

PERICLES ON THE ENGLISH STAGE 1900 – 1984

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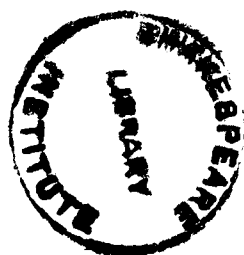
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S Y N O P S I S

This thesis describes British stage productions of Shakespeare's Pericles from 1900 to 1984. It is arranged in eight chapters of broadly chronological sequence but the productions are grouped with regard to their relationship with one another rather than in the exact order in which they were performed.

The productions discussed, are with two exceptions, professional presentations. The exceptions are the two Maddermarket productions (1929 and 1951) which had professional direction but an amateur cast. Two other productions (Prospect 1973, and Cheek by Jowl 1984) toured abroad but were directed and staged in various locations in the United Kingdom. In addition there is in the final chapter a brief discussion of presentations of the play on radio and television.

Prompt books, where available, have been used as a primary source of information. Detailed examination has been made of blocking, stage business, textual alterations and interpolations. The discussion of each production attempts to include, in addition, a balanced assessment derived from reviews and critical appraisal together with information obtained directly from actors and directors.

The aim of this thesis is to provide an account of each production of the play in the present century together with some discussion of their relationship one with another. To the best of my knowledge the productions examined comprise all those presented within the terms of this thesis during the period.

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I N T R O D U C T I O N

Pericles, Prince of Tyre, almost alone amongst Shakespeare's plays, enjoyed a contemporary popularity that diminished to the point that 'perhaps the first unexpurgated production' since Shakespeare's day 'was the excellent one by Robert Atkins at the Old Vic in 1921'.¹ Since 1921 however there have been fifteen professionally directed productions of the play in England together with four radio presentations and a television production in 1984. The stage history of the play is therefore comparatively short although signs in recent years indicate that it is now regaining something of its appeal to audiences. The fact that there were eight productions recorded between 1951 and 1984 is an indicator that general interest in the play is increasing and the present stage history of all the productions in England since 1900 will perhaps serve a useful purpose in attempting not only to define the productions themselves but to show their relationship with contemporary social attitudes toward the scenes at Antioch and Mytilene which were certainly some of the causes of the earlier unpopularity of the play.

Present dramatic technique tends towards simple flexible staging of the play which allows the complex plot to be presented without the interruption of frequent elaborate scene changes. Perhaps the most vivid example of this change in approach is in the difference between Samuel Phelps' elaborate spectacular production in 1854 and the simple studio presentation by Cheek by Jowl in 1984. I have attempted to describe the productions in as much detail as possible derived from prompt books and contemporary reviews together with historical appraisals and information obtained by

letter and interview with actors and directors. I have myself seen the 1983 production by David Ultz and the 1984 production by Declan Donellan (Cheek by Jowl) and for these two productions I have included notes and comments derived from my own observations. I also saw the 1984 BBC 2 television production and heard the 1981 BBC Radio 3 presentation.

I have endeavoured to identify the text used for each production and where this was possible it is noted in the relevant chapter. Where it was not possible to identify the text I have used Philip Edwards' 1976 New Penguin Shakespeare edition as 'control' noting separately where necessary any textual differences between editions apart from alterations made by the director. I have also made extensive use of the information contained in the 1963 Arden edition of Pericles edited by F.D. Hoeniger.

Due to the uncertainties about authorship and the corrupt state of the substantive Quarto of 1608 our only source of the text, directors have tended to adapt and alter this play more freely, and more radically than other plays in the Shakespearian canon. Significantly several directors have made use of interpolations derived from George Wilkins' novel The Painfull Aduentures of Pericles Prince of Tyre originally printed in 1608, and in tracing these I have used Kenneth Muir's edition published in 1953. Wilkins is of course a strong contender for the position of Shakespeare's collaborator based chiefly on textual parallels between Wilkins' work and the first part of the play.

The dramatis personæ have also been subject to modification. For example Coleman and Monck dismissed Gower the Chorus, and Donellan removed the character but divided his part between the cast. There are also many different permutations in doubling and I have indicated this in

discussion of the various productions and also provided detailed cast lists in the Appendix.

