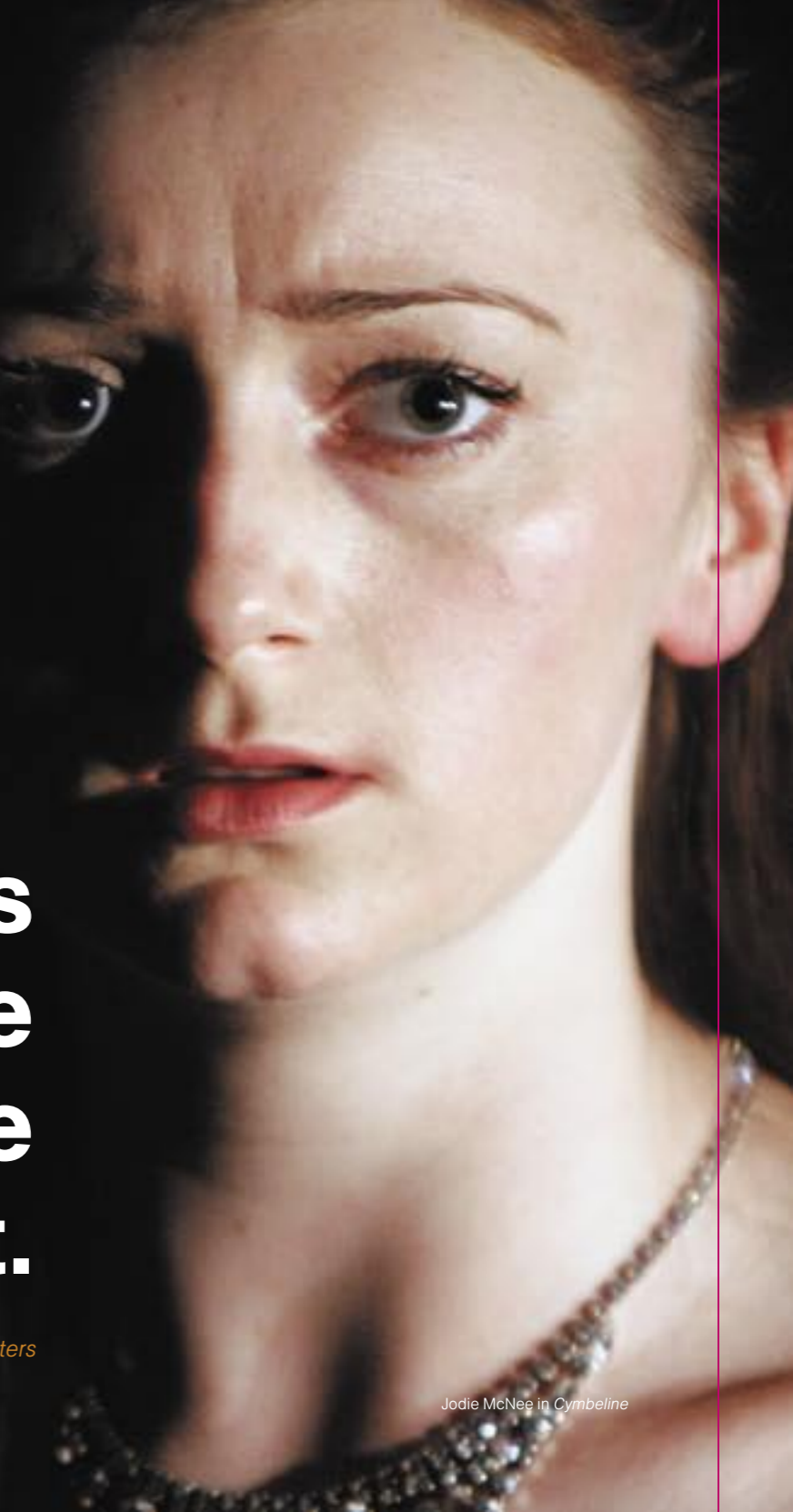
**In the past, man filled his life with war. Campaigns, invasions, victories. That's over and a vast empty space has been left.**

