

A Watermill Theatre (UK) Production by  
**Propeller**

Wednesday through Sunday, November 9–13, 2005  
Zellerbach Playhouse



*The Winter's Tale*  
by William Shakespeare  
directed by Edward Hall

*Presented in association with David Eden Productions, Ltd. with Support from the British Council USA*

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# *The Winter's Tale*

by William Shakespeare

<i>Director</i>	Edward Hall
<i>Design</i>	Michael Pavelka
<i>Lighting</i>	Ben Ormerod
<i>Associate Director</i>	Heather Davies
<i>Music</i>	Tony Bell, Dugald Bruce Lockhart, Jules Werner, Richard Clothier
<i>Movement</i>	Adam Levy
<i>Text edited by</i>	Edward Hall and Roger Warren

## Cast

<i>Leontes, King of Sicilia</i>	Vincent Leigh
<i>Hermione, his Queen</i>	Simon Scardifield
<i>Mamillius, their Son</i>	Tam Williams
<i>Polixenes, King of Bohemia</i>	Matthew Flynn
<i>Camillo, lord of Sicilia</i>	Bob Barrett
<i>Antigonus, lord of Sicilia</i>	William Buckhurst
<i>1st lord of Sicilia</i>	Jamie Beamish
<i>Officer, lord of Sicilia</i>	Jason Baughan
<i>Emilia, Queen Hermione's attendant</i>	James Tucker
<i>1st Lady, Queen Hermione's attendant</i>	Alasdair Craig
<i>Paulina, Antigonus's Wife</i>	Adam Levy
<i>Cleomenes, lord of Sicilia</i>	Alasdair Craig
<i>Dion, lord of Sicilia</i>	Chris Myles
<i>Mariner</i>	Alasdair Craig
<i>Old Shepherd</i>	Chris Myles
<i>Young Shepherd, his son</i>	James Tucker
<i>Time</i>	Tam Williams
<i>Autolycus, a rogue</i>	Jason Baughan
<i>Florizel, son of Polixenes</i>	William Buckhurst
<i>Perdita</i>	Tam Williams
<i>Mopsa, Shepherdess</i>	Jamie Beamish
<i>Dorcas, Shepherdess</i>	Simon Scardifield

Other parts played by members of the company.

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## SYNOPSIS

Leontes, the King of Sicilia, asks his dearest friend from childhood, Polixenes, the King of Bohemia, to extend his visit. Polixenes has not been home to his wife and young son for more than nine months but Leontes's wife, Hermione, who is heavily pregnant, finally convinces her husband's friend to stay a bit longer. As they talk apart, Leontes thinks that he observes Hermione's behavior becoming too intimate with his friend, for as soon as they leave his sight he imagines them "leaning cheek to cheek, meeting noses, kissing with inside lip." He orders one of his courtiers, Camillo, to stand as cupbearer to Polixenes and poison him as soon as he can. Camillo cannot believe that Hermione is unfaithful and informs Polixenes of the plot. He escapes with Polixenes to Bohemia.

Leontes, discovering that they have fled, now believes that Camillo knew of the imagined affair and was plotting against him with Polixenes. He accuses Hermione of adultery, takes Mamillius, their son, from her and throws her in jail. He sends Cleomenes and Dion to Apollo's Oracle at Delphi for an answer to his charges. While Hermione is in jail her daughter is born, and Paulina, her friend, takes the baby girl to Leontes in the hope that the sight of his infant daughter will soften his heart. By this time Leontes has decided that Polixenes, Hermione and Camillo were all conspiring to murder him. He orders Antigonus, Paulina's husband, to throw the baby into the fire, but Antigonus will not. Leontes relents but commands that the baby be abandoned in a desolate place.

Leontes puts Hermione on trial, and the Oracle at Delphi confirms that she is chaste, the child is not a bastard, Camillo is honest and Leontes is a tyrant. The oracle also says that "The king shall live without an heir if that which is lost be not found." Leontes refuses the truth and immediately the news arrives that Mamillius, pining for his mother, has died. Hermione faints, Leontes realizes his terrible errors, and Paulina enters with the horrible news that Hermione, too, has died.

Antigonus arrives on the coast of Bohemia having dreamt that Hermione is dead and has been found guilty. He leaves the baby, named Perdita, to her fate. He is killed by a bear and the baby is found by an Old Shepherd and his son, who decide to raise her as their own.

With the help of Time, we skip forward 16 years. Perdita is now a young lady, in love with the young man Doricles. He is actually Florizel, son of Bohemia's King Polixenes. Perdita is the queen of the local sheep-shearing festival and entertains everyone with her winning personality, good looks and natural charm. We meet a whole new cast of characters, including the rogue, vagabond and pickpocket Autolycus. Polixenes and Camillo are looking for Florizel. They finally catch up with him at the festival and observe his love of Perdita.

