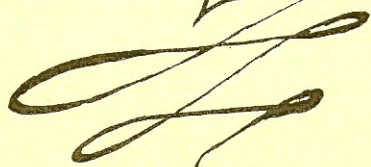


1981



The Winter's Tale

W^m Shakespeare



THE QUESTORS THEATRE COMPANY



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First performance November 7th 1981

The Winter's Tale is a romance in the true Elizabethan sense of the word for it deals with the love of people in high estate, moves through far-away places and invokes the supernatural in its working out. At the same time there is a strong sense of realistic character development woven into the fantasy as is shown in the emotional intensity of Leontes' jealousy and Perdita's natural dislike of artificiality.

The Winter's Tale also shows Shakespeare's mature mastery of language. At times involved and obscure, in the actor's voice it becomes lucidly clear. Even the famous speech of Leontes in Act I sc.ii 'Affection! thy intention stabs the centre', which has exercised the minds of critics throughout the ages, gains coherence when spoken by a jealous husband in a state of crazed uncertainty. But to try to analyse this play into component parts is to run the risk of destroying its complete entity. It is a work of art that takes its meaning from the fact that it is a stage play.

We must abandon ourselves to the dramatic sense and let it tell its tale. Only then can the full power of the play's themes of redemption, love and harmony suffuse and heal our senses.

Our production has been in the nature of an exploration of the complexities of text and structure. I am now more than ever convinced of the sublime genius of *The Winter's Tale*.

'Approach; strike all that look upon with marvel'

(Act V scene iii)

ALAN CHAMBERS

During the run of *The Winter's Tale* there will be an *Exhibition* in the *West Foyer* of photographs of previous productions of *The Winter's Tale* and other relevant Shakespeare productions at The Questors Theatre. Previous productions of tonight's play at The Questors were in 1950 and 1965.

The Winter's Tale

by William Shakespeare

CAST

LEONTES, <i>King of Sicilia</i>	Paul Collins
MAMILLIUS, <i>young Prince of Sicilia</i>	
CAMILLO	Huw Langridge
ANTIGONUS	Derek Bullock
CLEOMENES	Steven Hallmark
DION	Richard Lewis
ROGERO	Michael Mardis
POLIXENES, <i>King of Bohemia</i>	Stephen Quinn
FLORIZEL, <i>Prince of Bohemia</i>	Phillip Clayton-Gore
ARCHIDAMUS, <i>a Lord of Bohemia</i>	Peter Gardiner
OLD SHEPHERD	David Emmet
CLOWN (<i>as a boy</i>)	Peter Knight
CLOWN (<i>as a man</i>)	Hal Cruttenden
AUTOLYCUS, <i>a rogue</i>	Steven Hallmark
A MARINER	Keith Parry
GAOLER	Terence Morris
HERMIONE, <i>Queen to Leontes</i>	Bill Wall
PERDITA, <i>daughter to Leontes and Hermione</i>	Sylvia Hyson
PAULINA, <i>wife to Antigonus</i>	Judith Jones
EMILIA, <i>a lady attending on Hermione</i>	Jennifer Tudor
MOPSA	Sarah Andrews
DORCAS	Sue Sotheran
YOUNG SHEPHERD	Julie Gibson
TIME	Tony Plumridge
GENTLEMAN	Pam Gower
SERVANT	Bob Charles
LADIES, SERVANTS	Martin Stoner
	Pam Gower,
	Sue Sotheran,
	Jon Campbell
	Andrew Brixey,
	Elayne Gomersall,
	Frank Wood

MUSICIANS

Directed by ALAN CHAMBERS
Sets designed by GEORGE BENN
Costumes designed by ANNA PIET
Music composed by ANDREW BRIXEY

The play is set partly in Sicilia and partly in Bohemia.

There will be one interval of fifteen minutes.