*Vershinin, Three Sisters*



**Your face shines through the darkness like a light.**

*Tuzenbach, Three Sisters*



**O Imogen,  
Thou hast lost by this a kingdom!  
No, my lord,  
I have got two worlds by 't.**

*Cymbeline*

Daniel Percival, David Collings,  
John Macmillan & Jodie McNee in *Cymbeline*

### Three Brothers and Four Sisters

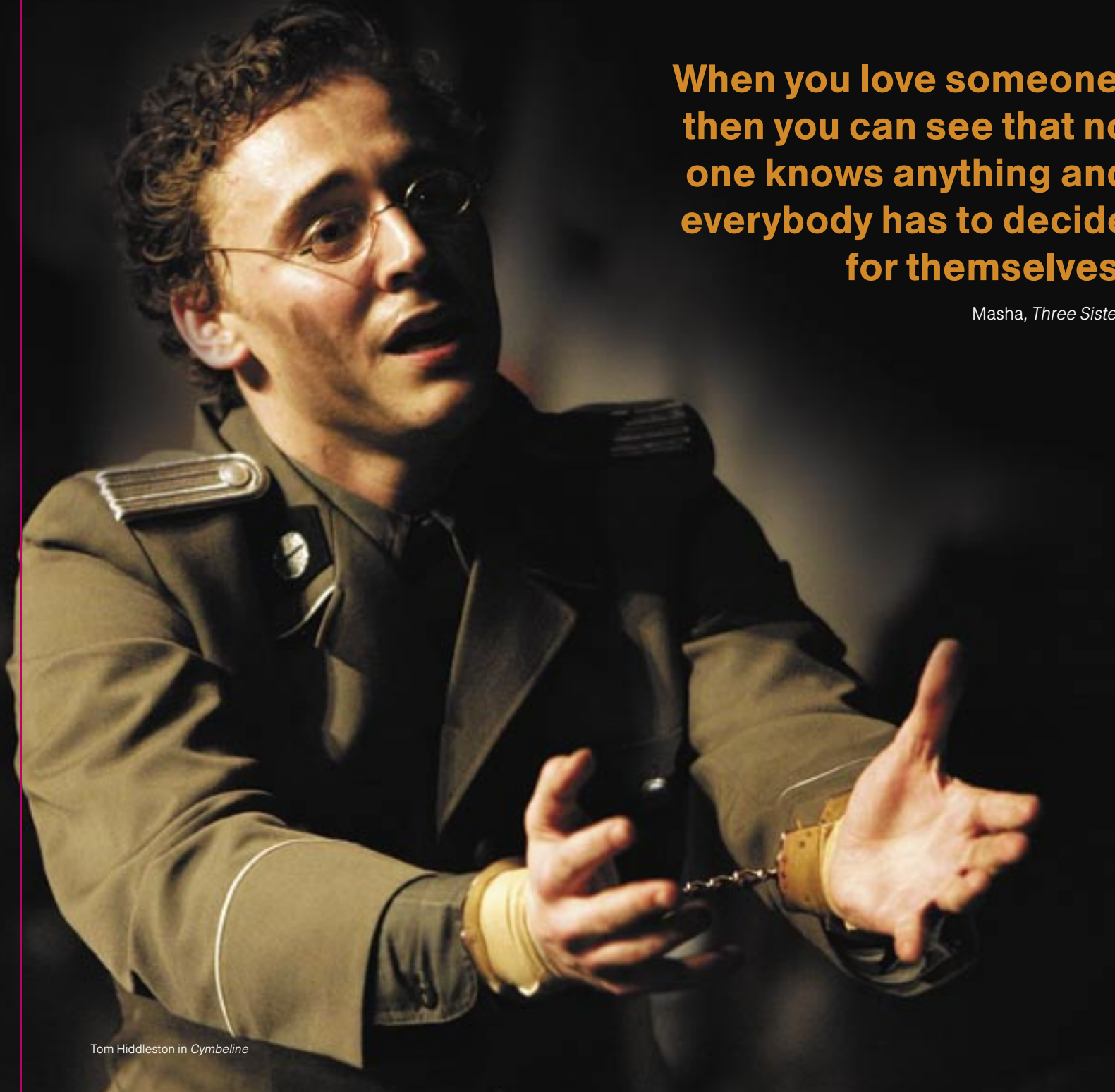
Chekhov and Shakespeare both recount stories of brothers and sisters who long to leave home, who cannot leave home, who run from home, who pine for home, who are kidnapped from home. All seven children in both plays feel disempowered. 'Locked from action' they are all desperate to 'do', to experience for themselves. 'You speak out of your own proof' complains Arviragus. Imogen can only learn love through this precious, mystical, 'experience'. Cymbeline's offspring are thwarted by living parents, but the Prozorovs seem just as hampered by dead ones. They want to live and want to know how.

Both plays are haunted by dead mothers and their burial places. Imogen is buried by her brothers over their mother's body – they even use the same funeral song. This mother's grave is full of surprises – Imogen will wake on it to find her headless husband. Olga impresses on us that her mother is buried in Novodevichy (New Virgin) Monastery, scene of the grandest Muscovite funerals, and so signals her own living burial, leagues from home and the (perhaps non-virginal) life she craves in Moscow.

The Prozorov siblings are split by the arrival of Natasha, one of drama's most ostentatious mothers. And Imogen is split from her home by the Queen, another outsider mother. Posthumus accuses his mother of infidelity. Natasha leaves her son, little Bobik, for a sleigh ride with Protopopov, Masha asks Chebutykin if her mother loved him. He says he doesn't remember. But then memory plays tricks in both plays.

Perhaps Chebutykin tries to slay memory when he smashes the mother's clock. The time piece may be smashed, but nothing can defeat time. Perhaps Cymbeline understands this when he promises to 'meet the time even as it seeks us.' Even Prince Arviragus at twenty dreads the onset of time which he connects with bad weather, when he 'shall hear the wind and rain beat dark December' and so the Prozorovs fear the interminable snow that threatens to suffocate their youthful hopes in its inglorious obscurity.

Irina Grineva, Alexei Dadonov,  
Nelli Uvarova & Evgenia Dmitrieva  
in *Three Sisters*



**When you love someone,  
then you can see that no  
one knows anything and  
everybody has to decide  
for themselves.**

Masha, *Three Sisters*

Tom Hiddleston in *Cymbeline*

### My Peace We Will Begin

A few years before Shakespeare wrote *Cymbeline*, Elizabeth I had died childless and the throne passed to her cousin the King of Scotland. However a statute expressly barred anyone born abroad from becoming King of England. Legitimacy was a problem, a new concept was needed and James I set about uniting the separate nations of England, Wales and Scotland.

'Britain' was a revival, but a revolutionary revival. Derived from 'Britannia' the ancient Roman name for their remote island province, 'Britain' would weld the linguistically, legally and culturally distinct countries of England, Wales and Scotland into a harmonious, Imperial whole. However from the start the idea was deeply unpopular. Union was fought long and hard, particularly by the English who dreaded invasion by herds of unemployed foreigners.

Shakespeare flattered his royal patron by creating a 'Kingdom of Britain' so venerable it even predates the Roman Empire itself. A realm of the strong and free which proves its mettle by defeating its overlords and then proves its legitimacy by living in a peaceful co-existence with them.

But Shakespeare, being Shakespeare, could never peddle pure propaganda and he sows plenty of seeds of doubt along the way.

By coincidence, at the same period hundreds of leagues east, the concept 'Raseeya' (Россия) was being developed to supersede the ancient and venerable 'Rus' (Русь). Having recently invented a new Russian independent Patriarch in Moscow, this new Russia needed only a new military elite to foster its Imperial ambitions. For three centuries this military elite extended the new Russian empire until both received their quietus by an even newer concept – the Soviet Union.

But neither dramatist writing of the invention or the stagnation of the state could have dreamed of the changes that would follow hard their deaths, or the horrors they would bring. Within a few decades, armed with new fundamentalist ideologies, Cromwell and Stalin overthrew their civilisations and nearly destroyed all that both dramatists held precious.



**If only we  
knew... if only  
we knew...**

Olga, *Three Sisters*

Jodie McNeen in *Cymbeline*

## Cymbeline biographies



**Back row from left:** Owen Horsley, Richard Cant, Vic Cree, John Macmillan, David Caves, Ryan Ellsworth, Gwendoline Christie, Guy Flanagan, Clare Loxley, Nick Ormerod. **Second row from left:** Declan Donnellan, Dougie Wilson, Jane Gibson, Anna Schmitz, Daniel Percival, Lola Peplow, Laurence Spellman, Mark Holgate, Jacqui Honess-Martin, Tom Hiddleston, Frances Loy, David Collings, Kristina Hjelm, Ross Chatfield. **Front row from left:** Griselda Yorke, Jake Harders, Jodie McNee, Catherine Jayes, Judith Greenwood, Angie Burns, Gillian Fallon, Valerie Cohen.