Drama is by its very nature evanescent and only lives in performance. Even so each production of a play leaves behind it an accretion of information and comment, of attitude and reaction, that defines a climate of opinion which in turn has an effect on the productions which follow. I have tried to establish a profile of each production, and to define the performance on stage in relation to the text so that the whole series of productions of Pericles may be seen through the criteria of dramatic experience connected as closely as possible with living performance.

NOTE TO THE INTRODUCTION

1. - F.D. Hoeniger in the Introduction to the Arden Pericles
(London 1963) p. lxviii.

CHAPTER I

STRATFORD 1900 - JOHN COLEMAN

The first professional production of Pericles in England in the present century was given at Stratford-upon-Avon for the Shakespeare Festival on 24,25 and 28 April 1900. It was directed by the aged actor John Coleman, who despite his age, played the name part. By many accounts it was something of a disaster.

At that time the Stratford Festival Company was directed by Frank Benson and J.C. Trewin notes that it 'was growing annually in repute and ambition'.¹ The Bensonians would have gone to Stratford as usual for the Spring Festival of 1900 but a little earlier in the year, a few weeks before they were to play a short season at the Lyceum Theatre in London, the Theatre Royal, Newcastle-on-Tyne was destroyed by fire, and with it the whole of the Benson wardrobe. Despite this Benson resolved to go on the planned tour to London, and having arrived there, decided to stay in the capital and send another company to Stratford for the Festival. This was to run for only one week that year, having been curtailed by the events of the Boer War. 'Quixotic and careless, and at the same time beset by personal worry', (Trewin 1957 p. 205) Benson allowed Coleman, whom he had never even met, to present Pericles for the Festival.

Trewin (1957 p. 195) described John Coleman as 'one of the most lovable actors of his day in the ponderous Telfer fashion'. He had a 'generous, florid nature' and 'fantastic pumping experience' together with an 'ever-romantic view of the profession'. Trewin also notes, and this is significant, that he had 'a blotting-paper memory for the nonsense of stock melodrama'.

Coleman had actually completed his much adapted version of Pericles some fifteen years earlier 'and he joyfully accepted the opportunity to present it at the Festival'.²

Coleman's production was only the fourth recorded in England since Betterton played the name part at White Friars in 1660. Seventy-eight years later at Covent Garden in 1738, George Lillo presented a very much adapted and re-written version called Marina; and then in 1854 in his Sadler's Wells series Samuel Phelps presented the play, taking the part of Pericles himself whilst Mary Heraud played Marina. Thus Coleman's version was the first for nearly fifty years. Day and Trewin (p. 86) record that 'Stratford was very eager to see this unfamiliar tragedy'. [sic] The booksellers were inundated with orders for copies of the play and a special exhibition was arranged in the Memorial Library. Included in the exhibition was the prompt copy compiled by W. Creswick for the Phelps revival. Stratford was in a state of 'more than normal excitement' on the night of the first production. (Day and Trewin p. 86)

Coleman was a great admirer of Phelps and wrote that of all Phelps' 'great works' he had missed only three including 'the one of all others which he assured me was his crowning triumph, Pericles'. Coleman went on to say that he had endeavoured to 'rectify this omission' by adapting the subject himself.³ In the foreword to the Festival programme for his production Coleman noted that his version of the play had been 'upon no less than three occasions ... within measurable distance of production at Drury Lane' but until April 1900 he had not succeeded in putting it on the stage.

Phelps' production had been spectacular even in an age of spectacle, and the preparations for it had taken six months and cost nearly £1,000. John Oxenford writing in The Times (16 October 1854) noted the most striking effects. He reported that when Pericles was thrown on the sands 'it is with the very best of rolling seas, the waves advancing and receding as when governed by Mr. Macready in "Acis and Galatea" at Drury Lane'. He found in the palace at Pentapolis 'costumes of a kind with which we have been familiarized by "Sardanapalus" at the Princess's'. The storm scenes were particularly memorable and Oxenford reported that when the storm rocked Pericles' vessel 'it rocks in real earnest, and spectators of delicate stomachs may have uneasy reminiscences of Folkestone and Boulogne'. The greatest wonder was however when 'Pericles has discovered his daughter and sets sail for Ephesus. An admirably equipped Diana, with her car in the clouds, orders his course to her sacred city, to which he is conducted by a moving panorama of excellently painted coast scenery'. Oxenford notes finally that 'the interior of the temple, where the colossal figure of the many breasted goddess in all its glory' stands amid the 'gorgeously-attired votaries, is the last "bang" of the general magnificence'.

