The Winter's Tale

"Why, then the world's mine oyster, which I with sword will open"...

(Merry Wives of Windsor, II,2.)

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Royal Shakespeare Theatre

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The 110th season of plays by William Shakespeare
April to December 1969

The Royal Shakespeare Company work in full association with the Arts Council of Great Britain

RSC in

The Winter's Tale

by William Shakespeare

The Cast

Juliet Aykroyd	Boyd Mackenzie
David Bailie	Peter Messaline
John Berwyn	Richard Pasco
Sydney Bromley	Anthony Pedley
Brenda Bruce	Roger Rees
Basil Clarke	Sam Rich
Judi Dench	Nicholas Selby
Lisa Harrow	Michael Shannon
Janet Henfrey	Susan Sheers
Denis Holmes	Morgan Sheppard
Myles Hoyle	Derek Smith
Geoffrey Hutchings	Philip Taylor
Barrie Ingham	James Vallon
Alton Kumalo	Janet Whiteside

Time Alton Kumalo

SICILIA		BOHEMIA	
Leontes the King	Barrie Ingham	**Polixenes** the King	Richard Pasco
Hermione	Judi Dench	**Florizel**	David Bailie
Mamillius	Sam Rich	**Archidamus**	John Berwyn
Camillo	Nicholas Selby	**Autolycus**	Derek Smith
Antigonus	Morgan Sheppard	**Old Shepherd**	Sydney Bromley
Paulina	Brenda Bruce	**Young Shepherd**	Geoffrey Hutchings
Cleomenes	Anthony Pedley	**Perdita**	Judi Dench
Dion	Philip Taylor	**Mopsa**	Susan Sheers
First Lord	Myles Hoyle	**Dorcas**	Lisa Harrow
Second Lord	Michael Shannon	**First Servant**	Roger Rees
Third Lord	Basil Clarke	**Second Servant**	Myles Hoyle
Fourth Lord	Peter Messaline	**Shepherds**	John Berwyn Basil Clarke
Fifth Lord	Roger Rees		Denis Holmes Alton Kumalo
Officer	Denis Holmes		Boyd Mackenzie Peter Messaline
Gaoler	Boyd Mackenzie		Anthony Pedley Michael Shannon
Mariner	James Vallon		Morgan Sheppard Philip Taylor
Emilia	Janet Henfrey		James Vallon
Ladies	Juliet Aykroyd Lisa Harrow	**Shepherdesses**	Juliet Aykroyd Janet Henfrey
	Susan Sheers Janet Whiteside		Janet Whiteside

Designer Christopher Morley

Assistant Susan Allan
Workshop Administration Desmond Hall
Scenery Fred Jenkins Peter Pullinger
Properties William Lockwood
Scene Painting John Collins
Wardrobe Management David Perry
Costume Cutting Supervisor Joe Clark
Costume Cutters Teresa Barker
Norma Whittard Michael O'Neil
Costume Dyeing and Painting Dorothy Marshall
Millinery and Accessories Jack Wilson Julian Gilbert
Wigs Felicite Gilham

Director Trevor Nunn

Assistant Buzz Goodbody
Movement John Broome
Voice Cicely Berry
General Stage Manager Roger Howells
Stage Manager Roger Gregory
Deputy Stage Manager Jill Fraser (Book)
Assistant Stage Manager Julian Beech (Sound)
Assistant Stage Manager Frances Rifkin (Props)

Lighting John Bradley Christopher Morley

Composer Guy Woolfenden

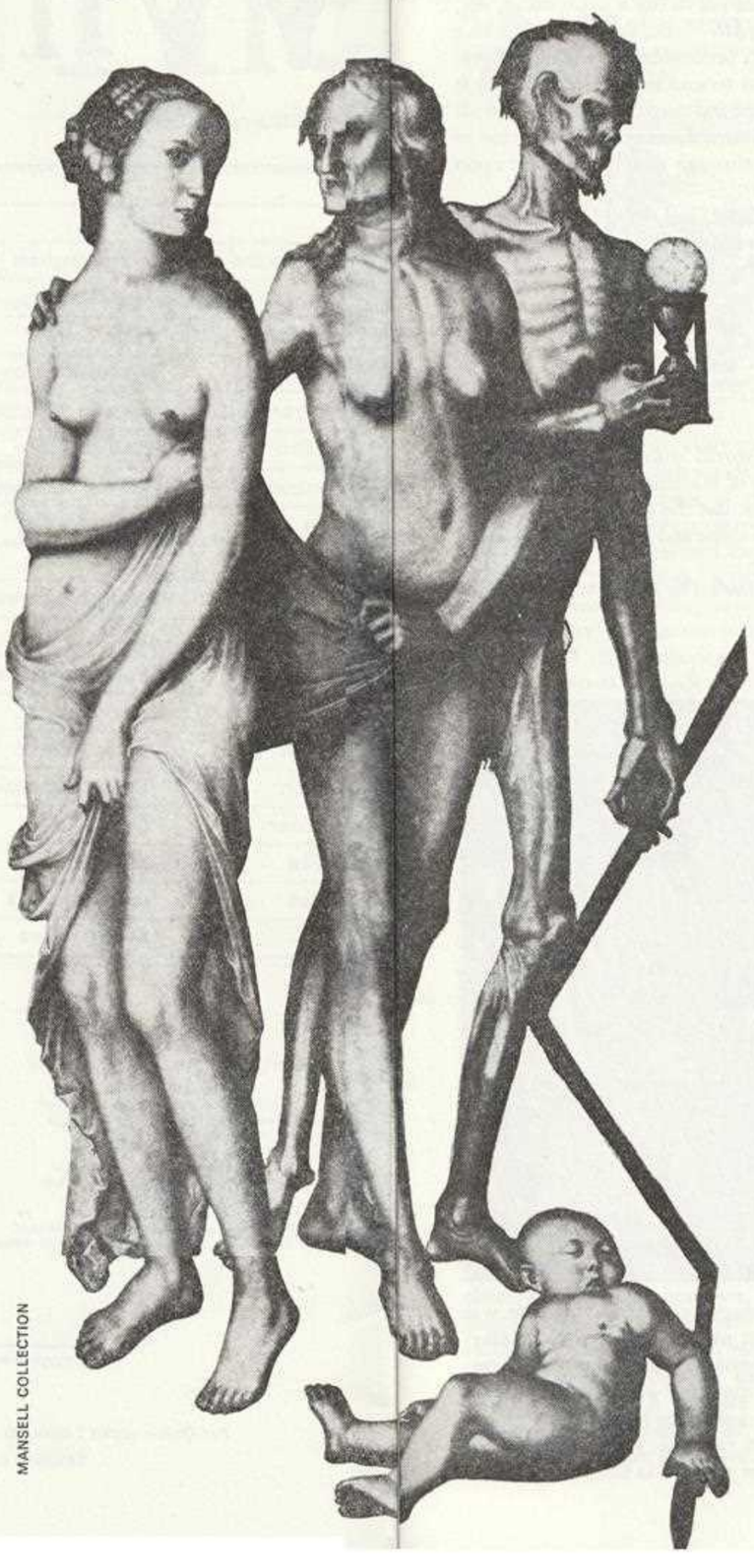
Assistant Music Director Michael Tubbs
Instrumentalists:
Flute Richard Lee
Trumpet Gordon Bennett
Trumpet Trevor Green
Trumpet Robert Pritchard
Horn Peter Morris
Horn David Statham
Percussion Tony McVey
Percussion Robin Weatherall
Guitar Ray Cockerton
Bass Guitar Robin Eve
Oboe Stephen Nagy
Trombone Gareth Richards

Basic staging and lighting scheme for the 1969 Stratford season: **Christopher Morley**

Act One is about 1 hour 30 minutes. Act Two is about 1 hour 30 minutes. There is one interval of fifteen minutes.
Smoking is not permitted in the auditorium and photographs may not be taken

"And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale."

As You Like It



MANSELL COLLECTION

THE WINTER'S TALE

Written: 1610/11 **Published:** First Folio, 1623

Source: Shakespeare found most of the tale in a prose romance, *Pandosto*, first published in 1588 and often reprinted. By Robert Greene, who when dying in 1592 had sneered at "the upstart crow, Shake-scene", its fuller title was:

Pandosto. The Triumph of Time. Wherein is discovered by a pleasant History, that although by the means of sinister fortune Truth may be concealed, yet by Time, in spite of fortune, it is most manifestly revealed. Pleasant for age to avoid drowsy thoughts, profitable for youth to eschew other wanton pastimes, and bringing both to a desired content. Temporis filia veritas.