Florizel asks the Old Shepherd to bless his betrothal to Perdita. Polixenes, whose permission has not been asked, removes his disguise and declares that the marriage will not happen and that the Old Shepherd will be executed for allowing a prince to court his daughter. In addition, Perdita will be "scratched with briars" and Florizel disinherited if he ever sees her again.

We return to Sicilia, where Leontes is still mourning the death of his family. Paulina gets him to agree never to marry again unless she gives permission. Florizel and Perdita show up pretending to be on a diplomatic mission from Bohemia and both charm Leontes. Leontes vows to help the young couple and they go off to reunite with Polixenes and Camillo, after all these years. We then hear from three lords that the lovely young shepherdess is actually the long-lost heir of Sicilia, and that Paulina has revealed an amazing statue of the long-dead Hermione. They all go to see this wonder and Paulina reveals the living Hermione. Her reward is to be given Camillo as a husband.

## Time and Truth in *The Winter's Tale*

*The Winter's Tale* is one of a group of plays (*Cymbeline* and *The Tempest* are the others) written close together at the end of Shakespeare's career, probably in 1610–11, with *Pericles* (1607–08) as a forerunner. They are often called "romances" because they contain unlikely events and interventions by pagan gods; and "winter's tale" was proverbial for a story to pass a winter's night: the play itself draws attention to the way in which its events seem "like an old tale," that is, an old wives' tale. But neither "romance" nor "old tale" should imply that these late plays are escapist fantasies. Myths and folk-tales embody truths that remain relevant because they focus the deepest instincts, joys and fears of human beings, and these plays contrast the extremes of human experience, setting betrayal, jealousy, and lust for power against integrity, forgiveness, and reconciliation. The language has a corresponding range, from quasi-tragic intensity to lyrical beauty. At the end of his career, Shakespeare was vigorously experimenting with his dramatic technique and renewing it, using the extremes of incident and language to create new imaginative worlds.

The story of *The Winter's Tale* derives from *Pandosto: The Triumph of Time*, a prose narrative by Robert Greene, published some twenty years earlier, in 1588. What attracted Shakespeare to this "old tale"? Surely the topic that it announces uncompromisingly in its opening lines:

Among all the passions wherewith human minds are perplexed, there is none that so galleth with restless despite as that infectious sore of jealousy ... Whoso is pained with this restless torment doubteth all, distrusteth himself, is always frozen with fear and fired with suspicion.

Here is the germ of Shakespeare's play. Sexual jealousy was an enduring preoccupation for Shakespeare from the slight but virulent case of Claudio in *Much Ado About Nothing* via Othello to Posthumus in *Cymbeline* and Leontes in *The Winter's Tale*. But whereas in the other plays Shakespeare goes to some lengths to "motivate" the jealousy, that of Leontes is wholly self-

conceived. In him, Shakespeare dramatizes the essentially irrational nature of jealousy: his fevered imagination distorts what he sees.

*The Winter's Tale* begins in a witty, elegant court society. At its centre is a relaxed and intimate family circle: Leontes, his pregnant wife Hermione, his lifelong friend Polixenes, and his young son Mamillius. All seems right with the world; then, suddenly, in the first of the play's extreme contrasts, Leontes misinterprets the warmth and affection surrounding him as sexual betrayal. His mind is seized by a destructive disease which burns ferociously through the first half of the play: he treats his pregnant wife in particular with a savagery that borders on sadism, what Hermione rightly calls his "immodest hatred." The root of Leontes's jealousy is simple: he doesn't trust his wife. By the end of the trial scene, he appears to have destroyed everything that was once precious to him: his wife, his children, his relationship with his best friend. From these depths he, and the play, must rise.

It starts to do so with another extreme contrast. Abandoning Hermione's baby daughter Perdita in the wilds of Bohemia, Antigonus is killed by a bear; but the baby is rescued by a kindly, humorous Old Shepherd, who summarizes the technique of the play when he tells his son, "thou met'st with things dying, I with things new born." During the next sixteen years, Perdita grows up in rural surroundings, and her dawning love for Polixenes' son Florizel is dramatized during the sheep-shearing celebrations in the play's second half. But Shakespeare does not idealize this rural world. It is preyed upon by the con man Autolycus, whose name means "the wolf himself." More seriously, Polixenes destroys the rural festivities when he tries to part Florizel and Perdita with a savagery that echoes Leontes' earlier violence. Time can heal, but it can also recycle.