The concept of all this had a profound effect upon Coleman but unlike Phelps he had only ten days and a limited budget with which to produce the play. Like Phelps and Lillo before him Coleman had carried out a vigorous adaptation of the text. Lillo in his Prologue to Marina stated that he had gleaned and cleared from chaff the 'mean scenes' that had 'long usurp'd the honour' of Shakespeare's name. Lillo had in fact virtually re-written the play, but whereas Phelps presented the 'dangerous' fourth act 'disinfected of its impurities'⁴; Lillo omitted little of

Shakespeare's 'seventeenth century realism', and introduced 'some new eighteenth century bawdy'.⁵ Coleman certainly sided with Phelps over the treatment of Act IV but the fact was that he had neither the time, the money, nor the talent to make a presentable job of the production.

Coleman was, for example responsible for such couplets as:

In me you see the prisoner you desire,
For I am Pericles, Prince of Tyre

(Quoted by Trewin 1957 p. 205)

The fact that Coleman managed to mount the play at all with only ten days rehearsal is however a tribute to his remarkable memory, and the fact that during the years since he had prepared the text he had worked out every word and move. As a result, 'rehearsals developed at speed' (Trewin 1957 p. 206). To add to his problems however Edith Jordan his Marina suddenly went down with influenza and so, only a matter of hours before the production was to open, the young Lilian Braithwaite from Benson's company took her place. By dint of continuing rehearsal with Coleman on the train from London she was nearly word perfect by the time she arrived in Stratford (Trewin 1957 p. 206).

Despite the surmounting of such difficulties Coleman's version of the play and the disastrous mistake he made in giving himself the name part, doomed the production to be accounted generally a failure. In the Foreword to the programme Coleman had taken the opportunity to remind the audiences of his 'life long experience with the Shakespearian drama'. This had, he said enabled him to 'extract every line of the poet from the dross which surrounded it'. He had 'not hesitated to expunge the first act, to eradicate the banality of the second, to omit the ^{irrelevant} Gower chorus,

and to altogether eliminate the obscenity of the fourth act'. It is not surprising that, as Constance, Lady Benson noted in her memoirs 'I have it from one who was in the cast that the original play had been so ruthlessly treated with scissors and paste that, when Coleman gave a preliminary reading of it, it was utterly impossible to follow him in the text'.⁶

Day and Trewin (p. 87) in a quotation from a contemporary review of the production note that Coleman virtually re-constructed 'Marina's share' of the plot. She was still captured by pirates but when she was brought to Mytilene she was taken to the market place where she was sold as a slave to Lysimachus, who it was reported 'does not show in so favourable a light' in Coleman's version as in the original. Coleman next had Lysimachus bring his new slave with 'a party of dancing women to one of his Bacchanalian revels' where he 'attempts to clasp her in his arms'. She 'rushes to the balcony of the palace and threatens if he comes a step nearer, to throw herself into the sea'. Incredibly enough 'the act closes with the body of the supposed Marina being placed on a funeral pyre, which is lighted just as the wretched Pericles rushes in to hear of his daughter's fate'. The correspondences with Victorian melodrama seem only too obvious, and it is clear that Coleman's re-writing upset the whole balance of the plot. Phelps had cut and re-arranged the Mytilene scenes but at least he had retained something of their original form. Coleman re-wrote the scenes on his own terms.