### Richard Cant **Pisanio**

**Theatre includes:** *As You Like It* (Cheek by Jowl), *The Country Wife*, *Original Sin* (Sheffield Crucible), *Much Ado*, *Hamlet* (both RSC), *Other People* (Royal Court), *Pera Palas* (Gate/INT Studio), *Canterbury Tales* (Garrick), *Angels in America* (Library), *Waterland* (Shaw).  
**Television and Film includes:** *Dr. Who*, *Sparkle*, *Bleak House*, *Stuart – a life backwards*, *The Lawless Heart*, *Midsomer Murders*, *The Way We Live Now*, *Gunpowder Treason and Plot*, *This Life*, *Great Expectations*, *Gimme Gimme Gimme*.  
**Radio includes:** *The Medieval Hitchhiker*.

### David Caves **Company**

David trained at LAMDA. **Theatre includes:** *Wuthering Heights* and *Twelfth Night* (both at Riverside Studios), *O’Flaherty VC* (Courtyard Theatre), *A Life of the Mind* (BAC), *The Duchess of Malfi* (West Yorkshire Playhouse). Whilst at LAMDA: *Baal*, *Black Hands/Dead Section*, *The Maid’s Tragedy*, *Dublin Carol*.

### Ross Chatfield **Sound Designer**

**As Production Sound Engineer/re-designs:** *Sleeping Beauty* (Young Vic, New York 2005), *Cruel & Tender* (Young Vic, European Tour, 2004), *As You Like It* (RSC, Washington DC 2003, Newcastle Playhouse 2003 Season). Resident & Touring Sound Technician (Royal Shakespeare Company 1999-2004).  
**Designs include:** *Madness in Valencia* (RSC), *King Lear* (RSC European Tour). Currently Sound & Video engineer for English National Opera, London and freelance.

### Gwendoline Christie **The Queen**

Gwendoline graduated from Drama Centre in 2005. **Theatre includes:** *Great Expectations* (RSC/Cheek by Jowl), *Pravda* (Chichester Festival Theatre/Birmingham Rep), *Mirandolina* (Manchester Royal Exchange).  
**Film includes:** *Hateball* (Nathaniel Mellars), *Hotel Adephi* (Matthew Wilkinson). Gwendoline is the subject of a photographic exhibition by Polly Borland, entitled ‘Bunny!’.

### Valerie Cohen **Assistant Stage Manager**

**Theatre includes:** *King Lear* (China/UK tour), *The Nightingale*, *Dancing in the Street* and *Maritime Mysteries* (Yellow Earth Theatre), *Big Dance* (BBC & Greenwich and Docklands Festival Office), *Paradise Lost*, *The Americans* (Headlong Theatre Company/Oxford Stage Company), *Arab-Israeli Cookbook* (Tricycle Theatre), *The Maids* (Southwark Playhouse), *Six-Pack* (Tete-a-Tete Opera), *Homebody/Kabul*, *Persimmony Jones*, *Much Ado About Nothing*, *Dinner with Friends*, *Fall*, *Big Love*, *Closer*, *Rubarb Jam*, *Civil Sex*, *Let My Enemy Live Long*, *Magic Fire*, *Antony and Cleopatra*, *The First Hundred Years* (Berkeley Repertory Theatre), *Jungle of the Cities* (American Repertory Theatre), and a season at Glimmerglass Opera.

### David Collings **Cymbeline**

**Theatre includes:** *The Changeling* (Cheek by Jowl), *Henry VIII*, *King John* (both RSC), *The False Servant*, *The Mandate* (both National Theatre), *Julius Caesar* (Barbican) 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*, *Pervasion* and *Mahler*.  
**Radio includes:** *Lord of the Rings* (BBC).

### Vic Cree **Wardrobe Manager**

**Theatre includes:** *The Changeling*, *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).

### Declan Donnellan **Director**

Declan Donnellan is joint Artistic Director of Cheek by Jowl. As Associate Director at the National Theatre productions include: *Fuente Ovejuna*, *Sweeney Todd*, *The Mandate*, and both parts of *Angels in America*. **Other directing credits include:** *Le Cid* for the Avignon Festival, *Falstaff* for the Salzburg Festival, *Romeo and Juliet* for the Bolshoi Ballet, Moscow and *The Winter’s Tale* for the Maly Theatre of St Petersburg.

### Ryan Ellsworth **Belarius**

Ryan trained at LAMDA. **Theatre includes:** *Antigone* (Oxford Playhouse, Old Vic Theatre), *Kvetch*, *Man and Superman* (Show’s Corner), *The Round Dance* (The Roundhouse), *The Complete Works of William Shakespeare*, *Abridged* (UK and European tour), *Late Fragment* (Tristan Bates Theatre).  
**Television includes:** *Island at War* (Granada / ITV), *Manhunt* (ITV).

### Guy Flanagan **Iachimo**

Guy trained at Drama Centre. **Theatre includes:** *King Lear* (RSC Academy), *The Invention of Kings* (Rare Accidents Theatre Company). **Television includes:** *Party Animals*, *Messiah IV*, *Henry VIII*, *Totally Frank*, *Holby City*.  
**Film includes:** *In Transit*, *Stoned*, *Millions*.

### Jane Gibson **Director of Movement**

Jane is an Associate Director for Cheek by Jowl. Recent productions include: *The Changeling*, *Othello*, *Homebody/Kabul*. She was Head of Movement at the National Theatre for 10 years where her credits include *Wind in the Willows*, *Angels in America*, *Arcadia*, *Peter Pan*, *Mother Clap’s Molly House* and *The Mandate*. For the RSC: *The Rivals* and *Great Expectations*. For the Almeida: *Five Gold Rings* and *Tom and Viv*. At Epidaurus: *Oedipus Rex*. Opera includes: *Gawain*, *La Traviata*, *Julius Caesar* (Royal Opera House), *La Clemenza di Tito* (Glyndebourne), *The Force of Destiny* and *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 for Outstanding Choreography), *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*, *V for Vendetta*, *Hannibal Rising*, *Pride and Prejudice*, *Becoming Jane*, *Death Defying Acts*, *The Golden Age* and *Atonement*.