The sixteen-year gap in the middle of the play is bridged by Time himself. This might seem merely another device of an "old tale," but in fact that gap has specific dramatic functions. Here again, Shakespeare took a hint from his source. The motto on the title page of Greene's *Pandosto* is "Temporis filia veritas" (Truth is the daughter

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of Time). Greene's title page continues, "although by the means of sinister fortune truth may be concealed, yet by time, in spite of fortune, it is most manifestly revealed." This truth is two-fold: while new life, in the person of Leontes's daughter, flourishes in Bohemia, there is a corresponding renewal back in Sicilia, where Leontes himself is undergoing a process of repentance and psychological "re-creation." It is easy to destroy; healing takes much longer. His earlier behavior was so extreme that a correspondingly extreme period of repentance is needed to expiate what he has done.

This process is supervised by Paulina, who embodies several roles. As she herself tells Leontes, she is "[his] loyal servant, your physician, / Your most obedient counsellor" — priestess and psychiatrist in one. But compassionate though she is, she has directed his "re-creation" by keeping his wounds open. When they reappear after the sixteen-year gap, she reminds Leontes that he 'killed' Hermione. He replies:

Killed?  
She I killed? I did so; but thou strik'st me

Sorely to say I did. It is as bitter  
Upon thy tongue as in my thought. Now,  
    good now,  
Say so but seldom.

He fully admits what he has done, but asks Paulina not to remind him of it too often. He is learning the moderation he disastrously lacked earlier in the play, and so he is ready for the reunion with his daughter—magically expressed in the language she herself uses in the rural scenes: "Welcome hither / As is the spring to the earth!" and for the revelations of the Statue scene where, Paulina reminds him, "It is required / You do awake your faith," that trust in his wife that he so signally lacked earlier. But the reunion and reconciliation at the end of *The Winter's Tale* are hard-won. The play reminds us of the cost: Leontes' son Mamillius and Paulina's husband Antigonus remain dead. Like Greene's *Pandosto*, the play may dramatize "the Triumph of Time," but in doing so it does not sentimentalize the toughness of the "Truth" that Time can reveal.

*Roger Warren*



Director **Edward Hall's** work in the theater includes: *A Funny Thing Happened On The Way To The Forum* (National Theatre), *Calico* (Duke of York's), *Edmond* (National Theatre), *A Midsummer Night's Dream* (Comedy Theatre, Watermill Theatre, Brooklyn Academy of Music, New York, UK Tour—TMA Award for Best Touring Production), *The Hinge of the World* (Guildford), *Macbeth* (Albany Theatre), *Rose Rage* adapted with Roger Warren from *Henry VI* parts I, II and III (Haymarket Theatre, Watermill Theatre, UK/International Tour and Chicago Shakespeare Theatre—Olivier Award Nomination for Best Director and TMA Award for Best Touring Production), *The Constant Wife* (Apollo), *Putting It Together* (Chichester), *Julius Caesar* (RSC), *Tantalus* (Denver Centre and UK Tour), *Henry V* (RSC—The South Bank Show Award for Theatre for “The Histories”), *Twelfth Night* (Watermill—Winner of the TMA/Barclays Theatre Best Director Award), *Sacred Heart* (Royal Court Theatre Upstairs), *Celaine* (Hampstead Theatre), *The Two Gentleman of Verona* (RSC), *The Comedy of Errors* and *Henry V* (Watermill, Pleasance Theatre London, RSC, The Other Place, Stratford and International Tour), *That Good Night* (Yvonne Arnaud Tour), *Othello* (Watermill and the Tokyo Globe), *Richard III* (Tokyo Globe), *Cain* (Minerva Studio, Chichester), *Bare Knuckle Selling* (Edinburgh Festival). Edward Hall's production of *A Midsummer Night's Dream*, which played in London at the Comedy Theatre in 2003, went on to play at the Brooklyn Academy of Music in New York in early 2004, where both he and the production were nominated for Drama Desk Awards. His production of *Rose Rage*, which he directed for the Chicago Shakespeare Theatre in 2003, transferred to the Duke's Theatre in New York in September 2004. It recently won four Jeff Awards including Best Play, Best Director and Best Ensemble Cast. Hall's television work includes: *Safari Strife* (Cutting Edge, Channel 4) and *Richard III* (NHK in Japan). His radio productions include *Dear Exile*, *Eveline*, and *Into Exile* (all for Radio 4).