This was not all however. Kemp and Trewin noted that there existed an eye-witness account of the production from the autobiography of one of the actors. The 'official source-book'⁷ is to be found in the memoirs of Oscar Asche who, then 29, played Cleon and recorded vividly his impressions

of the production which he thought was 'The most disgraceful insult to the Bard that the governors of the Memorial Theatre could have perpetrated!'.⁸ Asche remarked that 'Poor old John Coleman ... was over seventy' or looked it and 'had been retired for years'. The fact is, of course that he was far too old to play Pericles. Asche called the production 'a burlesque' and Coleman 'pitiable'. He gave a memorable description of events at the first performance noting Coleman's first entry in 'wrinkled pink (oh, such a pink!) leg, body, and arm fleshing'. To make matters worse Coleman's sandals 'protruded by three inches beyond his big toe, so, he slapped the stage like a nigger dancer'. The elderly actor 'expected a great welcome on his first appearance' but receiving no ovation he 'walked off stage and made his entrance again'. Again there was no applause and so 'he dried up, and never spoke a word of his part' for the rest of the act. Asche recorded that he had to speak for Coleman, 'preceding each of the speeches by "You said, my lord" '. (Quotations from Asche p. 88)

Alas that was not everything. O.B. Clarence and H.O. Nicholson played, as Asche describes, the parts of two 'hefty sailors'. They were at one point supposed to be on the seashore 'gazing towards the horizon, which should have been represented on the back-cloth'. They made their entrance in error however in front of the act-drop which was 'an imitation of tapestry, representing Queen Elizabeth visiting the Globe Theatre'. Poor Coleman from the prompt corner 'was calling out: "Come off! Come off! You are ruining my play!"'. (Quotations from Asche p. 88)

Worse was to follow. Coleman seems to have re-arranged Pericles' arrival at Pentapolis (Act II Scene 1) so that having been washed up on the shore, he was first seen by Thaisa, passing on her way with her maidens to

'sacrifice a pair of ^{white} doves to the Goddess of Love' in the temple of Venus. It was to be 'a case of ocular love-making'. Asche recorded Coleman as saying that it would 'simply thrill the audience'. On the night Asche reported that 'Lil [Lily Brayton] came on, complete with doves and maidens' and saw Coleman lying on the stage. This time he had on a 'complete suit of pink fleshings' with 'here and there bits of green seaweed' sewn on. To complete his costume he 'had on a pair of green satin trunks and worsted football stockings, also sewn about with green seaweed'. Added to all this he wore 'a beautifully curled and oiled yellow wig and a curled up moustache and curly beard'. Thaisa gazed at Pericles and he tried to get to his feet but could not do so. Asche records that 'Lil and the maidens raised him. And off she went, ocular love-making and all.'. Asche wryly remarked that 'If the audience was not thrilled it certainly trilled with mirth'. (Quotations from Asche p.89)

Strangely not all the notices were bad. Day and Trewin (p. 88) quote from Clement Scott's review in the Daily Chronicle (2 May 1900) that he 'liked it all very much' and further Scott said that it was 'not pleasant to report that among the audience were some who seemed inclined to resent Mr. Coleman's omission of the shocking Antiochus episode, and of the shocking scenes which, in the original play, revolve around that delightful example of pure maidenhood Marina, what time she is detained in Mytilene as a slave'.

Marie Corelli (Daily Express 25 April 1900) reported that Coleman was 'in his glory ... The scenery is beautiful and the stage effects excellent'. She also recorded that Coleman had 'left everything repulsive out of his attractive and highly poetic version'. Of Coleman the actor she remarked that 'His manner, his elocution, his art of gesture must all be

a revelation to Stratford'. After Asche's observations this remark may possibly be seen as susceptible of more than one interpretation. Even so, and perhaps allowing for some bias on Asche's part Marie Corelli's closing remarks seem genuine enough. 'Pericles, indeed is presented by Mr. Coleman with such true artistic taste and feeling that it ought to be seen and appreciated in London'.

S.R. Littlewood writing in the Morning Leader (26 April 1900) agreed with Scott that 'missing out all that dull earlier part about Antiochus and his incest, was 'obvious and wise'. He added however 'But, oh, the additions!'. He felt that they were 'written in the accepted cheap and second-hand phraseology - the worn out coinage of the drama fifty years ago'. And he added that they were 'conceived in very much the same spirit as the Sign of the Cross'. He found that 'the adventures of the chaste Marina' were 'almost an exact repetition...of the adventures of Mercia in the halls of Marcus'.