### Judith Greenwood **Lighting Designer**

Judith 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*, *Henry VIII* (RSC Stratford), *Romeo and Juliet* (Bolshoi Theatre, Moscow), and *The Tempest* (Tron Theatre, Glasgow). 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.

### Jake Harders **Cornelius**

Jake trained at Central School of Speech and Drama and Grotowski Center, Poland. **Theatre includes:** *The Comedy of Errors*, *Titus Andronicus* (both at Shakespeare’s Globe); *Journey’s End* (West End), *Candida* – Ian Charleson Award Commendation, *Professor Bernhardt*, *Rose Bernd* (Oxford Stage Company). **Television includes:** *Beethoven*, *Wannabes*, *Foyle’s War*.

### Tom Hiddleston **Posthumus/Cloten**

Tom trained at RADA. **Theatre includes:** *The Changeling* (Cheek by Jowl) Ian Charleson Award Commendation, *Yorgin Oxo* (theatre 503). **Television includes:** *Casualty* (BBC), *The Gathering Storm* (HBO), *Victoria Cross Heroes* (five), *Suburban Shootout* (five/Paramount), *A Waste of Shame* (BBC), *Conspiracy* (HBO), *Armadillo* (BBC), *Nicholas Nickleby* (ITV). **Film includes:** *Raw Siena* (Raw Siena Ltd). **Radio includes:** *Dracula*, *Another Country*, *Empire Without End*, *The Angry Brigade* (BBC)

### Kristina Hjelm **Lighting Technician**

Trained at Rose Bruford College.  
**Credits include:** *Othello* and *The Changeling* (Cheek by Jowl), *Falstaff*, *Alcina* and *Pagliacci* (English Touring Opera), *The Race* (Gecko,) *The Birds* (the Opera Group), *30,000 Lies* (site specific 24 hour performance installation in Turin, Italy) *Misslyckad* (Circus Cirkor Piloterna, Sweden and Hungary), *Living costs* (DV8 Physical Theatre, site specific performance at Tate Modern), *Restricted Area*, *22 Rooms* and *The Dark Room* (site specific theatre performances in Athens, Greece).

### Mark Holgate **Company**

Mark trained at Drama Centre. **Theatre includes:** At Drama Centre: *A Family Affair*, *Anything for a Quiet Life*, *Fear and Misery of the Third Reich*. **Film includes:** *Atonement* (Working Title). *Cymbeline* is Mark’s first professional theatre engagement.

### Owen Horsley **Assistant Director**

Trained at Drama Centre London. **Theatre includes:** *The Changeling* (Cheek by Jowl, Assistant Director); *The Insect Play* (Royal Lyceum Theatre Edinburgh, Director); *Philistines*, *Molière*, *Trelawny of the Wells*, *Chicken Soup with Barley* (Drama Centre, Assistant Director).

### Catherine Jayes **Composer**

Catherine is an Associate Director for Cheek by Jowl. Productions include: *The Duchess of Malfi* (1995), *Othello* (2004), *The Changeling* (2006). **Other credits include, as Composer:** *Uncle Vanya* (Birmingham Rep); *The Letter* (National Tour); *Great Expectations* (RSC); *The Mandate* (National Theatre); *Arcadia* (Bristol Old Vic); *Troilus and Cressida*, *Midsummer Night’s Dream* and many other productions at the Regent’s Park Open Air Theatre, Liverpool Everyman and Watermill, Newbury. As Musical Director/Arranger: *Amadeus* (Wilton’s Music Hall); *Gypsy*, *Fiddler on the Roof* (West Yorkshire Playhouse); *Sweet Charity*, *Guys and Dolls* (Sheffield Crucible); over eighteen musicals at the Open Air Theatre, New Shakespeare Company, including *The Boyfriend*, *Pirates of Penzance*, *Boys from Syracuse* (winner Olivier Award) High Society.  
**Films include:** *Charlie and the Chocolate Factory*, *Delovely*.

### Clare Loxley **Deputy Stage Manager**

**Theatre includes:** *The Changeling*, *Othello* (Cheek by Jowl), *Cyrano de Bergerac*, *Come Blow your Horn*, *Playboy of the Western World* ( Manchester Royal Exchange), *Merlin and the Cave of Dreams* (Sherman), *East* (Leicester Haymarket), *Peribanez*, *Red Demon*, *Hamlet* (Young Vic), *Honeymoon Suite*, *King Lear*, *Love’s Labours Lost* (English Touring Theatre), *Blunt Speaking*, *Arcadia*, *Heartbreak House* (Chichester Festival), *Homebody/Kabul* (Cheek by Jowl/Young Vic), 1984 (Northern Stage), *Belonging* (Birmingham Rep) and *The Homecoming* and *Men Should Weep* (Citizen’s Theatre Glasgow).

### John Macmillan **Guiderius**

John graduated from Webber Douglas Academy in 2006. **Theatre includes:** At Webber Douglas Academy: *Love’s Labour’s Lost*, *Camino Real*, *Titus Andronicus*, *Jesus Hopped the A-train*, *The Romans in Britain*. **Film includes:** *Don Juan*. *Cymbeline* is John’s first professional theatre engagement.

### Jodie McNee **Imogen**

Jodie trained at Drama Centre. Theatre includes: *The Changeling* (Cheek by Jowl), *The Burial at Thebes* (Nottingham Playhouse) and *Mother Courage* (GTT). **Film includes:** *A Picture of Me* (187 Productions).

### Nick Ormerod **Designer**

Nick Ormerod is joint Artistic Director of Cheek by Jowl. For the National Theatre: *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd*, both parts of *Angels in America* and *The Mandate*. 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* for the English National Opera; *Martin Guerre* at the Prince Edward Theatre, *Hayfever* at the Savoy Theatre, *Antigone* at the Old Vic, *Falstaff* for the Salzburg festival.

### Lola Peplow **Helen**

Lola trained at Drama Centre. **Film includes:** *The Queen*, *Stealing Beauty*. **Television includes:** *The Shell Seekers*, *Hustle*. *Cymbeline* is Lola’s first professional theatre engagement.