Shakespeare's alteration of the tale added the characters of Autolycus, Paulina, Antigonus, Time, and others, and a happy ending instead of, in Greene's version, the suicide of Pandosto (Leontes) and the death of his wife.

Stage History: Simon Forman recorded that he saw the play performed by the King's Men in May, 1611. It was soon a favourite, played again in November that year, and one of the plays chosen to celebrate the marriage of the Princess Elizabeth in 1613. Frank Kermode (1963) speculates that it was a particularly suitable play for a company acting regularly both at court and before a wider public. Shakespeare, he thinks, "probably used in the fourth act dances that his company had performed under grander circumstances at court. He may also have had in mind the Blackfriars, his company's new indoor theatre, where from about 1609 they enjoyed the advantages of a smaller house with better music, good artificial lighting, scenes and machines, and an audience willing to pay six times the price of the cheapest place at the Globe. This was the time of the spectacular masques at the court of James I; Shakespeare's company were the King's Men; never had relations between court and stage been closer than now. They continued to play in the great outdoor theatre; but possibly the Blackfriars, where some of the courtly spectacle could be reproduced, had something to do with the vogue for extravagant romance stories."

For 25 years after it was written, the play was often performed at court, and marked as "liked" by Charles I, but a century of neglect followed. A performance of 1741 described itself as the first for a hundred years. New versions thereafter included Garrick's *Florizel and Perdita*. Kemble and Mrs Siddons acted the play later in the eighteenth century, and it was often performed by the Victorians, with spectacular adornments: one critic found that "the effect baffles description. The entire allegory may be pronounced the greatest triumph of art ever exhibited on the stage." Ellen Terry was nine years old when she played Mamillius for Charles Kean in 1856; fifty years later she played Hermione. Mary Anderson was much admired when she doubled the parts of Hermione and Perdita in 1887 (as in the present RSC production, for the first time since then, and to mirror the idea of mother and daughter as versions of the one theme). Macready, Irving, Beerbohm Tree and Granville Barker produced other notable performances. The play was last acted at Stratford in 1960, with Eric Porter (Leontes), Peggy Ashcroft (Paulina), Elizabeth Sellars (Hermione), and Jack MacGowran (Autolycus).

The Story: Leontes, King of Sicilia, suspects his wife Hermione of adultery with his life-long friend Polixenes, King of Bohemia. He has her new-born daughter taken to a desolate coast, and left there, by Antigonus, one of his lords.

The oracle of Apollo declares that Hermione is innocent, that Leontes is a jealous tyrant, and that he will die without an heir should he fail to recover the lost daughter. The oracle is confirmed by the (apparent) death of Hermione and the real death of Mamillius, Leontes's son. Reproached by Paulina, Antigonus's wife, and repenting of his obsessive jealousy, Leontes goes into mourning.

Antigonus has been killed by a bear, but the little daughter, Perdita, is found by country people who cherish her. She grows up beautiful and graceful. Florizel, son of Polixenes, falls in love with her and seeks to marry her without his father's knowing. Discovered by Polixenes, Florizel and Perdita run away. They reach Leontes's court, where it is proved that the girl is the lost princess. She is married to Florizel, Leontes is reconciled to Polixenes, and Hermione is revealed as still living.

"thou met'st with things dying...

AMONG all the passions wherewith human minds are perplexed, there is none that so galleth with restless despite as the infectious sore of jealousy: for all other griefs are either to be appeased with sensible persuasions, to be cured with wholesome counsel, to be relieved in want, or by tract of time to be worn out, jealousy only excepted which is so sauced with suspicious doubts and pinching mistrust, that whoso seeks by friendly counsel to rase out this hellish passion, it forthwith suspecteth that he giveth this advice to cover his own guiltiness. Yea, whoso is pained with this restless torment doubteth all, distrusteth himself, is always frozen with fear and fired with suspicion, having that wherein consisteth all his joy to be the breeder of his misery. Yea, it is such a heavy enemy to that holy estate of matrimony, sowing between the married couples such deadly seeds of secret hatred, as, love being once rased out by spiteful distrust, there oft ensueth bloody revenge, as this ensuing history manifestly proveth: wherin Pandosto, furiously incensed by causeless jealousy, procured the death of his most loving and loyal wife and his own endless sorrow and misery.

opening of Robert Greene's Pandosto *(1588), Shakespeare's source for* The Winter's Tale

Formerly, the cruelty, the meanness, the dusty fretful passion of human life seemed to me a little thing, set, like some resolved discord in music, amid the splendour of the stars and the stately procession of geological ages. What if the universe was to end in universal death? It was none the less unruffled and magnificent. But now all this has shrunk to be no more than my own reflection in the windows of the soul through which I look out upon the night of nothingness . . .

There is darkness without, and when I die there will be darkness within. There is no splendour, no vastness, anywhere; only triviality for a moment, and then nothing.

Bertrand Russell (1968), remembering a "mood of pessimistic meditation"

The worst thing in the world is the passing of human affection . . . The thing of which I am speaking is the gradual weakening, and at last the severance, of human bonds . . . no man can be alone and live. None, not even in old age.

Grizzlebeard in Hilaire Belloc's The Four Men *(1912)*

RADIO TIMES HULTON

ABOVE: Cellini's bas-relief of Persephone and Hades, a myth which was in Shakespeare's mind when he was writing *The Winter's Tale*. Persephone (also known as Proserpina, and invoked by that name by Perdita in the play) was abducted by Hades, the god of the underworld, who loved her. Her mother, Demeter (also known as Ceres) goddess of the cornfields, forbade all fruits and herbs to grow on the earth until her daughter was restored to her. Zeus persuaded Hades to relinquish Persephone on condition that she had not already tasted the food of the dead. It was found that Persephone had eaten seven pomegranate seeds, and a compromise was reached: Persephone would spend three months a year with Hades in the underworld, and the other nine with her mother in the cornfields.

...I with things new born"

The Winter's Tale

SHAKESPEARE never did anything finer, more serious, more evocative of his full powers, than his picture in *The Winter's Tale* of an earthly paradise painted in the form of the English countryside.
E M W Tillyard (1938)

In the Hippie alphabet, Love stands for something wider and more inclusive than sex. It is a complex affirmation. It has a widening circle of resonances. First, it is a liberation from the repressive taboos of middle class life which surround sexual experience. Secondly, love stands for the physical and spiritual community between men and men. Thirdly, love stands for an inclusive and receptive tenderness to others, a sacred respect for personal relationships (in a world where personal relationships are fragile and contingent). Fourthly, there is the all-embracing love for mankind, naive and vulnerable in its apparent simplicity, but transformed, in Hippie philosophy, into a sort of silent power.
Stuart Hall (1968)

A fair and happy milkmaid is a country wench, that is so far from making herself beautiful by art, that one look of hers is able to put all face-physic out of countenance . . . Though she be not arrayed in the spoil of the silkworm, she is decked in innocency, a far better wearing. She doth not, with lying long abed, spoil both her complexion and conditions. Nature hath taught her too immoderate sleep is rust to the soul. She rises therefore with chanticleer, her dame's cock, and at night makes the lamb her curfew. In milking a cow, and straining the teats through her fingers, it seems that so sweet a milk-press makes the milk whiter or sweeter; for never came almond glove or aromatic ointment on her palm to taint it. The golden ears of corn fall and kiss her feet when she reaps them, as if they wished to be bound and led prisoners by the same hand that felled them. Her breath is her own, which scents all the year long of June, like a new-made hay-cock. She makes her hand hard with labour, and her heart soft with pity: and when winter evenings fall early (sitting at her merry wheel) she sings a defiance to the giddy wheel of fortune . . . She bestows her year's wages at next fair; and in choosing her garments, counts no bravery in the world like decency. The garden and bee-hive are all her physic and chirurgery, and she lives the longer for it. She dares go alone and unfold sheep in the night, and fears no manner of ill, because she means none: yet to say truth, she is never alone, for she is still accompanied with old songs, honest thoughts and prayers, but short ones; yet they have their efficacy, in that they are not palled with ensuing idle cogitations. Lastly, her dreams are so chaste, that she dare tell them; only a Friday's dream is all her superstition: that she conceals for fear of anger. Thus lives she, and all her care is she may die in the spring-time, to have store of flowers stuck upon her winding-sheet.
Sir Thomas Overbury (1616)

Autolycus

In his last phase when hardly bothering
To be a dramatist, the Master turned away
From his taut plots and complex characters
To tapestried romances, conjuring
With rainbow names and handfuls of sea-spray
And from them turned out happy Ever-afters.