**Roger Warren's** (text editor) numerous publications include books about *A Midsummer Night's Dream* and Shakespeare's Late Plays in performance, and editions of *Twelfth Night*, *Cymbeline*, *Henry VI*, Part II, and *Pericles* for the Oxford Shakespeare series. His theatre work includes extensive collaboration with Peter Hall at the National Theatre, at Stratford-upon-Avon, at the new Rose theatre in Kingston-upon-Thames, and for his American Shakespeare Company in Los Angeles. His collaborations with Edward Hall include *Julius Caesar* at Stratford in 2001, and both *A Midsummer Night's Dream* and a two-play adaptation of the *Henry VI* cycle, *Rose Rage*, at the Watermill, Newbury, on tour, and in the West End.



**Michael Pavelka** (designer) trained at Wimbledon School of Art, where he has since returned to lead the Design for Performance class. Pavelka has designed some 150 productions, most of which have been new plays or new musicals. His work includes two shows for the late Lindsey Anderson: *The Fishing Trip* and *Holiday* (Old Vic Theatre). Also *The Life of Galileo* (Best Design, Manchester Evening News Theatre Awards), *A Midsummer Night's Dream* (winner Best Production, MEN Awards) also *The Resistible Rise of Arturo Ui* and *The Caucasian Chalk Circle* at the Library Theatre, Manchester. Pavelka's ongoing work with Edward Hall and the Propeller Company includes productions of *A Midsummer Night's Dream*, *Twelfth Night*, *Henry V* and the adaptation of the *Henry VI* plays, *Rose Rage*, at the Watermill Theatre, at the Theatre Royal Haymarket and new production at the Chicago Shakespeare Theatre, which transferred to New York and earned him a Best Costume Design nomination at Chicago's Jeff Awards. Other productions in the West End include: *The Constant Wife*, *How the Other Loves*, *Other People's Money*, *Leonardo*, *Blues in the Night* (performed in Dublin, New York and Tokyo after two West End seasons) and *Macbeth*. Pavelka co-produced a Young People's Shakespeare Festival in Ulaanbaatar, Mongolia and has since designed the first African language *Mother Courage and Her Children* in Kampala, at the Kennedy Center,

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Washington DC and Grahamstown Festival, South Africa. His Designs for the Royal Shakespeare Company include *The Odyssey*, *Two Gentlemen of Verona*, *Henry V* and *Julius Caesar*.

**Ben Ormerod's** (lighting designer) work in the theater includes The Watermill's *A Midsummer Night's Dream* (also Brooklyn Academy New York, West End); *Rose Rage* (also Chicago Shakespeare Theatre, Duke Theatre New York, West End) and *Twelfth Night*, as well as all four plays in the current *Spanish Golden Age* season and *Julius Caesar*, *Henry V*, *Two Gentlemen of Verona*, *The Revenger's Tragedy* (Royal Shakespeare Company); *Headcase* (RSC, Soho Theatre, Coventry Belgrade); Pinter's adaptation of *Remembrance of Things Past*; *Uncle Vanya*, *Accidental Death of an Anarchist*, *Bent*, *At Our Table*, *The Winter's Tale*, *The Colleen Bawn* (Royal National Theatre); Sean Bean's *Macbeth*, *Calico*, *The Constant Wife*, *The Winslow Boy* (West End); *Hinge of The World* (Yvonne Arnaud); *John Gabriel Borkman*, *Ghosts* and *The Caretaker* (ETT); *Resurrection* (Lichfield Garrick); *Enemy of the People* (Theatre Clwyd); *Journey to the West* (Tara Arts Trilogy); *The Nest* (Living Pictures) and *Murder* (Gate). Other International Theatre includes *The Beauty Queen of Leenane* (Druid Theatre, Broadway, Sydney, Toronto, West End); *Oedipus Tyrannos* (Epidaurus); *The Father* (Athens); *Silence, Silence, Silence* (Slovenia); Ole Bornedal's *Macbeth* (Denmark); the World premieres of Tom Murphy's *The Wake at the Abbey Theatre*, (Dublin & Edinburgh Festival), *The House* (also Abbey) and *Made In China* and *Lonesome West* (Gaiety Theatre, Dublin). Ormerod's dance work includes *See Blue Through* (Ballet Gulbenkian, Lisbon and Phoenix Dance Company); *Tender Hooks* and *Outsight* (Ballet Gulbenkian); *I Remember Red* (Cullberg Ballet); *A Sireitar Named Desire* (Northern Ballet Theatre); *Ibi l'ohun* (Brest) and *God's Plenty* (Rambert). His work in opera includes the world premiere of Michael Berkley's *Baa Baa Black Sheep* (Opera North/BBC 2); *Punch and Judy* (Aldeburgh, Berlin and Vienna); *The Coronation of Poppea* (Japan) and *Il trovatore* (Scottish Opera). He is also currently lighting the Calico Textiles Museum, Ahmedabad and has just made his directing debut with Athol Fugard's *Dimetos* at the Gate Theatre, London.