### Daniel Percival **Arviragus**

Daniel graduated from RADA in 2005. **Theatre includes:** *Never the Sinner* (Arts Theatre), *Hitting Town* (Southwark Theatre). **Film includes:** *Van Wilder 2*, *The Margate Exodus*.  
**Television includes:** *Golden Hour*, *Vital Signs*, *Sinchronicity*.

### Patsy Rodenburg **Company Voice Work**

Patsy has been an Associate Director of Cheek by Jowl since 2006 and has worked on various Cheek by Jowl productions since 1985. Patsy is Head of Voice at the Guildhall School of Music and Drama. Her many publications include *The Actor Speaks*, *The Need for Words*, *The Right to Speak* and *Speaking Shakespeare*.

### Anna Schmitz **Company Manager**

**Theatre includes:** *Ideas Men* (Ridiculusmus), *GumboJumbo* (the gogmagogs), *Blue Man Group* London West End (Stage Entertainment), *War Stories: Alcestis* (Az Theatre).

### Laurence Spellman **Caius Lucius**

Laurence trained at Guildhall School of Music and Drama. **Theatre includes:** *The Changeling* (Cheek by Jowl), *Bent* (Trafalgar Studios), *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*.

### Dougie Wilson **Technical Stage Manager**

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

# Pardon's the Word to All

Towards the end of their lives, both Shakespeare and Chekhov seem to have become increasingly interested in the theme of spiritual regeneration.

For Shakespeare, forgiveness, redemption and the triumph of love over death became more important theatrical imperatives than any plausibility of plot. He found new ways to express this spiritual transcendence in the four late plays, *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. In all of these, characters endure countless sufferings and sound the depths of grief, but in the end love proves to be stronger even than death.

*Cymbeline* expresses this sense of the possibility of spiritual regeneration by developing themes of separation and abandonment to their ultimate conclusion, death. Posthumus is led to conclude that Imogen has been murdered on his orders; Imogen, herself thought dead by her father and her brothers, believes the headless corpse she is buried beside to be that of Posthumus. But Shakespeare chooses to put on stage something rare in art and in literature: as two characters are resurrected before the eyes of the bereaved, we receive an image of redemption, as those thought to have died live again.

In 1608 Mary Arden, Shakespeare's mother, died. It is impossible to know what effect this may have had on his writing of the play in or around 1609, but in the fourth Act of *Cymbeline* he inserts a prayer for a dead mother. *Fear No More The Heat O' The Sun* offers a consolation for those who mourn which is independent of any religious faith and

contains no reference to an afterlife, but is instead humanely comforting in its quiet view of the eternal peace that is attained in death. This appears to contradict the influence exercised by Jupiter and the Gods and a subtle debate about the existence of God is felt.

The closing lines of both *Cymbeline* and *Three Sisters* express in their different ways their characters' hopes for peace and their determination to affirm life. Yet Chekhov, himself a doctor, must have known that the tuberculosis he suffered from would end his life before old age. He died in 1904 aged 44, three years after he wrote *Three Sisters*. Shakespeare was about 45 when he wrote *Cymbeline*, in an era when adult life expectancy was not much more. He had outlived many friends and colleagues in his theatre company. He died in 1616 aged 52. Despite this awareness of their own mortality, the two playwrights write into these plays the profound and pervading sense that things must be renewed. Both authors remain convinced of the absolute necessity to seize the experience of the here and now. Experience and experience alone convinces the characters that their struggle is intended to build a better existence for the future. Perhaps in the final crescendo of coincidences of *Cymbeline* and the conviction that future generations will remember the three sisters kindly, we are invited to ponder on a harmony and direction that may govern an otherwise chaotic universe.



Tom Hiddleston & Jodie McNeer in *Cymbeline*



David Caves

Gwendoline Christie & Jake Harders

Jodie McNeer & Guy Flanagan

Ryan Ellsworth

Laurence Spellman



# Three Sisters by Anton Chekhov

## Три Сестры А.П. Чехов



### The Company

Prozorov Andrey Sergeevich  
Natalia Ivanovna  
Olga  
Masha  
Irina  
Kulygin Fedor Iljich

Vershinin Alexandre Ignatievich  
Tuzenbakh Nikolay Ljvovich

Solenyi Vasily Vasilievich

Chebutykin Ivan Romanovich

Fedotik Alexey Petrovich  
Rode Vladimir Karpovich  
Ferapont

Anfisa

Director  
Designer  
Lighting Designer

Music  
Assistant Director  
Vocal Coach  
Movement Coach  
Declan Donnellan's Interpreter  
and Literary Consultant  
Costume Designer's Assistant  
Stage Manager

**Alexei Dadonov**  
**Ekaterina Sibiryakova**  
**Evgenia Dmitrieva**  
**Irina Grineva**  
**Nelly Uvarova**  
**Vitaly Egorov**  
**Sergey Lanbamin**  
**Alexander Feklistov**  
**Andrei Kuzichev**  
**Artem Semakin**  
**Andrey Merzlikin**  
**Evgeny Pisarev**  
**Mikhail Zhigalov**  
**Igor Yasulovich**  
**Yury Makeev**  
**Mikhail Dementiev**  
**Igor Yasulovich**  
**Mikhail Zhigalov**  
**Galina Moracheva**

**Declan Donnellan**  
**Nick Ormerod**  
**Judith Greenwood**

**Sergey Chekryzhov**  
**Evgeny Pisarev**  
**Aida Khorosheva**  
**Ramune Khodorkaite**

**Dina Dodina**  
**Natalia Vedeneeva**  
**Olga Vasilevskaya**

Technical Director  
Lighting

Sound  
Make-up  
Props  
Costumes

Stage Hand  
Interpreter  
Surtitles Adaptation

Company Manager  
Project Coordinator  
UK Production Manager

Tour Manager  
General Producer

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*Federal Agency for Culture and Cinematography, Committee for Culture of Moscow, Chekhov International Theatre Festival (Moscow); Theatre "Les Gémeaux" (Paris), Theatre "La Filature" (Mulhouse); In cooperation with Cheek by Jowl (London).*

With support of British Council in Russia. The first performance of this production was given on April 6<sup>th</sup> 2005 at Les Gémeaux, Sceaux, Paris.

Our surtitles display an edited version of *Three Sisters* to allow audiences to follow both the action on stage and the text.