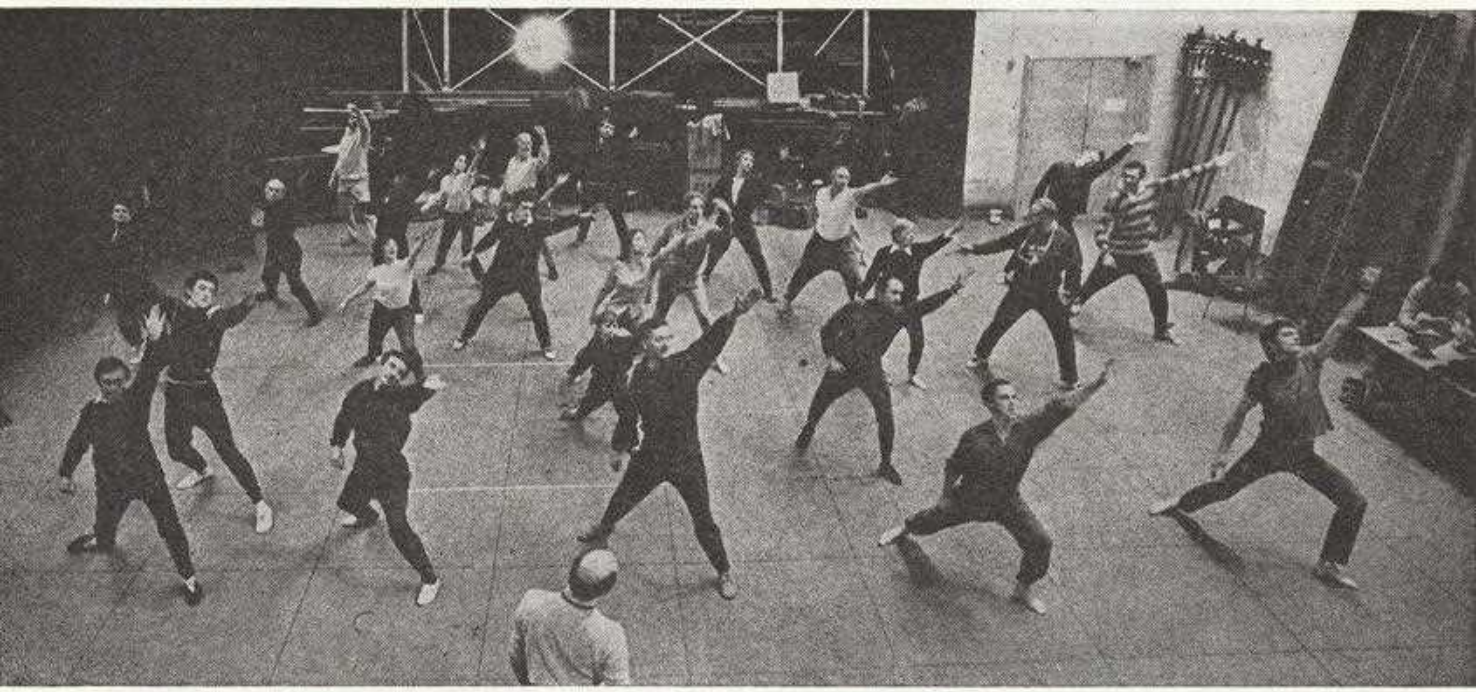
Eclectic always, now extravagant,
Sighting his matter though a timeless prison
He ranged his classical bric-a-brac in grottos
Where knights of Ancient Greece had Latin mottoes
And fishermen their flap-jacks—none should want
Colour for lack of an anachronism.

A gay world certainly though pocked and scored
With childish horrors and a fresh world though
Its mainsprings were old gags—babies exposed
Identities confused and queens to be restored;
But when the cracker bursts it proves as you supposed—
Trinket and moral tumble out just so.

Such innocence—In his own words it was
Like an old tale, only that where time leaps
Between acts three and four there was something born
Which made the stock-type virgin dance like corn
In a wind that having known foul marshes, barren steeps,
Felt therefore kindly towards Marinas, Perditas.

Thus crystal learned to talk. But Shakespeare balanced it
With what we knew already, gabbing earth
Hot from Eastcheap—Watch your pockets when
That rogue comes round the corner, he can slit
Purse strings as quickly as his maker's pen
Will try your heart-strings in the name of mirth.

O master pedlar with your confidence tricks,
Brooches, pomanders, broad sheets and what-have-you
Who hawk such entertainment but rook your client
And leave him brooding, why should we forgive you
Did we not know that, though more self-reliant
Than we, you too were born and grew up in a fix?
Louis MacNeice (1946)



Top left: David Bailie Geoffrey Hutchings Juliet Aykroyd Myles Hoyle Boyd Mackenzie Judi Dench Alton Kumalo Janet Henfrey James Vallon

Top right: John Berwyn Philip Taylor Boyd Mackenzie Denis Holmes

Centre: Movement Class

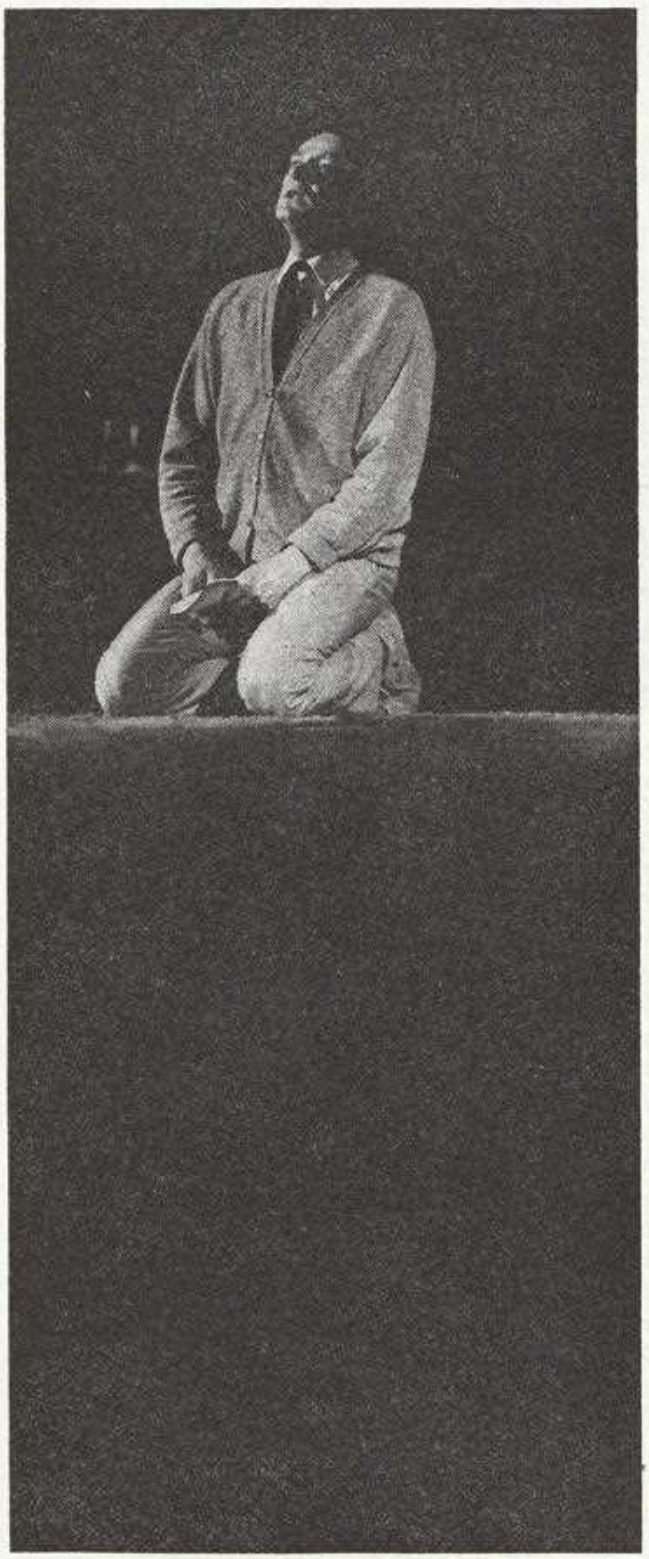
Bottom left: Nicholas Selby Richard Pasco Judi Dench

Bottom centre: Derek Smith Sydney Bromley

Bottom right: Lisa Harrow David Bailie John Broome Trevor Nunn Judi Dench (seated foreground)

rehearsals

PHOTOGRAPHS BY ED PRITCHARD



Above left: Barrie Ingham

Above right: Geoffrey Hutchings
Janet Whiteside
Boyd Mackenzie
Judi Dench
David Bailie

"in this wide gap of time..."