**Bob Barrett** (Camillo) trained at Guildford School of Music and Drama. His recent theater includes: Horatio in *Hamlet* (Thelma Holt Productions—Bite '04, Barbican and tour), the Colonel in *Journey's End* (West End) and John Reid in *After the Dance* (Oxford Stage Company—nominated Best Supporting Actor 2003 TMA Regional Theatre Awards). His other theatre includes: *Victory*, *Guys and Dolls*, *Dancing at Lughnasa*, *Recruiting Officer*, *Of Mice and Men* (Royal Lyceum, Edinburgh); *(Uncle) Vanya*, *The Castle*, *Hated Night Fall* (The Wrestling School); *Hamlet* (Greenwich); *St. Joan* (Birmingham Rep); *Comedians* (Belgrade, Coventry); *Cyrano de Bergerac* (West End); *School for Scandal* (Royal Exchange, Manchester). *Damned for Despair* (Gate). Barrett's television appearances include: *Social, A Very Social Secretary* (Channel 4) *Eastenders*, *Absolutely Fabulous*, *Casualty*, *The Cazalet Chronicles*, *Invasion: Earth*, *Inspector Alleyn Series* (BBC); *The 10<sup>th</sup> Kingdom*, *Wonderful You* (Hartwood); *Rich Tea and Sympathy* (YTV); *The Bill*, *Bad Girls*, *Ruth Rendell Mysteries*, *Unsuitable Jobs for Women* (ITV). His films include *Shakespeare in Love*.



**Jason Baughan** (Officer, Autolycus) trained at the Welsh College of Music & Drama. His work in the theater includes: *Blood Wedding* (Almeida), *Festen* (Lyric), *Season's Greetings* (Stephen Joseph & UK Tour), *Love's A Luxury* (Orange Tree), *Peribanez* (Young Vic), *Much Ado About Nothing* (London Stage), *The Three Sisters*, *Have You Anything To Declare*, *The Caucasian Chalk Circle* (Orange Tree); *Clockwatching*, *Whisper Along The Patio* (Stephen Joseph); *Twelfth Night*, *The Tempest*, *Measure For Measure* (RSC); *Winner Takes All* (Orange Tree); *The Dove* (Croydon Warehouse); *Tales From The Magic Story Bowl* (Bolton Octagon); *A Midsummer Night's Dream*, *Romeo & Juliet* (Orange Tree); *Love In A Wood* (New End); *Macbeth* (Angels Theatre Co.); *A Midsummer Night's Dream* (Mappa Mundi); *The Woolgatherer* (RSC). His television and film credits include: *The*

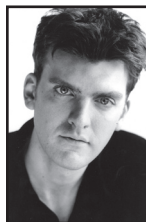
Bill (Thames), *The Inspector Lynley Mysteries* and *Doctors* (BBC), *Life Boat* (BBC Wales), *Hit and Run* (LWT), *Three Steps Back* (Carolex Films).



**Jamie Beamish's** (1st lord of Sicilia, Mopsa) theater credits include: Balthasar in *Much Ado About Nothing* (Peter Hall Co. / Theatre Royal Bath), Giorgio Joyce in *Calico* (Duke of York's), Ray in *The Beauty Queen of Leenane* (Theatre Royal,

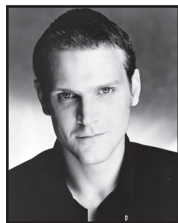
York), The Cowardly Lion in *The Wizard of Oz* (Birmingham Rep), Legolas/Merry in *Lord of the Rings: The Musical* (workshop), Toad in *The Wind in the Willows*, Flute in *A Midsummer Night's Dream* and Sir Thurio in *The Two Gentlemen of Verona* (Ian Charleson Award Nomination 2003), *High Society*, *Pirates of Penzance* (all at the Open Air Theatre, Regent's Park), Edward in *Someone Who'll Watch Over Me* (Eye Theatre), Jigger Craigin in *Carousel* (Perth Rep), Clem in *The Fair Maid of the West* (Pleasance Theatre). His television work includes *Judge John Deed*. Beamish was born and bred in Waterford, Ireland.