Assistant to the Director : ELEANOR GOMERSALL
 Assistants to the Designer : DORIS F... H, ANNA PIET, JACKIE TYE
 MUSIC performed by : ANDREW BRIXEY (electric piano/organ)
 KEVIN KENDLE ('Wasp' and 'Korg' synthesisers)

Stage Manager
 Deputy Stage Manager
 Assistant Stage Managers

Eric Lister
 Alec Atchison
 Melba Beckford
 Jean Masters
 Stephanie Clayton
 Pauline Brand
 Tony Cox
 Helena Kotkowska
 Angela Taylor

Costumes made in The Questors Wardrobe by

Hilda Collins
 Diana Lloyd
 Sylvie Michel
 Anna Piet
 Edith Ricket

assisted by

Mary Anderson
 Jacqui Rolph
 Kathy Skinner
 Sue Wyatt
 Eric Culley
 Valerie Boyes

Hats made by
 Properties
 assisted by

Krystyne Szymanska
 Bob Ricket
 Chris Piet
 Jane Powell

Construction
 assisted by

Harry Udall
 Peter Kendrick
 Roger Sturm and members
 of the Crew

Lighting
 assisted by

Frank Wood
 Nick Winkworth
 Leon Henry
 Cathie Parker-Brown

Sound
 assisted by

Charles Lacaille
 Rona Christie
 Colin Horne

Make-up by
 Printing by

Greasepaint Ltd.
 Steve Shedlock

Now come along to the

OPEN DISCUSSION

on this production, which will be held on *TUESDAY, 24th NOVEMBER* at 7.45 p.m. in the Bernard Shaw Room and will be led by

LESLIE FRENCH

There are few members of the theatrical profession who have had a more varied career than Leslie French, though his performance as Puck in many productions of *A Midsummer Night's Dream* probably brought him the greatest fame; many regarded it as the definitive performance. His acting performances range from pantomime to Ibsen's *Ghosts*, from Shakespeare to *Charley's Aunt*, while his directing experience has been varied, including a number of productions of *The Winter's Tale*. His views will be worth coming to hear.

Note the date **TUESDAY, 24th NOVEMBER at 7.45 p.m.**
 in the **BERNARD SHAW ROOM**

All are welcome

Admission is free

What the critics said about **THE WINTER'S TALE**:

Much early criticism was derogatory and it is only in more recent years that the play has been seen as

'a supreme instance of Shakespeare's poetic complexity'

—F.R. Leavis

'Remember also the rogue that came in all tattered like colt-pixie
.....beware of trusting feigned beggars or fawning fellows.'

— Simon Forman

Quack Doctor and Astrologer 1611

'Made up of some ridiculous and incoherent story . . . the comedy
neither caused your mirth, nor the serious part your concern-
ment'

— John Dryden 1672

'Could not have been written by Shakespeare.'

— Alexander Pope 1725

The nineteenth century developed the view that the play exhibited

' . . . the serene and mellow tranquillity of Shakespeare in
retirement'

— Edward Dowden 1877

But later ' . . . Shakespeare, ageing and tired . . .'

—Barrett Wendell 1894

A strong view at the beginning of this century was that Shakespeare was experimenting in language and for the indoors Blackfriars Theatre:

' . . . beaten thrice — in *Pericles*, in *Cymbeline*, in *The Winter's Tale*, and with a fourth and last shot, in *The Tempest*, bringing his quarry from the sky.'

— Sir Arthur Quiller-Couch 1921

Recent critics have been much kinder:

' . . . the whole of Shakespeare's work offers nothing greater . . .
in tragic psychology, humour, pastoral, romance.'

— G. Wilson-Knight 1947

'I have before my eyes a kind of mirage of the perfection of verse
and drama which would be a design of human action and words
such as to present at once the two, aspects of dramatic and
musical order.'

— T.S. Eliot 1951

' . . . a perfect example . . . of symbolic technique.'

— Derek Traversi 1956

COMING UP IN THE MAIN THEATRE

5, 6, 9, 10, 11, 12 December

DIMETOS

by Athol Fugard

This play by the modern South African writer (author of *Sizwe Bansi is Dead*) explores the devastating results of the pressures that build up through the inability of people to betray their own guilty secrets to those closest to them.

AND THE CHRISTMAS SHOW . . .

31 December — 9 January

ALADDIN

Traditional pantomime hits the Questors stage once again!!!

NEW YEAR'S EVE AT THE QUESTORS * *

As if *Aladdin* weren't enough, in The Studio you can see Michael Frayn's funniest play

CLOUDS

Forget the winter, come away to sunny Cuba, where rival reporters are having difficulty in finding out THE TRUTH, but are finding out a lot of other things instead . . .

17 — 21 December and

31 December — 2 January

SEEING IN THE NEW YEAR AT THE QUESTORS * *

MEANWHILE, IN THE STUDIO

19 — 28 November

MURDER IN THE CATHEDRAL

T.S. Eliot

On a specially extended run in The Studio, this riveting piece of drama deals with the political assassination in 1170 of Thomas Becket in his own cathedral in Canterbury.