The Winter's Tale

Time present and time past
Are both perhaps present in time future,
And time future contained in time past.
If all time is eternally present
All time is unredeemable.
What might have been is an abstraction
Remaining a perpetual possibility
Only in a world of speculation.
What might have been and what has been
Point to one end, which is always present.
Footfalls echo in the memory
Down the passage which we did not take
Towards the door we never opened
Into the rose-garden. My words echo
Thus, in your mind . . .
. . . Time past and time future
Allow but a little consciousness.
To be conscious is not to be in time
But only in time can the moment in the rose-garden,
The moment in the arbour where the rain beat,
The moment in the draughty church at smokefall
Be remembered; involved with past and future.
Only through time time is conquered.
from Burnt Norton *(1944) by T S Eliot*

There is, for instance, the view—less common nowadays, but still to be met with—that these plays [the late Romances] share a sort of calm or detached simplicity, as if the author had sought in Romance relief from the evils and disasters of the tragedies. Now, the idea of romance, properly understood, implies passion and catastrophe, storm and violence; and Shakespeare's romances not only contain such elements but often enact them with much turbulence both in the action and in the language. The verse frequently registers not a gentle detachment but rather a remarkable activity of mind . . .

Like Spenser, Shakespeare is preoccupied by Time as destroyer and renewer, that which ruins the work of men but is the father of truth. Just as the sea appears to be aimlessly destructive, tearing apart father and child, husband and wife, but is in the end seen to be "merciful" because it finally brings them together and restores their happiness, so Time only seems to change things because it must renew their truth.
Frank Kermode (1963)

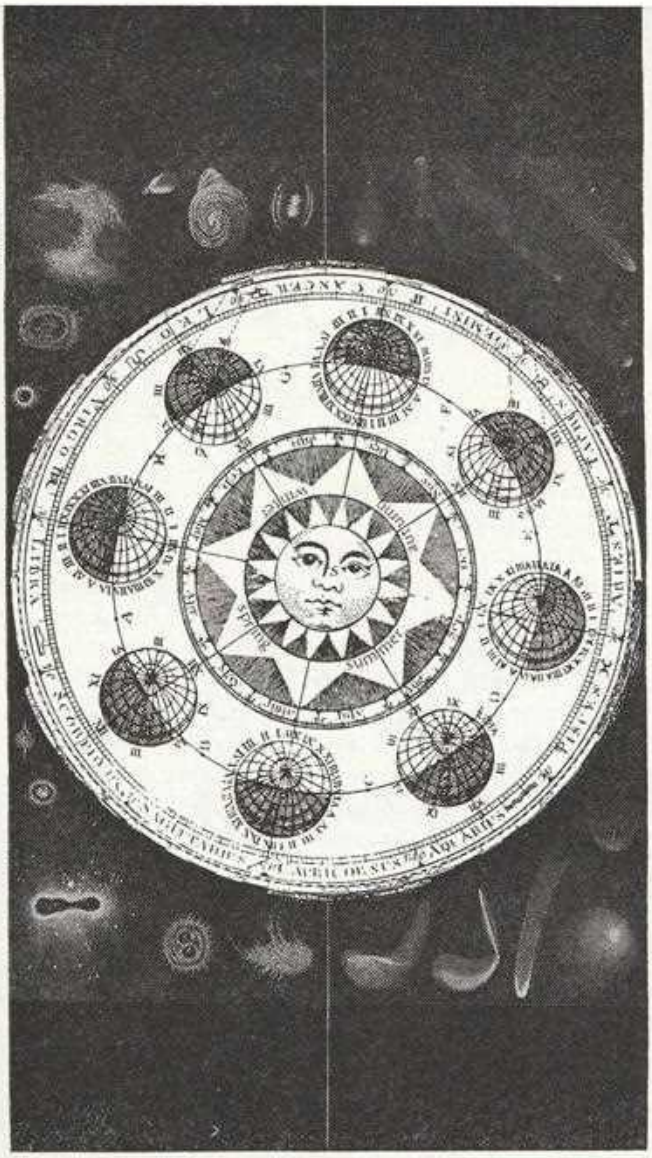
The characters of the Romances have status not in a metaphysical universe, but in society—a society that continues through the generations — and they mend their ways not in the sight of God, but in the sight of men . . . The conception of character in the Romances cannot sustain the notion of spiritual renewal, but the notion of the renewal of generations, mother and daughter, father and son, of biological renewal, social continuance, is everywhere proclaimed.
Arthur Sewell (1951)

. . . Those 16 years have been passed by Leontes in a sorrow that is in no sense merely nostalgic, a despairing regret for the results of his folly. To Cleomenes, indeed, it appears as a prelude to sanctity. His faults have been "redeem'd", his trespass balanced by a corresponding penitence, and the time has now come when he can be called upon, without undue levity, to "forget" his past, to accept by reassuming his full royal functions the forgiveness which the "heavens" are now ready to grant him. The steeping of the action in a supernatural atmosphere, although anticipated from the first, only now becomes fully explicit . . .
D A Traversi (1954)

Hermione is associated throughout the play with the word grace. During the uneasy and rather cloying friendliness at the beginning of the play Hermione pronounces the word "grace" conspicuously three times, after which the harsh dissonances of Leontes's jealousy begin. She also uses the word when she is ordered off to prison and in the only speech that she makes after Act III. But such grace is not Christian or theological grace, which is superior to the order of nature, but a secular analogy of Christian grace which is identical with nature . . . The symbolic reason for the sixteen-year gap is clearly to have the cycle of the year reinforced by the slower cycle of human generations . . .
Northrop Frye (1963)

"We are such stuff
As dreams are made on..."

The Tempest



MANSELL COLLECTION

THE WINTER'S TALE HAS ATTRACTED MUCH ATTENTION FROM MODERN CRITICS. THOSE QUOTED ON PREVIOUS PAGES ARE DEALING WITH PARTICULAR THEMES: THOSE ON THIS PAGE OFFER CONTRASTING APPROACHES TO THE WHOLE PLAY . . .

The personal drama is made to move upon a complexity of larger rhythms – birth, maturity, death, birth . . . the concrete presence of time in its rhythmic processes . . . the vital rhythms of nature at large . . . that effect as of the sap rising from the root. No doubt it might as truly be said of Florizel and Perdita as it has been of Ferdinand and Miranda, that they are lovers seen by one who is himself beyond the age of love, but Florizel and Perdita are not merely two individual lovers; they are organic elements in the poetry and symbolism of the pastoral scene, and the pastoral scene is an organic part of the whole play.

F R Leavis (1952)

I should like to argue that *The Winter's Tale* not only contains a good deal besides religious symbolism, but also has themes that are more closely related to the problems of early 17th-century society than most accounts of the play would suggest . . .

Central to the play is the contrast between the artificiality and sophistication of the court, and the "natural" qualities of the cottage . . . Leontes is trapped in an obsession, and this leads him to suborn the murder of a guest, to accuse Camillo of treason, to order the murder of his daughter, and to place his wife on trial for adultery. This would not strike the Jacobean audience as mere fairy-tale: for example, the trial and execution of Anne Boleyn for adultery were still near enough in time for behaviour of this kind to be reckoned practical politics. The irrationality of Leontes's jealousy is underlined by its sudden eruption, without the process of development seen in Othello. This treatment of the theme is sometimes given a metaphysical interpretation: it shows that evil simply is a state that fallen man is subject to. However, it can equally well be given a political interpretation: irrespective of the psychology of the individual king, the tenure of the crown tends to produce passion and tyranny. There is no such eruption of evil in the cottage; but the other king in the play, Polixenes, also becomes irrational and tyrannical . . .

. . . For the England of 1610 or 1611, the theme of court and country has a clear topical reference: for at that time the division between the court and the country, both politically and culturally, was becoming increasingly obvious . . .

In the great tragedies, the breakdown of order and the agonies arising from a change of custom and of world-view fill the picture. But in this play Shakespeare has stepped further back, and these conflicts have become merely part of the picture, disturbances in the continuum of human history.

C L Barber (1964)

It is a play almost mockingly presented as a play, with the stage machinery innocently visible. We find it hard to become absorbed in characters which are dropped for a whole act at a time or which only appear half-way through the performance, and especially hard to become concerned over their fate when we may be called upon to laugh at an untimely end, as with the gentleman on whom the bear had not half dined. The course of events is too casually unfolded, with too many interruptions and asides, for a breathless anxiety such as we tend to feel over *Othello*. We are, in fact, quite firmly warned to seek our pleasure elsewhere; we are compelled to attend to the verse, to seek for inner "meanings", to observe the subtle interplay of a whole world of interrelated ideas . . . As in the treatment of time, this is not only a means of commanding a special sort of attention but is also in itself a statement about the nature of reality.