**William Buckhurst** (Antigonus, Florizel) trained at the Webber Douglas Academy of Dramatic Art. His theater credits include Pedro the Great Pretender, House of Desires, Tamar's Revenge (RSC and West End); *Othello* (Royal Theatre, Northampton); *The Circle*, *Hay Fever* (Oxford Stage Company); *Hamlet* (RSC Fringe); *Richard II*, *Henry V*, *Henry IV Pt II* (RSC), *The Virtual Coward Revue* (Chichester); *Easy Virtue*, *Katherine Howard* (Chichester Festival) *Sexual Perversity in Chicago*, *Virtual Coward Revue* (Minerva Sutdio); *Not About Heroes* tour, *Have You Met Our Rabbit?* (Bridewell), *Hard Feelings* (Georgian Int. Festival, T'bilisi). His television appearances include *Coronation Street* (Andrew), *Holby City*, *Doctors*, *As If*, *Murphy's Law*, *The House that Jack Built* (Ben), *Spooks I & II* (Bomb Disposal Expert), *My Hero*, *Man and Boy* (Cliff).



**Alisdair Craig** (1st Lady, Cleomenes, Mariner) trained at Webber Douglas Academy of Dramatic Art. His theater work includes: Tony Blear in *The Dubya Trilogy* (Teatro Technis and The Players Theatre, West End). Previous work

for Propellor includes Helena in *A Midsummer Night's Dream* (West End and New York), Jack Absolute in *The Rivals* (The Theatre Royal Bath, tour) Mutius in *Voices* (The Oxford Playhouse), Jack in *Undercovers* (The Old Operating Theatre), Lord Byron in *Of Bright and Dark* (The White Bear Theatre), *Getting Attention* (The Tristan Bates Theatre) and *The Critique* (White Bear). Film and Television credits include: *The Tapes* (Willing Suspension Productions); *Lawless Heart* (Martin Pope Productions) and *Dreaming Will* (BBC).



**Matthew Flynn's** (Polixenes)

was born in Birmingham and trained at The Drama Centre, London. For Propellor he has appeared in *A Midsummer Night's Dream* (National tour, Comedy Theatre and New York), *Rose Rage* (national tour and Theatre Royal Haymarket) *Twelfth Night* (Watermill Theatre), *Henry V* (National and international tour), *The Comedy of Errors* (nation and international tour). Other theater credits include Tibalt in *Romeo and Juliet* at Derby Playhouse, *The Mayor of Zalamea* (Everyman, Liverpool) *A View From The Bridge* (national tour), *The Prince Of Homburg* (Lyric Hammersmith, RCA), *Meat* (Plymouth Theatre Royal), *Hamlet* (Bristol Old Vic), *Julius Caesar* (Manchester Royal Exchange) and *Romeo And Juliet* (RSC), *Othello* (Watermill Theatre), and *Ideal Husband* (West End and tour). Flynn's film work includes *Sahara*, directed by Brett Eisner for Paramount and *Final Passage* for Channel Four Films. His recent television work includes *The Quatermass Experiment* (BBC), *Midsummer Murders*, *Foyles War*, *Trial And Retribution*, *Class Act* (all ITV) and *Hello* (BBC).



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**Vincent Leigh's** (Leontes) most recent roles were Polixenes in the Spring tour of *The Winter's Tale* and Hero in *A Funny Thing Happened on the Way to the Forum* at The National Theatre. He appeared previously at the Watermill in Edward Hall's

productions of *A Midsummer Night's Dream*, *Rose Rage*, *Twelfth Night* and *Othello* and also in *Rose Rage* in the West End. Other theater includes: Porter in *Henry VIII*, Don Alexandro in *The Spanish Tragedy*, Roman Captain in *Cymbeline*, George Seacoal in *Much Ado About Nothing* and Cinn/Staton in *Julius Caesar* (all RSC). Also, *Is there Life After High School* (Bridewell), Gary in *Dead Guilty* (Apollo), *Lysistrata* (London and Greek Festival at Epidaurus), *The Fly* (Garrick), *The Ten Commandments* (The Place), *Maxwell* (West End), *Moll Flanders* (Lyric Hammersmith), *Tutenkhamun* (Imagination), *Just So* (Tricycle), *Cats* (West End) and *No Remission* (Edinburgh). His television work includes: Marple, Sleeping Murder, *Family Affairs*, *Jonathan Creek*, *Broken Heart*, *Jo Brand Through the Cakehole*, *One Foot in the Grave*, and *That Sunday* (nominated for BAFTA Award 1995). Feature film work includes: *Toyman*.

**Adam Levy's** (Paulina) theater credits include: *The Kindness Of Strangers* (Liverpool Everyman); *Edmond* and *Henry V* (National Theatre); *Romeo and Juliet* (Regent's Park); *Crossing Jerusalem* (Tricycle Theatre); *Beauty and The Beast*, *Henry IV Part 1*, *Back to Methusalah* and *Richard II* (RSC); *The Jew of Malta* (Almeida) and *Conversations With My Father* (Old Vic). His television work includes: *Rome* (H.B.O.); *10th Kingdom*, *McCallum*, *Call Red* and *Chillers Prophesy*. Levy's films include *The Sin Eater*, *Gladiator*, *Being Considered* and *The Governess*.