W.H. Hutton in Literature (April 1900) wrote of 'tragic bungling' and quoted some of Coleman's interpolations; for example 'the foaming juice of the purple grape' and 'thou art a stranger in these parts'. Hutton lamented that Marina 'whose every word was beautiful, is a miracle now of tedium and contempt'.⁹

Such is the account of the unhappy first production of Pericles in England this century. J.C. Trewin, that veteran chronicler of this play summed up the chief problem with Coleman's production. 'It was an anachronism: the nearly forgotten devices of the mid-nineteenth century lingering into the daybreak of the twentieth. Stratford would not have such a sight again.'¹⁰

NOTES FOR STRATFORD 1900 - JOHN COLEMAN

1. - J.C. Trewin. The Night Has Been Unruly (London 1957) p. 204.
Hereafter in text (Trewin 1957).
2. - M.C. Day & J.C. Trewin. The Shakespeare Memorial Theatre (London 1932) p. 86. Hereafter in text (Day and Trewin).
3. - John Coleman. Memoirs of Samuel Phelps (London 1886) p. 216
4. - W. May Phelps & John Forbes-Robertson. The Life and Life-Works of Samuel Phelps (London 1886) p. 143.
5. - C.B. Young in J.C. Maxwell's edition of Pericles (Cambridge University Press) p.xxxiii - xxxiv.
6. - Constance, Lady Benson. Mainly Players: Bensonian Memories (London 1926) p. 185.
7. - T.C. Kemp & J.C. Trewin. The Stratford Festival. A History of the Shakespeare Memorial Theatre (Birmingham 1953) p.55.
Hereafter in text (Kemp and Trewin).
8. - Oscar Asche. Oscar Asche: His Life (London 1929) p. 88.
Hereafter in text (Asche).
9. - Quoted by: J.C. Trewin. Going to Shakespeare (London 1978) p. 248
10. - J.C. Trewin. Shakespeare on the English Stage (London 1964) p. 10.

NEWSPAPER & PERIODICAL REVIEWS QUOTED

<u>Daily Chronicle</u>	2 May 1900	Clement Scott
<u>Daily Express</u>	25 April 1900	Marie Corelli
<u>Literature</u>	April 1900	W.H. Hutton
<u>Morning Leader</u>	26 April 1900	S.R. Littlewood
<u>The Times</u>	16 October 1854	John Oxenford

CHAPTER II

PERICLES 1921 - 1951

Eight productions of the play are recorded in the period 1921 - 1951.

Robert Atkins directed it twice, at the Old Vic in 1921 and then again in 1939 at the Open Air Theatre Regent's Park. In 1926 Terence O'Brien directed a single performance by the Fellowship of Players. Three years later in 1929 Nugent Monck directed it for his Maddermarket Theatre at Norwich. He was to produce it twice more in this period, for the Shakespeare Festival at Stratford-upon-Avon in 1947, and at the Maddermarket again in 1951. Noel Iliff, having taken over from Terence Gray, directed a production at the Festival Theatre Cambridge in 1933 whilst John Harrison directed an especially significant production (although only for two performances) for the Under Thirties Group in London in 1950.

Chronologically then, the period begins with Atkins at the Old Vic. He had taken over from Ben Greet in 1918, and he maintained Greet's tradition of simplified settings to allow rapid movement from scene to scene, minimum textual cuts, and clear vigorous speech. With only a fortnight's rehearsal for each play there was no time for subtleties and the productions were plain and unadorned. 'But never in the history of the Old Vic has the standard of verse speaking been better even though it lacked the refinements of tone and tempo which might have been developed with further rehearsal',¹ Atkins had learned his theory of verse speaking from William Poel. An actor who distorted the metre of a line infuriated him and he would 'howl in agony or bellow like an enraged bull'. (Marshall p.266). He would bang out the rhythm like a dancing teacher and would sometimes frighten and fluster actors by his extreme methods. But Norman Marshall makes the point that he 'had never known an actor who has

worked with Robert Atkins who did not understand and respect the rhythm of Shakespeare's verse '. (Marshall p. 265/6). On the other hand Atkins was not an inventive director: he relied on traditional stage business and would tend to use the same business again and again regardless of the personality and physique of the actor concerned, giving very little creative freedom for his casts. Despite his early training with Tree, Atkins would have nothing to do with special lighting, nor with scenery unless nature had provided it. ² Atkins might be said to be transitional between the nineteenth century actor-manager and the present day director. As Gordon Crosse noted Robert Atkins was not only an excellent producer, in his opinion, but also an excellent actor. 'In my early days the producer as a separate official was unknown. The actor-manager was his own producer, and I cannot imagine what Irving or Tree would have said if it had been suggested that some ~~one~~ ^{else} should "produce" their plays for them.' ³ Herbert Farjeon went so far as to suggest that Atkins 'did not make the Old Vic, he made it worth while '. ⁴ His influence was considerable and whilst his methods might seem crude by present day criteria they were certainly effective.