S L Bethell (1947)

We began to gain our present understanding of *The Winter's Tale* when it was realized that its theme of "death" or suffering and rebirth is very old. It is represented in many prehistoric vegetation-ceremonies which marked the seasonal turn from winter to spring. Easter and Passover are both related to such ceremonies. Perdita's sheep-shearing is a remote descendant of such festivals, whose purpose was to assure the renewal of animal and vegetable life . . . Shakespeare uses winter's withering and spring's new life to provide images of the death and rebirth of the human spirit, as it loses and finds again its sense of freedom and innocence. He shows the process recurring through the changes of youth and age.

Francis Fergusson (1959)

Shakespeare arrived in his last period at the bedrock of drama, the romantic spectacle out of which all the more specialized forms of drama, such as tragedy and social comedy, have come, and to which they recurrently return.

Northrop Frye (1963)

other productions

Oh, can I ever forget Mr Macready at this point! [The statue scene, Act V]. At first he stood speechless, as if turned to stone; his face with an awe-struck look upon it. Could this, the very counterpart of his queen, be a wondrous piece of mechanism? Could art so mock the life? He had seen her laid out as dead, the funeral obsequies performed over her, with her dear son beside her. Thus absorbed in wonder, he remained until Paulina said, "Nay, present your hand." Tremblingly he advanced, and touched gently the hand held out to him. Then what a cry came with, "O' she's warm!" It is impossible to describe Mr Macready here. He was Leontes's very self. His passionate joy at finding Hermione really alive seemed beyond control. Now he was prostrate at her feet, then enfolding her in his arms. I had a slight veil or covering over my head and neck, supposed to make the statue look older. This fell off in an instant. The hair, which came unbound, and fell on my shoulders, was reverently kissed and caressed. The whole change was so sudden, so overwhelming, that I suppose I cried out hysterically, for he whispered to me, "Don't be frightened, my child! don't be frightened! Control yourself!" All this went on during a tumult of applause that sounded like a storm of hail.

Helen Faucit, on a production in 1847

1

Angus McBean

2

3

Radio Times Hulton

4

Radio Times Hulton

5

6

Radio Times Hulton

7

1: 1948 Stratford-upon-Avon:
John Justin (Florizel) Claire Bloom (Perdita)

2: 1960 Stratford-upon-Avon:
Elizabeth Sellars (Hermione) Peggy Ashcroft (Paulina) Patrick Allen (Polixenes) Eric Porter (Leontes) Dinsdale Landen (Florizel) Paul Hardwick (Camillo) Susan Maryott (Perdita)

3: 1906 His Majesty's Theatre London:
Ellen Terry as Hermione

4: 1856 Princess's Theatre London:
Ellen Terry as Mamillius Charles Kean as Leontes

5 and 6: 1887 Lyceum Theatre London:
Mary Anderson as Hermione and Perdita

7: 1937 Stratford-upon-Avon:
Donald Wolfit as Autolycus

Nobody believes any more that Shakespeare's late plays, the romances, are the work of a tired mind or genius gone senile. But the fact remains that with the exception of *The Tempest* they are rarely performed. The RSC are presenting three of the late plays – *Pericles, The Winter's Tale,* and *Henry VIII* – during the 1969 Stratford season.

It is fanciful to imagine that all Shakespeare's plays are relevant and meaningful to a contemporary audience all the time. Shakespeare's humanism dominates, the plays will always be accessible, they don't require a specific political or religious climate in which to function, but our sense of humanist values, our moral sense, changes almost imperceptibly from age to age, from generation to generation (as of course Shakespeare's values changed), so that a neglected area of the canon can suddenly become sharply relevant. At a time of cynicism, hope is sentimental, at a time of hope, cynicism amounts to immorality.

The drama has always performed a double function, of interpreting society to its audience but challenging that society at the same time, the job of glorifying and satirising, reassuring and reviling. The theatre must communicate, it must also be ahead of its audience. It cannot offer solutions, but must suggest directions. Our world has endured two global wars, the invention of a weapon capable of destroying all life, and consequently a period of cynicism as profound as Shakespeare's cynicism in *Troilus and Cressida* and *Hamlet*. But Shakespeare saw that total pessimism becomes a kind of optimism; the enactment of tragedy testifies to the belief that life endures. We must be patient. "Thou knowest we came crying hither" . . . "We must endure our going hence even as our coming hither. Ripeness is all". Our world has become sickened by its own despair. In another age, we would be waiting for the Messiah, a saviour, to awake our faith.

"What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving, how express and admirable, in action how like an angel, in apprehension how like a god – the beauty of the world; the paragon of animals. And yet, to me, what is this quintessence of dust?" I think that speech in *Hamlet* is the fulcrum of Shakespeare's thought. The late plays reconcile the paradox of man; they do not idealise the human condition, the beast is there alright, so also is the angel. Man is in search of ripeness or grace, or to use our own language, of self knowledge. In the late plays, grace is achieved, through love. They are not naturalistic plays, their imagery is dream-like and fantastic. They are parables, they work both as fables and allegories. Pericles is on a journey, from the bestiality of Antiochus's court to the temple of Diana. It is a metaphysical journey, rest only comes with self knowledge. Leontes is in a destructive nightmare, "performed" in a "wide gap of time". Spring breaks through the grip of winter, love returns, enabling Leontes to awake his faith and be redeemed. Shakespeare absolves the gods of our failures; the responsibility is in us, the faith demanded is faith in ourselves.

It's not possible to summarise Shakespeare in a few sentences. The late plays are packed and complex, stylistically they constantly break new ground, and old rules: like the greatest of poems, they defy precis and demand effort. They speak to a time in need of moral certainty, but the direction they suggest is not easy; in no sense was Shakespeare exhausted by his tragedies and turning to escapism. As always he was interpreting life to his audience and at the same time offering a challenge.

Trevor Nunn.

Allegorical works seek, with one kind of meat and one dish, to feed diverse tastes. For the weaker capacities will feed themselves with the pleasantness of the history and the sweetness of the verse; some that have stronger stomachs will, as it were, take a further taste of the moral sense; a third sort more high-conceited than they, will digest the Allegory.

Sir John Harington (1591)

The programme note [on the late plays of Shakespeare] by Trevor Nunn pompously interprets this popular nonsense as some profound allegory about a search for love through suffering and ultimate redemption. I suggest the Bard would have had hilarious hysterics at such an interpretation.

Milton Shulman reviewing in the Evening Standard this season's production of *Pericles*

RSC

These pages do not change from programme to programme. They are planned to show the composition of a theatre system new to this country on the scale provided by the National Theatre and the Royal Shakespeare Company.

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ASSOCIATE ARTISTS

Actors

Sheila Allen
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Brenda Bruce
Patsy Byrne
Tony Church
Patience Collier
Jeffery Dench
Judi Dench
Susan Fleetwood
Peter Geddis
Terrence Hardiman
Ian Hogg
Ian Holm
Alan Howard
Geoffrey Hutchings
Emrys James
John Kane
Ben Kingsley
Patrick Magee
Brewster Mason
Helen Mirren
Richard Moore
Bruce Myers
Eric Porter
Ian Richardson
Diana Rigg
Norman Rodway
Paul Rogers
Clifford Rose
Nicholas Selby
Morgan Sheppard
Donald Sinden
Derek Smith
Elizabeth Spriggs
Patrick Stewart
Janet Suzman
David Waller
David Warner
Michael Williams
Tim Wylton

Directors

John Barton
Peter Brook
Peter Hall
Terry Hands
David Jones
Trevor Nunn
Clifford Williams

Designers

John Bury
Christopher Morley
Timothy O'Brien

Movement

John Broome

Music

Guy Woolfenden

Associate Artists under long-term contract to the RSC can accept outside television, film, or theatre engagements from time to time

DIRECTION AND STAFF

Peggy Ashcroft, Peter Brook, Peter Hall, Trevor Nunn — *Direction*

Trevor Nunn *Artistic Director*

Michel Saint-Denis, Peter Daubeny — *Consultant Directors*

David Brierley *General Manager*
Maurice Daniels *Planning Controller*
John Goodwin *Head Publicity/Publications*
William Wilkinson *Financial Controller*

Cicely Berry *Voice*
Jeremy Brooks *Literary Manager*
John Collins *Scenic Artist*
Felicite Gillham *Wig Mistress*
Desmond Hall *Production Manager*
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Gareth Morgan *Artistic Director*
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Julia Stone *Designer, Flourish*

Staff at the Royal Shakespeare Theatre

Robert Vaughan *Manager and Licensee*
Graham Sawyer *House Manager*
Leslie Mitchell *Box Office Manager*
W Stuart Kerr *Catering Manager*

Roger Howells *General Stage Manager*
John Bradley *Lighting Engineer*
Michael White *Senior Lighting Operator*
Eddie Golding *Master Carpenter*
Audrey Sellman *Maintenance Wardrobe*

Stage Design

Christopher Morley *Head of Design*
Susan Allan, Stephanie Howard — *Assistants*
Brian Glover *Research*

Patrick Donnell is RSC Administrator for the building of the Barbican Theatre

THE ROYAL SHAKESPEARE COMPANY are divided between the country and the capital, playing concurrently at two theatres for most of each year. They appear at their Stratford-upon-Avon home, the Royal Shakespeare Theatre, from April to December; and at their London home, the Aldwych Theatre, from June to April. Each spring at the Aldwych the RSC present ensembles from other countries in the World Theatre Season directed by Peter Daubeny.