Evgenia Dmitrieva, Irina Grineva & Nelly Uvarova in *Three Sisters*



# Think us no churls, Nor measure our good minds By this rude place we live in.

Belarius, *Cymbeline*



Nelly Uvarova, Irina Grineva & Evgenia Dmitrieva in *Three Sisters*

## Chekhov and The Moscow Art Theatre Company

When the actor and director Konstantin Stanislavsky and the playwright and drama teacher Vladimir Nemirovich-Danchenko decided to form The Moscow Art Theatre in 1897, they chose as their acting company young theatre students in their twenties from the Music and Drama School of the Moscow Philharmonia where Nemirovich-Danchenko taught, launching their repertoire with a history play by A.K. Tolstoy. A year later they persuaded Chekhov to let them stage a new production of his play *The Seagull*. This had suffered a disastrous première in St. Petersburg in 1896 when, miscast, mistimed and misunderstood, it had provoked uproarious derision in its audience and profound depression in its author. The Moscow Art Theatre's production of 1898 realigned the reputations of the play, the playwright and the company. Chekhov's lifelong collaboration with the Moscow Art Theatre resulted in the premières of *Uncle Vanya* (1899), *Three Sisters* (1901) and *The Cherry Orchard* (1904).

Chekhov's plays for the Moscow Art Theatre were drafted to take account of the particular abilities of the young actors in the company. The major female roles including the character of Masha in *Three Sisters* were written for Olga Knipper, eight years his junior, who became his wife in 1901. The working relationship between Stanislavsky, Nemirovich-Danchenko and Chekhov was characterised by differences of opinion that were robust to the point of appalled opposition, yet the opening night of *Three Sisters* in January 1901 saw a major triumph for the playwright and for the company, which went on to develop a style of ensemble acting which has become legendary.

## Shakespeare and the King's Men

Shakespeare acted and wrote for a company of actors. He was inspired by many of them – we can tell from the comedies that there is often a tall girl and a short one (Helena/Hermia, Olivia/Maria etc), and many jokes seem to be derived from the different heights of these two young actors. He also worked with the most famous comedians of the day, like Will Kempe, and as a young man wrote for the unknown Richard Burbage who was to become the greatest star of Renaissance London, playing Hamlet, Othello, King Lear and Macbeth.

Young actors like Henry Condell and John Heminges worked with Shakespeare before 1594 and remained with The King's Men until after his death and the death of James I. Their reputations on stage have now been overshadowed by their roles as compilers and editors of the First Folio. It is a sobering thought that without the foresight of these two actors, there would be no folio, and *Cymbeline*, for example, would be unknown.

The group of actors were first known as The Lord Chamberlain's Men, and later, under more illustrious sponsorship, as The King's Men. Buildings proved problematic. On one occasion the company actually removed their theatre, under stealth, and beam by beam rebuilt it on cheaper land south of the Thames.

This was the Globe, an open air-theatre. Later in 1608, The King's Men took a lease on Blackfriars, a converted room in a dissolved monastery in Ludgate, north of the Thames. This acquisition allowed the company to perform year round. Although Shakespeare took advantage of the new stage's facilities for technical innovation in music, sets and acting styles, he continued to be inspired by the talents and skills of the company of actors he had written for earlier at The Globe.



Irina Grineva & Vitaly Egorov

Yury Makeev

Alexander Feklistov, Alexei Dadonov & Irina Grineva

Igor Yasulovich

# What pleasure, sir, find we in life, to lock it from action and adventure?

## Shakespearovich

As a theatre practitioner, Anton Chekhov was alert to and engaged by European drama both of his own time and of the past. His fascination with Shakespeare's work began at school through the agency of an inspiring teacher; as a schoolboy, he had his own copies of *Hamlet* and *Macbeth* in nineteenth century Russian translations, and productions of *Hamlet*, *King Lear* and *The Merchant of Venice* were in the repertoire of the theatre in his home town, Taganrog, during his teens.

Whilst pursuing his own career as a writer in Moscow, he preferred watching the plays to reading them. In St. Petersburg in 1891 he saw Eleonora Duse's performance as Cleopatra. Duse made clear to him every word of Shakespeare's text in Italian, a language he did not speak, but he was depressed about the contrast between her revolutionary naturalistic style and the mannered acting of certain contemporary Russian performers and had occasionally to reassure himself that even a mediocre production of Shakespeare was better than no Shakespeare at all.

In the Elizabethan playwright's thinking as expressed in his plays, Chekhov found numerous points of contact both professionally and personally. His letters offer advice to friends on everything from hunting to unhappy love affairs by referring them to Shakespeare's views on the subjects. This fellow-feeling for the English dramatist is evident in the jokes Chekhov makes about him, signing himself in one letter Schiller Shakespearovich Goethe, and writing into the part of Chebutykin in *Three Sisters* an ironic contemporary observation:

*There was some talk at the club a couple of days ago... Shakespeare, Voltaire, and so on... I've never read them, not a word, but I tried to look as if I had. And the others were doing the same. It's contemptible. Degrading.*

Chekhov's empathy with Shakespeare may have taken the sting out of a comment made by Leo Tolstoy who, after seeing the Moscow Art Theatre's production of *Uncle Vanya* in January 1900, told him:

*You know I can't stand Shakespeare, but your plays are even worse than his.*

## How hard it is to hide the sparks of nature!

Belarius, *Cymbeline*

Arviragus, *Cymbeline*



## Three Sisters biographies



**From back row left to right:** Declan Donnellan, Nick Ormerod, Sergey Lanbamin, Irina Grineva, Igor Yasulovich, Ekaterina Sibiryakova, Alexei Dadonov, Evgeny Pisarev, Mikhail Zhigalov, Galina Morachyova, Yury Makeev, Mikhail Dementiev, Nelli Uvarova, Alexander Feklistov, Evgenia Dmitrieva, Andrey Merzlikin, Vitaly Egarov.

### Alexei Dadonov

Graduated from the Moscow Art Theatre School in 2001. Since 2001 – Actor of the Pushkin Theatre. **Theatre:** For the Chekhov International Theatre Festival in association with Cheek by Jowl: Olivia in *Twelfth Night*, *Lady for a Day*, *Treasure Island*, *Brigands*, *Romeo and Juliet*, *Some Explicit Polaroids*, *In the Pupil*, *The Gypsies*, *The Government Inspector*.