Atkin's Pericles was the first production this century since John Coleman's in 1900 at Stratford and that by all accounts was a travesty of the play. Thus, as Archibald Haddon remarked in the Daily Express (10 May 1921), Atkins himself had never seen the play and it was doubtful if more than one or two people in the theatre could have seen it either. In fact this was the first production of the play in London since that of Samuel Phelps in 1854. Unlike Phelps, Atkins was not concerned with producing a visually pleasing spectacle, but with trying to achieve something of the original fluidity and speed of Shakespeare's own theatre. Later in the 1930's Atkins was to adapt a boxing stadium at Blackfriars for a production of

Henry V; he created a facade of an Elizabethan playhouse at one end of the boxing ring, and the audience sat on three sides to enjoy the unaccustomed detail of performance at close quarters.⁵ This is an indication of Atkins' commitment to the attempt to achieve something approaching contemporary productions of Shakespeare's plays.

Atkins did not however make anything like a sudden and complete break with Victorian theatrical ideals. His emphasis on metrical integrity is part of the heritage of 'beautiful speaking' wherein sound often took precedence over meaning. Also his desire for speed in playing did not extend to restricting the number of intervals. Atkins presented the play in three parts, thus giving two intervals and it is interesting to compare this with John Harrison's production in 1950, played without any interval at all. The Old Vic programme gives a list of the music he used for the production and it makes astonishing reading to present day theatre-goers. For overture he used Rossini's Semiramide. Then there were selections from Puccini's La Tosca and Offenbach's Tales of Hoffman. There was no relevance to the mood of the production, or to its period or style as was usual in Victorian and Edwardian theatres. There is also a note that dances were arranged by Daphne Jaye of the Mayfair School of Dancing. Atkins' later production in Regent's Park was to feature ballet with a corps de ballet directed by Wendy Toye and the famous Norwegian ballerina Gerd Larsen.

Scenery, however was far removed from the idea of Victorian spectacle, Atkins played in 'the simplest of black draperies and white columns'.⁶ Archibald Haddon found the settings simple but satisfying, contrasting the black and white of columns and curtains with the colourful costumes.⁷ Haddon described the brothel scenes as 'pictorially Hogarthian' and

thought the scenes 'the sensational feature of the Old Vic revival'.

The brothel scenes according to Haddon were spoken unreservedly and were splendidly performed. 'The effect was not disgusting. On the contrary, the heroine Marina's victory over her foul environment and the scathing words she utters, left the onlooker exultant'. (Haddon p.62) The word 'scathing' might indicate a vigorous Marina but Haddon goes on to say that 'The Thaisa and Marina, Miss Jane Bacon and Miss Mary Sumner were fragrantly Shakesperian'. Thus leaving some doubt as to how the parts were actually played!

In view of what Norman Marshall had said about Atkins' ability to instil good verse speaking into his actors it is surprising to find Gordon Crosse (p. 55) complaining about Marina's 'distressing failure to speak the verse properly'. Crosse objected to the way Mary Sumner spoke the lines at the end of the play 'My heart/Leaps to be gone into my mother's bosom '. (Act V Scene 3 l. 45). He maintained that 'At the Vic they became the prosaic remark by a young lady to her partner at a dance, as if she were saying "Excuse me a minute, I must ^{just} go and speak to mother " '. On the other hand Crosse was enthusiastic about Florence Saunders' Dionyza. He described her 'splendid presence, voluptuous beauty, and fine voice and elocution ...'. He noted that she could play 'villainesses' with 'a mixture of savagery, subtlety, and rich lasciviousness that exactly suited such parts as Goneril, in which she looked magnificent and dominated the stage whenever she was on it, and the less familiar parts of Dionyza and Tamara '. (Crosse p. 77). On the acting in general Archibald Haddon remarked that 'only a little fluffiness among the minor performances differentiated Mr. Robert Atkins' production of the play from the completeness associated with West End Theatres'. (Haddon p.60).