The RSC are formed round a core of artists under long-term contract. By working constantly together in a varied repertoire the company aim to be a flexible ensemble with a distinctive character.

Shakespeare is the RSC's central concern; the company are responsible for most of the major Shakespeare productions seen in this country. Five or six Shakespeare plays (with occasionally a non-Shakespeare) compose each year's Stratford season.

The RSC's annual Aldwych season complements the company's Shakespeare work by consisting of some modern plays as well as Shakespeare and other classics. This bridge between Shakespeare and the contemporary theatre keeps the RSC's Shakespeare productions in touch with modern thought.

Theatregoround takes actors and directors from the RSC out to audiences, playing in theatres, schools, colleges, and community centres throughout Great Britain (performances are also given in the company's Stratford and London theatres).

The RSC occasionally give short experimental seasons in which they challenge accepted forms of acting, writing, and directing.

Last year a total of well over one million people visited the RSC's two theatres and saw their productions on tour. This figure is believed to be a record. But no theatre company working in repertoire can recoup expenditure. Giving the public a wide choice of plays, staged concurrently and continually changing, is an expensive system. Even with year-round full houses, subsidy is necessary. This year's Arts Council subsidy is £180,000: less than one quarter of the company's costs, the rest being met from the box office.

The Corporation of the City of London is building the RSC a new London theatre in the Barbican Arts Centre. This will be ready by 1972/3 and the company move there from the Aldwych.

The RSC are making Shakespeare films in colour for world-wide distribution as motion pictures following television premieres on CBS in America. The first was *A Midsummer Night's Dream*, and *King Lear* will be seen soon.

RSC policy is formulated by a group of directors (Peggy Ashcroft, Peter Brook, Peter Hall, Trevor Nunn) with Trevor Nunn in the top post of Artistic Director. The directors are responsible to the Board of Governors of the Royal Shakespeare Theatre, whose President is the Earl of Harewood, Chairman Sir George Farmer, and Vice-Chairman Dennis L Flower.

Of the RSC's two theatres the parent is the Royal Shakespeare Theatre which was called the Shakespeare Memorial Theatre from 1879, when it was founded, to 1961. Its founder was Charles Flower whose family – notably Sir Archibald and more recently, Sir Fordham – have supported and guided the theatre throughout its long history. It was gutted by fire in 1926 to be replaced six years later by the present building. Incorporated under Royal Charter and state-subsidised, with the Queen as Patron, it virtually belongs to the nation.

RSC Awards since 1960

1960

Evening Standard Drama Awards
BEST ACTRESS: Dorothy Tutin as *Viola* in *Twelfth Night*

1961

Evening Standard Drama Awards
BEST PLAY: *Becket* by Jean Anouilh
BEST ACTOR: Christopher Plummer as *Henry II* in *Becket*
BEST ACTRESS: Vanessa Redgrave as *Katharina* in *The Taming of the Shrew*

1962

Evening Standard Drama Awards
BEST PLAY: *The Caucasian Chalk Circle* by Bertolt Brecht
BEST ACTOR: Paul Scofield as *King Lear*
MOST PROMISING NEW PLAYWRIGHT: David Rudkin for *Afore Night Come*

Paris Festival Theatre des Nations Awards
BEST ACTRESS: Dame Peggy Ashcroft in *The Hollow Crown*

1963

Paris Festival Theatre des Nations Awards
GRAND PRIX FOR BEST PRODUCTION: Peter Brook's *King Lear*

French Critics' Circle Awards
BEST DIRECTOR: Peter Brook for *King Lear*

Plays and Players London Theatre Critics' Awards
BEST DIRECTOR: Peter Hall for *The Wars of the Roses*
BEST NEW ACTOR: David Warner as *Henry VI* in *The Wars of the Roses*

1964

Evening Standard Drama Awards
BEST ACTRESS: Dame Peggy Ashcroft as *Queen Margaret* in *The Wars of the Roses*

Variety Club of Great Britain Awards
BEST STAGE ACTRESS: Dame Peggy Ashcroft as *Queen Margaret* in *The Wars of the Roses*

Plays and Players London Theatre Critics' Awards
BEST DIRECTOR: Peter Brook for *The Marat/Sade*

1965

Evening Standard Drama Awards
BEST ACTOR: Ian Holm as *Henry V*, and as *Lenny* in *The Homecoming*
MOST PROMISING NEW PLAYWRIGHT: David Mercer for *Ride a Cock Horse* (not an RSC production) and *The Governor's Lady*

New York Drama Critics' Awards
BEST PLAY: *The Marat/Sade* by Peter Weiss

Variety's New York Drama Critics' Awards
BEST DIRECTOR: Peter Brook for *The Marat/Sade*
MOST PROMISING NEW ACTRESS: Glenda Jackson as *Charlotte Corday* in *The Marat/Sade*

1966

New York Tony Awards
BEST PLAY: *The Marat/Sade* by Peter Weiss
BEST DIRECTOR: Peter Brook for *The Marat/Sade*
BEST SUPPORTING ACTOR: Patrick Magee as *de Sade* in *The Marat/Sade*
BEST COSTUME DESIGNER: Gunilla Palmstierna Weiss for *The Marat/Sade*

Plays and Players London Theatre Critics' Awards
BEST ACTOR: Paul Scofield as *Timon of Athens*
BEST DIRECTOR: Peter Hall for *Hamlet* and *The Homecoming*

1967

Variety Club of Great Britain Awards
BEST STAGE ACTOR: David Warner as *Hamlet*

Plays and Players London Theatre Critics' Awards
BEST ACTOR: Paul Scofield as *Khlestakov* in *The Government Inspector* and as *Charles Dyer* in *Staircase*
BEST PRODUCTION: Peter Brook's *US*

New York Tony Awards
BEST PLAY: *The Homecoming* by Harold Pinter
BEST DIRECTOR: Peter Hall for *The Homecoming*
BEST DRAMATIC ACTOR: Paul Rogers as *Max* in *The Homecoming*
BEST SUPPORTING ACTOR: Ian Holm as *Lenny* in *The Homecoming*

New York Drama Critics' Awards
BEST PLAY: *The Homecoming* by Harold Pinter

1968

Plays and Players London Theatre Critics' Awards
BEST NEW ACTRESS: Estelle Kohler as *Juliet*
BEST DESIGNER: Ralph Koltai for *As You Like It* (a National Theatre, not an RSC production) and *Little Murders*

FVS Foundation (Hamburg University) Award
SHAKESPEARE PRIZE: Peter Hall

1969

Clarence Derwent Awards
BEST SUPPORTING ACTRESS: Elizabeth Spriggs as Claire in *A Delicate Balance*

Company Director 1969 Stratford season, Royal Shakespeare Theatre: **John Barton**

Company Director 1969/70 London season, Aldwych Theatre: **David Jones**

Books quoted or consulted for the programme: *Shakespeare: The Winter's Tale*, essays, ed Muir (Macmillan): *The Common Pursuit* by F R Leavis (Peregrine): *Shakespeare in a Changing World*, essays, ed Kettle (Lawrence & Wishar): *The Last Phase* by D A Traversi (Hollis & Carter): *The Winter's Tale*: A Study by S L Bethell (Staples Press): *Character and Society in Shakespeare* by Arthur Sewell (Oxford): *Essays on Shakespeare and Elizabethan Drama in Honour of Hardin Craig*, ed Hosley (Routledge): *Shakespeare's Last Plays* by E M W Tillyard (Chatto & Windus): *Life in Shakespeare's England* by John Dover Wilson (Cambridge) : editions of the play—Arden, ed Pafford (Methuen): Signet Classic, ed Kermode (New English Library): Laurel, ed Fergusson (Dell): *The Autobiography of Bertrand Russell*, vol 2 (Allen & Unwin): *Four Quartets* by T S Eliot (Faber): *The Collected Poems of Louis MacNeice* (Faber/Oxford).