**Films and TV:** *Hello*, *Brother*, *The First Circle*, *Maroseika*, *12*.

### Ekaterina Sibiryakova

Graduated from the Moscow Art Theatre School in 1993. Since 1992 – Actress of the Pushkin Theatre. **Theatre:** *The Black Monk*, *Midsummer Night's Dream*, *Romeo and Juliet*, *Belugin's Marriage*, *Balzaminov's Marriage*, *The Great Gatsby*, *Antigone*, *Gypsies*, *Girl without Dowry*, *Russian Comedies*, *Viy*, *Dubrovsky*, *Nobody Dies on Friday*. **Films and TV include:** *Petersburg Secrets*, *Love and Such Things*, *MOORE is MOORE*.

### Evgeniya Dmitrieva

Graduated from the Shchepkin Theatre Institute in 1994. Since 1994 – Actress of Maly Theatre. **Theatre:** *The Eccentrics*, *The Working Bread*, *Uncle Vanya*, *Life is No Bed of Roses*, *Kitchen*, *Woe from Wit*, *A Streetcar named Desire*, *Empire of Stars*. **Films and TV:** *The Chinese Service*, *Long Farewell*, *Games*, *Only You*, *Full Forward*, *A Girlfriend for a Special Purpose*, *Snow Queen*, *Euphoria*, *Psychopaths*.

### Irina Grineva

Graduated from the Yaroslavl Theatre Institute in 1992. Works at the Stanislavsky Theatre. **Theatre includes:** For the Chekhov International Festival in association with Cheek by Jowl, *Boris Godunov*, *Life is No Bed of Roses*, *Twelfth Night*, *A Month in the Country*, *Masquerade*, *Khlestakov*, *Hopscotch*, *Hamlet*, *A. is Another*, *Don Juan*, *Antigone*, *Marina Mnishek*. **Film and TV includes:** *A House for the Rich*, *Always Speak Always*, *Spring*, *Summer*, *Winter*, *The Year of Golden Fish*, *Simple Story*. She received the Seagull Award in 2003.

### Nelly Uvarova

Graduated from the All-Russia State Institute of Cinematography (VGIK) in 2001. Since 2001 – Actress of the Russian Academic Youth Theatre (RAMT). **Theatre:** *The Idiot*, *Rules of Behavior in Modern Society*, *The Shadow*, *Tanya*, *The dawns are quiet here...*, *Erast Fandorin*. **Films and TV:** *The First Circle*, *Taken Off*, *I Stay here*, *Heavy Sand*. Nelli is the lead in Russia's *Ugly Betty* (*Don't Be Born Beautiful*).

### Vitaly Egorov

Graduated from the Moscow Art Theatre School in 1994. Since 1993 – Actor of the Tabakov Studio Theatre and the Chekhov H. **Theatre:** *The Lower Depths*, *The Idiot*, *Masquerade*, *The Flight*, *Dangerous Liaisons*, *The Wise Man*, *The Ideal Husband*, *Resurrection*, *Super*, *The Last Victim*, *Under the Blue Sky*. **Films and TV:** *Mamuka*, *The Detectives*, *The Moscow Saga*, *MOORE is MOORE*, *The Echelon*, *Don't Be Born Beautiful*, *Alien Secrets*. He is winner of the Seagull Award, the Crystal Turandot and the Stanislavsky Prize.

### Evgeny Pisarev

Actor and Assistant Director. Graduated from the Moscow Art Theatre School in 1993. Has been working at the Moscow Pushkin Theatre from 1993. **Theatre:** For the Chekhov International Festival in association with Cheek by Jowl, *Feste* in *Twelfth Night*, *Government Inspector*, *Great Gatsby*, *Les Fourberies de Scapin*, *Some Explicit Polaroid's*. **As Assistant Director:** For the Chekhov International Festival in association with Cheek by Jowl, *Boris Gudunov*, *Twelfth Night* and *Three Sisters*. **As Director:** *Treasure Island*, *Love and other things*, *The Government Inspector*, *Borrow the tenor*, *Prima Donnas*.

### Sergey Lanbamin

In 1995 graduated from the Shchukin Theatre Institute. Since 1996 – Actor of the Pushkin Theatre. **Theatre:** *Midsummer Night's Dream*, *Comedy in the Black Room*, *Les Fourberies de Scapin*, *Last Woman of Senior Juan*, *Belkin's Stories*, *Treasure Island*, *Romeo and Juliet*, *The Government Inspector*, *The Suicide*. **Films and TV:** *Khrustalev*, *Who is the Master in this house*, *Adjutants of Love*, *Detectives-4*.

### Alexander Feklistov

Graduated from the Moscow Art Theatre School in 1982. Worked at the Moscow Chekhov Art Theatre until 2000. Co-founder of the Fifth Moscow Art Theatre Studio. **Theatre:** For the Chekhov International Festival in association with Cheek by Jowl: *Boris Godunov*, *Sir Toby Belch* in *Twelfth Night*, *N*, *Bashmachkin*, *BOGIS*, *Hamlet*, *The Black Prince*. **For the Theatre-Studio:** *Chelovek*, *The Emigrants*, *Waiting for Godot*. **Films and TV include:** *Detachment*, *Plumbum* or *a Dangerous Play*, *A Close Circle*, *Envy of Gods*, *Luna-Park*, *Glutton*, *Bourgeois' Birthday*, *Avalanche*. Recipient of The Golden Mask Award in 1994 and The Seagull Award in 1998.

### Andrey Kuzichev

Graduated from the Russian Theatre Academy (RATI) in 1996. **Theatre:** For the Chekhov International Festival in association with Cheek by Jowl: *Boris Godunov* and *Viola* in *Twelfth Night*, *Plasticine*, *Westside Story*, *Shopping and Fucking*, *Your Well-known Writer*. **Film:** *Twenty Years After*, *Family Secrets*, *A Murderer's Diary*, *Moon Flights*, *Lines of Fate*, *Children of the Arbat*. Recipient of The Seagull Award 2002 and The Moskovsky Komsomolets Award 2003.

### Andrey Merzlikin

Graduated from the All-Russia State Institute of Cinematography (VGIK) in 1998. Actor of the A. Dzbigarkhanyan Studio-Theatre. **Theatre:** *A Mad Day* or *Figaro's Wedding*, *Three Sisters*, *She in the Absence of Love and Death*, *The Government Inspector*. **Films and TV include:** *Bummer*, *Bummer-2*, *Starley*, *Victory and Spring*, *Dead Man's Bluff*, *The Station*, *The Red Chapel*, *Penal Battalion*, *Convoy PQ-17*, *The Cadets*, *The Delusion*, *The Calling*, *Count Down*, *Russian Game*.