Atkins himself played a 'quizzically confidential' Gower (Haddon p. 62) a reminder of his proximity to the actor-manager tradition.

There seems to have been little doubling in the principal parts in this production but Wilfrid Walter played Antiochus and Cerimon, as Jack May did for Seale in 1954, whilst Austin Trevor doubled Simonides with one of the pirates.

A curious feature of the reviews for this production is that none seems to mention Rupert Harvey's *Pericles*, possibly because this non-West End production was considered to be more significant in itself than the individual performances. According to the Daily Express the play had 'a tremendous reception' and Atkins and his colleagues made 'a splendid thing' of it. Also recorded is the fact that the Belgian Government invited the entire Company to appear in Brussels the month following and to pay all their expenses. Whether they took Pericles is not mentioned.

Atkins' next production of the play was to be in the Regent's Park Open Air Theatre in 1939.

NOTES FOR PERICLES 1921 - 1951

1921 - OLD VIC - ROBERT ATKINS

1. - Norman Marshall, The Producer and the Play, (London 1957) p. 172.
Hereafter in text (Marshall).
2. - Kenneth McCelland, Whatever Happened to Shakespeare,
(London 1978) p. 176.
3. - Gordon Crosse, Shakespearian Playgoing 1890 - 1952 (London 1953) p.57.
Hereafter in text (Crosse).
4. - Herbert Farjeon, The Shakespearian Scene (London 1949) p.133.
5. - J.L. Styan, The Shakespeare Revolution (Cambridge 1977) p. 187.
6. - J.C. Trewin, Going to Shakespeare (London 1947) p. 248.
7. - Archibald Haddon, Green Room Gossip (London, 1922) p.62
Hereafter in text (Haddon).

NEWSPAPER REVIEWS AND PERIODICALS QUOTED

Daily Express

10 May 1921

PERICLES IN THE OPEN AIR 1939 REGENT'S PARK

The mood of Robert Atkins' second production of this play seems to be summed up by the review in the Daily Telegraph (21 June 1939) George Bishop felt that the director had not taken the earlier part too seriously, 'in fact one sometimes detects a note of burlesque'. The Times (21 June 1939) thought that the 'entertainments' of the play 'are chiefly derived from the opportunities the piece affords for embroidery and interpolation'.

The foremost of the embroideries was the strong balletic element that Atkins introduced. The programme lists a corps de ballet of no less than thirty or more accompanied by an eight piece orchestra directed by Rosabel Watson. The Première Danseuse was Gerd Larsen, an internationally known Norwegian ballerina, the principal dancer Guy Matthey and the choreographer Wendy Toye.

Gordon Crosse thought that the ballets were not 'inappropriate in an open-air performance of this disjointed medley of a play'.¹ He lists the sequence of dances, beginning with 'An opening ballet of the worship of Diana'. Declan Donellan in his 1984 Cheek by Jowl production was to take the theme of Diana as an informing influence and here Atkins introduced the theme at the very beginning of the action. Crosse next lists 'a ballet of Pericles' subjects trying (unsuccessfully) to cheer him up after his misadventure at Antioch'. This is followed by a ballet of the starving at Tarsus, then, predictably, the Knights at Pentapolis followed by the Stormy Waves in Act III Scene 1. The Sketch (28 June 1939 p. 649) notes that the ballets were of 'the classical type'. The Illustrated, Sporting and Dramatic News (21 June 1939) described dancers pirouetting and at times flopping down 'gracefully on the muddy turf'. The uncertain weather

caused at least one performance to be held in the marquee (Daily Telegraph 21 June 1939). The Times reviewer thought that the dances and dumb shows were 'hardly distractions in a piece so stuffed with incident already'. Furthermore 'Miss Wendy Toye's arrangements for the dancers' helped 'to conceal very pleasantly the longueurs of the play'.