Programme by John Goodwin
with George Mayhew
and A C H Smith

Printed by Herald Press Stratford-upon-Avon under the supervision of John Chilton

DAVID BAILIE. *Florizel*. Worked for a bank and an airline in Rhodesia before coming to England to train at RADA, and then went to Everyman Theatre, Liverpool. In 1966 joined the National Theatre Company, playing Horatio in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Has appeared on BBC TV. Last season at Stratford played Lucifer and Valdes in Marlowe's *Doctor Faustus* and the Prologue in *Troilus and Cressida*, as well as Leslie Bright in Lanford Wilson's *The Madness of Lady Bright* (Theatregoround). This Stratford season, as well as Florizel, plays Lysimachus in *Pericles*, Rugby in *The Merry Wives*, and Valentine in *The Two Gentlemen of Verona* (Theatregoround). Is an RSC associate artist.

SYDNEY BROMLEY. *Old Shepherd*. First stage appearance was in 1921 at the Haymarket in Barrie's *Quality Street*. Since then has acted in many films, plays and revues. Was in Samuel Beckett's *endgame* in Paris. Films include *Brief Encounter*, *The Way Ahead*, and *Half a Sixpence*. At Stratford and the Aldwych last season, as well as on the regional tour, played the Soothsayer in *Julius Caesar* and Shallow in *The Merry Wives*, and at the Aldwych also played Lord Throgmorton and Ol' Timer in Kopit's *Indians*. This Stratford season, as well as the Old Shepherd, plays Cerimon in *Pericles*, and, again, Shallow in *The Merry Wives*.

BRENDA BRUCE. *Paulina*. Started as a ballet dancer, and has since acted many leading roles in West End plays, including Anouilh's *The Waltz of the Toreadors* (directed by Peter Hall). Has acted in New York and twice toured South America. Since 1964 has played for the RSC in Henry Livings's *Eh ?*, Roger Vitrac's *Victor*, Feiffer's *Little Murders*, Triana's *The Criminals*, *The Merry Wives* (in 1964 at the Aldwych) and Tourneur's *The Revenger's Tragedy*. Last year at Stratford, the Aldwych, and on the regional tour played Mistress Page in *The Merry Wives*. This Stratford season, as well as Paulina, plays Dionyza and the Bawd in *Pericles*, and, again, Mistress Page in *The Merry Wives*. Is an RSC associate artist.

JUDI DENCH. *Hermione/Perdita*. Trained at Central School and then went straight to the Old Vic in 1957 to play Ophelia; toured America with the company, and played such parts as Kate Hardcastle in Goldsmith's *She Stoops to Conquer*, and Juliet in the Zeffirelli production of *Romeo and Juliet*. Then joined the RSC in 1961/62 when she acted Anya in Chekhov's *The Cherry Orchard*, and Titania in *A Midsummer Night's Dream*. Was at Nottingham Playhouse in 1965/66 where her parts included St Joan in Shaw's play, Marjorie Pinchwife in Wycherley's *The Country Wife*, and Amanda in Noël Coward's *Private Lives*. At the Oxford Playhouse has played Irina in Chekhov's *The Three Sisters* (1964) and Lika in Arbuzov's *The Promise* (1966), which later transferred to London. Last year she was Sally Bowles in the West End run of Harold Prince's musical *Cabaret*, and followed that by a tour of West Africa. Her films include *Four in the Morning* and the RSC's *The Dream*. She has also appeared on television, most notably in the John Hopkins quartet for the BBC, *Talking to a Stranger*. This Stratford season, as well as Hermione and Perdita, plays Bianca in Middleton's *Women Beware Women* and Viola in *Twelfth Night*. Is an RSC associate artist.

MYLES HOYLE. *First Lord*. Trained at the Rose Bruford College. Joined Bristol Old Vic in 1967 where his parts included Bontemps in John Whiting's *The Devils*, and Lofty in Bill Naughton's *Alfie*. Was in the film *The Battle of Britain*. This Stratford season, as well as taking over the part of the First Lord, plays Valentine in *Twelfth Night*.

GEOFFREY HUTCHINGS. *Young Shepherd*. Studied physical education at Birmingham University. Has played in repertory at Nottingham, Liverpool, Colchester. At the Aldwych last season played Geronimo in Kopit's *Indians* and Dr Serringe in Vanbrugh's *The Relapse*, as well as Octavius in *Julius Caesar* and Simple in *The Merry Wives*, parts he also played at Stratford and on the regional tour. This Stratford season, as well as the Young Shepherd, plays Cleon and Pandar in *Pericles*, Cromwell in *Henry VIII*, Launce in *The Two Gentlemen of Verona* (Theatregoround), and, again, Simple in *The Merry Wives*. Is an RSC associate artist.

BARRIE INGHAM. *Leontes*. After working at Manchester Library Theatre was with Old Vic for two years in many productions. Then played Claudio in *Much Ado* with John Gielgud and Margaret Leighton in New York. Has since acted the lead in many West End productions, including the Waterhouse/Hall revue *England Our England*, Arden's *The Happy Haven*, Dostoievsky's *The Possessed*, and Euripides's *The Bacchae*. Was Young Fashion in *Virtue in Danger* (musical version of *The Relapse*) in 1963, Jingle to Harry Secombe's *Pickwick* in 1965, and the lead in the Ronald Millar/Ron Grainer musical *On the Level* in 1966. His latest film role is Robin Hood in *Challenge for Robin Hood*. First appeared with the RSC in Triana's *The Criminals* at the Aldwych in 1967. Last year played Brutus in *Julius Caesar* at Stratford, on the regional tour, and at the Aldwych, where he also played Bill Cody in Kopit's *Indians*, and Lord Foppington in Vanbrugh's *The Relapse*. Earlier this year appeared as Garfield Kane in ATV's *The Power Game*. This Stratford season, as well as Leontes, plays Sir Andrew Aguecheek in *Twelfth Night*.

RICHARD PASCO. *Polixenes*. Trained at Central School, then with Old Vic 1950-52. At Birmingham Rep under Sir Barry Jackson 1952-55. In 1955 played Fortinbras in the Brook/Scofield *Hamlet* in London and Moscow. Joined Royal Court playing in Osborne's *Look Back in Anger* and *The Entertainer*. Subsequently in the West End, most notably in Ibsen's *The Lady from the Sea*, Ketty Fring's *Look Homeward, Angel*, and the Chekhov/Gielgud *Ivanov*. Joined Bristol Old Vic in 1964 and led this company on two world tours, visiting Europe, USA and Israel; his parts included Hamlet, Henry V, Angelo in *Measure for Measure*, Berowne in *Love's Labour's Lost*, Peer Gynt in Ibsen's play and Jack Tanner in Shaw's *Man and Superman*. Most recently seen in London in Iris Murdoch and James Saunders's *The Italian Girl* and at the Ambiance Lunchtime Theatre Club in Frank Marcus's *The Window*. In over fifty TV appearances he has most recently been seen as Cardinal Richelieu in the BBC adaptation of Dumas's *The Three Musketeers*, and as Von Bulow in the BBC2 *The Siegfried Idyll*. This Stratford season, as well as Polixenes, plays Leantio in Middleton's *Women Beware Women*, Buckingham in *Henry VIII*, and Proteus in *The Two Gentlemen of Verona* (Theatregoround).

NICHOLAS SELBY. *Camillo*. After army trained at Central School. Then had wide repertory experience, appearing in London in plays by Pinter, Arden and Chekhov at the Royal Court. Joined RSC for 1963/64 Stratford seasons. Has also acted at the Aldwych in *Henry V*, *The Wars of the Roses*, Livings's *Eh ?*, Durrenmatt's *The Meteor*, and Robert Bolt's children's play *The Thwarting of Baron Bolligrew*. In 1967 at Stratford played Junius Brutus in *Coriolanus*, Capulet in *Romeo and Juliet*, the Duke in Tourneur's *The Revenger's Tragedy*, as well as Ross in *Macbeth*, which later visited Helsinki, Leningrad and Moscow, before moving to the Aldwych. Has since made many appearances on TV. This Stratford season, as well as Camillo, plays Hippolito in Middleton's *Women Beware Women*, and Lord Chamberlain in *Henry VIII*. Is an RSC associate artist.