### Igor Yasulovich

Graduated from the All-Russia State Institute of Cinematography in 1963. Actor at the Moscow Young Spectator Theatre (TUZ). Played over 120 roles in the cinema and over 50 in the theatre. **Theatre:** For the Chekhov International Festival in association with Cheek by Jowl: *Boris Godunov* and *Feste* in *Twelfth Night*, *Ivanov*, *Thunderstorm*, *The Black Monk*, *Rotshild's Violin*, *Absurd Little Poem*. **Films:** *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*, *That very Munghausen*, *Go on*, *Reefers*, *Krechinsky Polonaise*, *Wind-Man*.

### Mikhail Zhigalov

Graduated from Moscow Children's Theatre Drama Studio in 1970. Since 1978 – Actor of "Sovremennik" theatre. **Theatre:** Over 80 roles in theatre. For the Chekhov International Festival in association with Cheek by Jowl: *Boris Godunov* and *Antonio* in *Twelfth Night*. **Film:** Appeared in more than 60 films and TV series including: *Petrovka*, *38*, *Start Liquidation*, *Hounds*, *The Afghan Break*, *Frontier*, *Taiga Romance*, *Brigade*, *Don't Be Born Beautiful*.

### Yury Makeev

Graduated from the Russian Theatre Academy in 2002. **Theatre:** For the Chekhov International Theatre Festival in association with Cheek by Jowl, *Valentine* in *Twelfth Night*. For the Theatre of the Russian Army, *Love of Don Perlimplin*. **Films:** *Cobra*, *Bed scenes*, *A Crushing Force*, *Overtime*, *Simple Truths*, *Soldiers*, *City Romance*.

### Mikhail Dementiev

Studied at the All-Russia State Institute of Cinematography (VGIK) from 1996 till 2000. **Theatre:** For the Chekhov International Theatre Festival in association with Cheek by Jowl, *Twelfth Night*. **Films:** *CLeningrad*, *November*, *Singer Josephine* or *Mouse population*, *Goose-flesh*, *Extra instinct*, *The Dead Daughters* and others.

### Galina Morachyova

Graduated from the Moscow Art Theatre School in 1959. Since 1989 – Actress of the Hermitage Theatre. **Theatre:** *The Drummer*, *Ivanov*, *The Marriage*, *My Happiness*, *Pillgrim's Wanderings*, *Fartiyayeva's Fantasies*, *Guilty without Guilt*, *Russian Preference*, *Match-Maker*, *Don Juan*. **Films:** *Koltsov's Song*, *Through the Cemetery*, *Go There*, *I Don't Know Where*, *I am Looking for a Man*.

# Love's reason's without reason

Arviragus, Cymbeline



Nelly Uvarova & Alexei Dadonov in *Three Sisters*

# The Chekhov International Theatre Festival



Twelfth Night, 2006

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

In 2007, Moscow will host the most ambitious festival to date, featuring work by Pina Bausch, Matthew Bourne, Peter Brook, Cirque Eloize, Cloudgate Dance Theatre of Taiwan, Declan Donnellan and Robert Lepage.

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.

In 1999, at the request of the Russian Theatre Confederation, Declan Donnellan and Nick Ormerod formed a Russian counterpart to Cheek by Jowl. This ensemble, featuring some of Russia's finest actors, opened seven years ago at the Moscow Art Theatre with *Boris Godunov* by Pushkin.

Since then, following in the footsteps of Cheek by Jowl, this new Russian company has won awards at home in Moscow and has performed across the world from Sydney to Buenos Aires. Its current repertoire includes *Boris Godunov*, *Twelfth Night* by William Shakespeare and *Three Sisters* by Anton Chekhov.

# Supporting Cheek by Jowl

## 25th Anniversary Campaign

2006 marked the 25th Anniversary of Cheek by Jowl and our arrival at our new London home, the Barbican. Over the last 25 years Cheek by Jowl has established itself as one of the world's most dynamic creative forces with an international reputation for fresh and vivid productions of classic plays. To continue presenting and realising this extraordinary body of work we need to raise £120,000.

Cheek by Jowl would like to gratefully acknowledge the support of:

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Lola Peploe & Mark Holgate in *Cymbeline*



# On acting

Cheek by Jowl is founded on the belief that the art of the actor is at the heart of theatre. Indeed a specific feature of Cheek by Jowl's work is the continual process of rehearsal that lasts throughout the life of the show. A particular aspect of this constant evolution is the development of the actor's art.

Cheek by Jowl Masterclasses and workshops have taken place all over the world. In the last twelve months substantial workshops have been held in Buenos Aires and Bogota and this year marks the first year of the Cheek by Jowl Summer School.

Aspects of this process are outlined in Declan Donnellan's book, *The Actor and the Target*, originally published in Russian, and subsequently in six other languages.

Many actors have used this process to develop their skills, both in the English and Russian companies and in our associated work in France and at the National Theatre in London.



**Clockwise from top:** Scott Handy and Anastasia Hille in *The Duchess of Malfi*, 1995; William Nadyam in *Le Cid*, 1998 (Avignon Festival); Adrian Lester in *As You Like it*, 1994; Justin Salinger, Stephen Mangan & Matthew Macfadyen in *Much Ado About Nothing*, 1998; Daniel Craig in *Angels in America*, 1993 (National Theatre); Michael Sheen & Colin McFarlane in *Don't Fool With Love*, 1993.



Tom Hiddleston & Olivia Williams in *The Changeling*, 2006

- 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
- 1990 **Hamlet** Shakespeare
- 1991 **As You Like It** Shakespeare
- 1993 **Don't Fool With Love** de Musset
- 1993 **The Blind Men** \* de Ghelderode
- 1994 **Measure for Measure** Shakespeare
- 1994 **As You Like It** (revival) Shakespeare
- 1995 **The Duchess of Malfi** Webster
- 1997 **Out Cry** \* Williams
- 1998 **Much Ado About Nothing** Shakespeare
- 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
- 2007 **Andromaque** \*\*\* Racine
- 2008 **Troilus and Cressida** Shakespeare

\* British premiere

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

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