**Chris Myles** (Dion, Old Shepherd) read modern languages at Oxford University before training at the Central School of Speech and Drama. This summer Chris played Bertolt Brecht in *Mariehuise* at The Gate

Theatre, Notting Hill. He has previously appeared for Propeller at The Watermill and then on tour and in the West End in *A Midsummer Night's Dream*, *Rose Rage*, *Twelfth Night*, *Comedy of Errors* and *Henry V*. Also for the Watermill he performed in *The Adventures of Mr. Toad*. Other theater includes: *Insignificance* (Einstein), *Hamlet* (Horatio), *Dr. Faustus* (Mephistopheles), *Romeo and Juliet* (Benvolio), *The Merchant of Venice*, *Rosencrantz and Guildenstern are Dead* (Guildenstern), *Macbeth*, all for Wildcard Theatre Company; *The Devil's Disciple*, *The Applecart*, *Cock of the Walk*, *Shaw Cornered* (A Germ and Shakespeare, amongst others), *Mrs. Warren's Profession*, *Cold Comfort Farm*, *You Never Can Tell*, for Michael Friend Productions. In London: *Coffee for Garrulous* at the Latchmere, *Epitaph for the Whales* and *Ballard of Wolves* at the Gate, *The Tenth Man* at the New End, and *Screaming Eagles* at the Finborough Arms. Films include *Lip up Fatty*, *Vigo*, *The Score*, *Little Joe's Bad Trip* and *Freddie and the Big Apple*.



**Simon Scardifield** (Hermione, Dorcas) studied modern languages at Cambridge University and then trained at Guildhall and with Philippe Gaulier. Apart from *Rose Rage* and *A Midsummer Night's Dream* for Propeller, Simon has played

Romeo at the Contact Theatre, Manchester, and Eric in Stephen Daldry's *An Inspector Calls* at the Garrick Theatre, as well as appearing in *Goodnight Children Everywhere* and *Twelfth Night* for the RSC, and *The Cherry Orchard* for ETT. Other stage work includes *Spring Awakening* at BAC, Ferdinand in *The Duchess of Malfi* at the New Vic Theatre, *Paradise Lost* at the Bristol Old Vic and, most recently, on tour and at BAM, New York in *A Passage to India* with Shared Experience. Screen credits include, inevitably, *Casualty* and *Soldier Soldier*; also *Monsignor Renard*, *Broken News* and the feature film *High Heels and Low Lives*. On the radio Scardifield has performed in *The Constant Prince*, *Antony and Cleopatra*, *The Weight of Water*, *The Marseilles Trilogy* and *The Pyramid*, among others. In the summer of 2004 Simon made his directorial debut, helping *The Bearded Ladies* to success at the Edinburgh Festival.



**James Tucker** (Emilia, Young Shepherd) has appeared in: At The Watermill: Katherine/The Boy in *Henry V*, Viola in *Twelfth Night*; Peter Quince in *A Midsummer Night's Dream* (Sheffield Crucible); Player Queen in *Hamlet* (Glasgow Citizens); Curio in *Twelfth Night*, Adrian in *The Tempest* (Nottingham Playhouse), Yepikhodov in *The Cherry Orchard* (English Touring Theatre); Jimmy in *Shadowlands*, Castelli in *The Hinge of the World* (Yvonne Arnaud Guildford); Uriah Heep in *David Copperfield* (UK) Tour). For the RSC: Golding in *Eastward Ho!*, Prince Charles in *Edward III*, Pedro in *The Island Princess*, Prepasso in *The Malcontent*, William Lucy/Peter Thump/Tutor/Catesby in *Henry VI* Parts I, II and III, Catesby in *Richard III*, Mr Tumnus in *The Lion, the Witch and the Wardrobe*, Mooncalf in *Bartholomew Fair*, Thurio in *The Two Gentlemen of Verona*, Froth in *Measure for Measure*, Peter in *Seeds Under Stones*. In London: *Hamlet* (Bite 04 at the Barbican) *The Jacobean Season* (Gielgud Theatre), *A Woman of No Importance* (Theatre Royal, Haymarket), *A Month in the Country* (Albery Theatre), *Life Under Water* (Man in the Moon), *The Ghost Train* (Lyric, Hammersmith). His television credits include *Silent Witness* (BBC), *Agatha—A life in Pictures* (BBC).