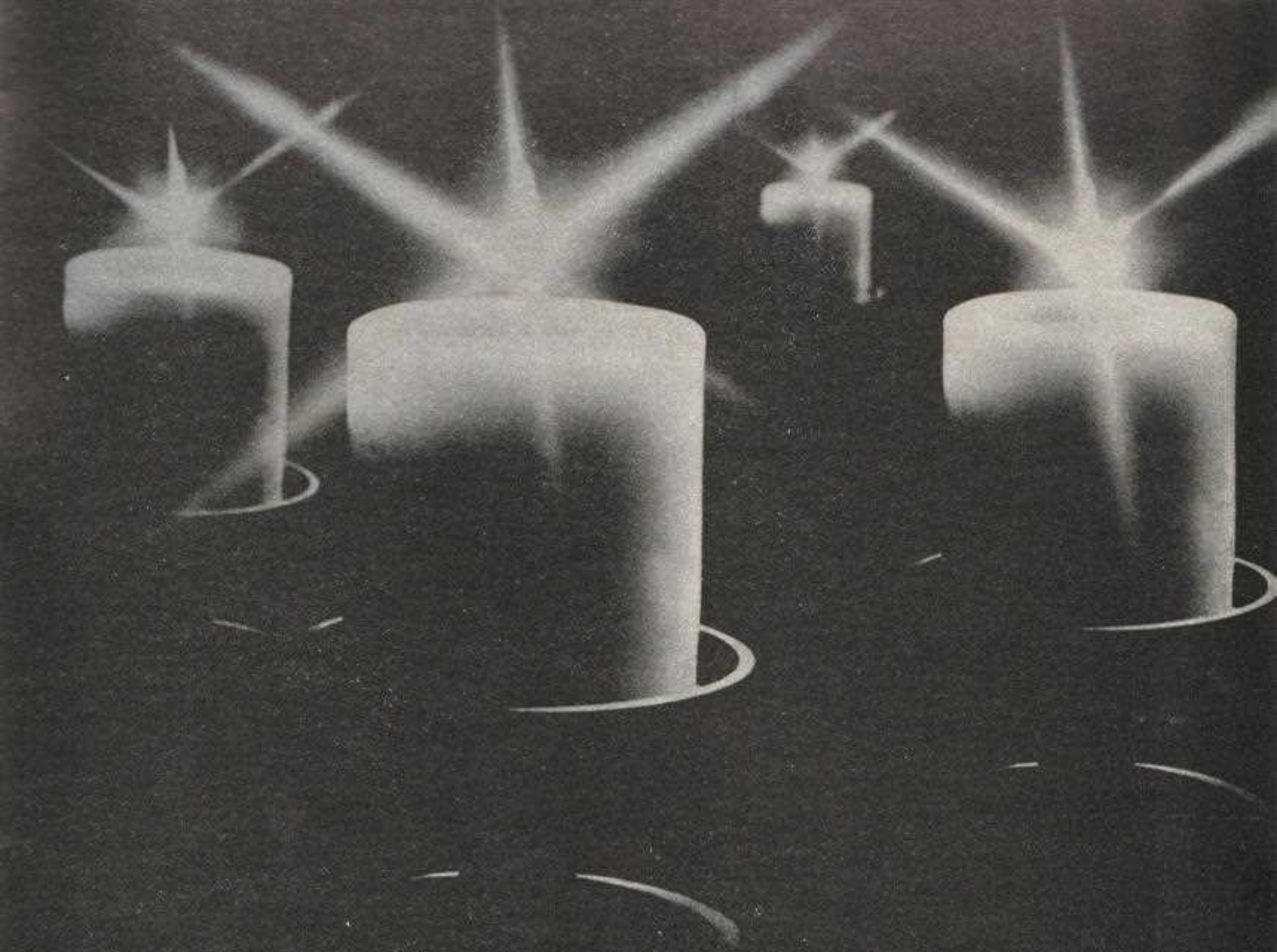
MORGAN SHEPPARD. *Antigonus*. Gained scholarship to RADA then acted in repertory at Nottingham, and in the Waterhouse/Hall play *Celebration* in London. Since 1963 has played many parts for the RSC at the Aldwych. Appeared in Weiss's *The Marat/Sade* in London, New York, and in the film. At Stratford in 1967 played Duke Frederick in *As You Like It* and Sly in *The Shrew*, parts he continued at the Aldwych, on the regional tour, and in Los Angeles. At the Aldwych last season played Wild Bill Hickok and Colonel Forsyth in Kopit's *Indians* and Lory in *The Relapse*, as well as Marullus in *Julius Caesar* and Pistol in *The Merry Wives*, parts he also played at Stratford and on the regional tour. This Stratford season, as well as Antigonus, plays Antiochus and Boult in *Pericles*, Antonio in *Twelfth Night*, and again, Pistol in *The Merry Wives*. Is an RSC associate artist.

DEREK SMITH. *Autolycus*. Trained at RADA. Then appeared with Bristol and London Old Vic companies and Birmingham Repertory Theatre. In 1963 with the RSC played in *The Wars of the Roses* and *The Comedy of Errors*. In 1966 was in Miller's *Incident at Vichy*, and the following year returned to the RSC to appear in Feiffer's *Little Murders* at the Aldwych, where, last season, he played Ol' Time President in Kopit's *Indians* and Bull in Vanbrugh's *The Relapse*, as well as Casca in *Julius Caesar* and Caius in *The Merry Wives*, parts he also played at Stratford and on the regional tour. This Stratford season, as well as Autolycus, plays Simonides in *Pericles*, Guardiano in Middleton's *Women Beware Women*, the Duke in *The Two Gentlemen of Verona* (Theatregoround) and, again, Caius in *The Merry Wives*. Is an RSC associate artist.

TREVOR NUNN. *Director of The Winter's Tale and Artistic Director of the RSC*. Studied under Dr Leavis at Cambridge, where he acted and directed many plays for Marlowe Society and ADC, and a Footlights revue. In 1962 went on ABC Scholarship to Belgrade Theatre, Coventry, as a trainee director, later becoming resident producer and directing plays by Shakespeare, Brecht, Arden, Miller, Ibsen, etc. In 1965 became an associate director of RSC, and that year at the Aldwych directed *Henry V* (with John Barton) and Bolt's *The Thwarting of Baron Bolligrew*. At Stratford in 1966 co-directed both parts of *Henry IV*, and directed Tourneur's *The Revenger's Tragedy* which returned to Stratford in 1967. At the Aldwych in 1966 directed Mrozek's *Tango* (playing lead part in opening performances when actor fell ill at last minute) and, again, *Baron Bolligrew*. In 1967 at Stratford directed *The Shrew* which was later seen at the Aldwych, on a regional tour, and in Los Angeles; at the Aldwych directed Vanbrugh's *The Relapse*, revived there last year. At Stratford last season directed *King Lear*, and also *Much Ado About Nothing*, which toured America earlier this year. This Stratford season, as well as *The Winter's Tale*, directs *Henry VIII*.

CHRISTOPHER MORLEY. *Designer of The Winter's Tale and Head of RSC Design*. Studied painting under Carl Cheek. At twenty worked as designer, stage director, and actor in rep. 1960–63 designed for the Belgrade Theatre, Coventry. 1964/65 head of design for New Phoenix Theatre, Leicester. In London has designed Marlowe's *Edward II*, Wesker's *Their Very Own and Golden City*, David Cregan's *Three Men for Colverton*, and the Royal Court *Macbeth*. In 1967 at Stratford designed Tourneur's *The Revenger's Tragedy* (also seen during the 1966 season) and *The Shrew* which was also seen at the Aldwych, on the regional tour, and in Los Angeles. 1967 at the Aldwych designed *The Relapse* (revived last year). At Stratford last season designed *King Lear*, and also *Much Ado About Nothing*, which toured the USA earlier this year. This Stratford season, as well as *The Winter's Tale*, designs *Twelfth Night*, and *Henry VIII*.

GUY WOOLFENDEN. *Composer for The Winter's Tale*. Since his appointment as Music Director of the RSC in 1962, has composed music for over thirty stage productions, and the film of *A Midsummer Night's Dream*. Assisted Peter Hall in the direction of Schoenberg's *Moses and Aaron* at Covent Garden. Wrote music for the British Pavilion at Expo 67 and the Chamber of Horrors at Madame Tussaud's. 1967 at the Aldwych scored Vanbrugh's *The Relapse*, revived last year when he also scored Kopit's *Indians*. Last Stratford season wrote music for *King Lear*, *The Merry Wives*, also seen at the Aldwych and on the regional tour, and *Troilus and Cressida*, as well as Marlowe's *Doctor Faustus* and *Much Ado About Nothing*, which toured America this year. Has brought out a record of some of his music for recent RSC productions. This Stratford season, as well as *The Winter's Tale*, composes the music for *Pericles*, Middleton's *Women Beware Women*, *Henry VIII*, and, again, *The Merry Wives*. At the Aldwych this season, composes the music for *Troilus and Cressida* and *Much Ado*.



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