**Tam Williams** (Mamillius, Time, Perdita) trained at Guildford School of Acting in London. His theater credits include *Doublecut* (Mill at Sonning), Barnaby in *The Matchmaker* (Chichester Festival Theatre, Rutland), *Henry VI: The Battle for The Throne* and *The Park* both for The Royal Shakespeare Company and West End, Damis in *Tartuffe* (Mobil tour), Prince Hal in *Chimes at Midnight* (Chichester Festival Hall), Jimmy in *Remember This* (Royal National Theatre), Claudio in *Much Ado About Nothing* and Lysander in *A Midsummer Night's Dream* (Regent's Park Open Air), Granillo in *Rope* (Salisbury Playhouse) Harev in *Gamblers* (Kings Head/BAC), Kit in *French Without Tears* (Northcott Theatre), Desmond in *Dark Corners*

(Windsor Theatre Royal), Donalbain/Young Siward in *Macbeth* (West End), Robin Conway in *Time and The Conways* (UK No. 1 Tour). His film and television work includes: *Backwater*, *The Trench* (Support Lead) (BBC Films), *A Time to Love* (lead), *Unforgettable*, *War Poem*, *Martin Chuzzlewit* (BBC), *Linda La Plante's Killer Net* (lead) *Casualty* (BBC), *Silent Witness* (BBC), *Dance to the Music of Time* (Channel 4), *Cold Enough for Snow* (BBC), *Anorak* (BBC Screen One), *Starhunter 2300*, *Heartbeat* and *Rosemary and Thyme*.

**Propeller** is an all-male Shakespeare company that mixes a rigorous approach to the text with a modern physical aesthetic. We look for as many ways as possible to inform the physical life of the production with the poetry of the text and we give as much control as possible to the actor in the telling of the story.

We have been influenced by mask work, animation, classic and modern film and music from all periods. As our times have changed, so our responses to Shakespeare's work have changed too and I believe we have become an ensemble in the true sense of the word: we break and reform our relationships using the spirit of the particular play we are working on. We have grown together, eaten together, argued and loved together. We have toured all over the world from Huddersfield to Bangladesh. We have played in national theaters, ancient amphitheatres, farmyards and globe theaters. We have been applauded, shot at and challenged by different audiences wherever we have gone.

We want to rediscover Shakespeare simply by doing the plays as we believe they should be done: with great clarity, speed and full of as much imagination in the staging as possible. We don't want to make the plays "accessible," as this implies that they need "dumbing down" in order to be understood, which they don't. We want to continue to take our work to as many different kinds of audiences as possible and thus to grow as artists and people. We are hungry for more opportunity to explore the richness of Shakespeare's plays and if we keep doing this with rigor and invention, then I believe the company, and I hope our audiences too, will continue to grow.

*Edward Hall*

# ABOUT THE ARTISTS

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## **Production Team on tour**

Heather Davies, *associate director*  
Mark Howland, *relights*  
Jen Shepherd, *tour production manager*  
Anthony Field, *tour company manager*  
Jenefer Tait, *deputy stage manager*  
Catherine Harper, *assistant stage manager*  
Carley Marsh, *wardrobe supervisor*

## **For Watermill Productions by Propeller**

Jill Fraser, *artistic/executive director*  
James Sargant, *financial adviser*  
Lawrence T. Doyle, *production manager*  
Caro MacKay, *tour coordinator*  
Clare Lindsay, *general manager*  
Tei Williams, *tour press/marketing*  
Rebecca Emery, *stage manager*  
Jen Shepherd, *assistant production manager*  
Sandra Robbs, *wardrobe supervisor*  
Ade Morris, Will Wollen, *outreach*  
Jan Ferrer, Steve Gibbs, *marketing*  
Michele Tubman, Ellen McKeivitt,  
Hannah Hallam, *administration*

## **For *The Winter's Tale* original production**

Matt Steele-Childe, *set construction*  
Laura Martin & Jules Fuller, *scenic artists*  
Ed Green, *assistant carpenter*  
Ray Doncaster, *metal work construction*

## **Our Thanks To:**

Paperchase for paper  
Grundon's for help with the sand  
Grifrite Bounty for the toy boat  
eJay Props for all his help  
Timpsons for keys  
Stage Electrics  
Orbital Sound  
Paul Matthew Transport

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Arts Council England  
Esme Fairburn Foundation  
The British Council USA



[www.propeller.org.uk](http://www.propeller.org.uk)  
[www.watermill.org.uk](http://www.watermill.org.uk)

## **For David Eden Productions, Ltd:**

Erica Charpentier, *general management*  
Christopher D. Buckley, *technical director*  
Stonie Darling, *visa coordinator*