For settings Atkins relied upon the 'screen of poplar and sycamore and hazel'² but for Simonides' court a pavilion was added. Photographs reproduced in the Tatler (June 28 1939 pxvi) also show an ornately painted throne for the daughter of Antiochus, and what appears to be a diamond-slatted fence some three feet high surrounding at least part of the rear of the acting area. The Observer (25 June 1939) commented that 'A grassy knoll, mast-mounted is easily transmuted to a ship'. Probably the joust at Pentapolis was the most elaborate setting and a photograph reproduced by J.C. Trewin³ shows the pavilion centre stage on top of a dais reached by three or four shallow grassy steps. It is an elaborate if two-dimensional construction with swagged curtains, pennants and an ogee curved top. Three pairs of knights face one another in the foreground, helmeted and in coats of mail whilst their shields or devices are displayed behind them. Simonides and Thaisa watch from the dais in front of their pavilion whilst Pericles is one of the contestants in front of them at centre stage. Grouped across the stage are the lords and ladies of Pentapolis in what appear to be strongly formalised grouping perhaps appropriate to the occasion but also more in the style of the posed stage photographs of this time.

The photographs in the Tatler and the Sketch show Pericles in a vaguely Elizabethan costume with a ruff, doublet with slashed sleeves, hose and

boots. Antiochus, with full three-pointed beard and tall flowerpot hat, wears a long robe with a bold arcade-like design round the lower part. Over it he seems to be wearing a fringed surcoat. His Daughter wears a deeply castellated crown and a long sleeveless dress with a curious bustle like scarf round the middle. The costumes seem to accord with the remark Ivor Brown made in the Observer that 'the general playgoer will certainly have a night of tripping measures, fantastic make-believe, and gay caparison...'. The Times however suggested that the production was lacking in vitality and that the fishermen and sailors provided the 'touches of ^{the} common life that suddenly, and temporarily, animate this play'. It might be expected that the brothel scenes would provide 'common life' touches in abundance but Ivor Brown (Observer) explained that 'one advantage of playing it all as a fanciful escapade in front of flood-lit trees is that the brothel scenes, whose squalor would otherwise be far too gross even for contemporary taste, seem only to present the antics of goblins who have no kinship with humanity'. The Times however was unmoved by the brothel scenes for another reason and considered Marina's problem at Mytilene made merely academic by reason of her 'inherited unfeeling virtue'. The reviewer was amused by the cynical conversation of the proprietors 'which seems based on reality even if the reality is unpleasant'. It was also noted that Robert Eddison (Pericles) was 'defeated beforehand by the inhuman virtue of the Prince and most of the other actors are in the same plight'. The Daily Telegraph (21 June 1939) found Eddison 'good looking and upstanding' and recorded that he sustained the long part with 'dignity and discretion'. The Times concluded that Pericles was 'a prig at the beginning, and only his old age gives him a certain dignity at the end'. Marina (Margaret Vines) was described as

'Beautiful and appealing' (Daily Telegraph 21 June 1939) and with a 'dewy fascination'. (Observer) Margaret Vines partook of the fairy tale charm that pervaded this production where Pericles according to Ivor Brown (Observer) brought 'the aspect of a fairy-tale Prince Charming, the air of a rapt romantic creature' to the part. Brown also noted that he had 'a voice responsive to the great rhythms when they at last arrive'.

Amongst the other parts Wilfrid Walter repeated his 1921 part of Antiochus but he gave up the other part he played that of Cerimon to Earle Gray.

D.G. Milford took Gower (played by Atkins himself in 1921) and the Daily Telegraph (21 June 1939) thought him a 'somewhat tedious chronicler'.

There is an interesting remark in the previous day's edition about Thaliard (also Earle Gray) who was made to deliver his murderous soliloquies in the urbane manner of the villain of Victorian melodrama, so that we feel the audience should boo him on his exit. Gordon Crosse (p. 117) noted another of Atkins' 'free inventions' in the scene between Pericles, Simonides and Thaisa (Act II Scene 4) which 'was amusingly perverted into a parody of the relations between Prospero, Miranda and Ferdinand, a bit of cheerful fooling that went down well'. Crosse also noted that Atkins had the unsuccessful suitors to the daughter of Antiochus not displayed as corpses 'as a warning to Pericles and a thrill to the groundlings', but seen being led to execution, which Crosse thought 'accords better with modern tastes'.

This seems to have been a production that aimed for and achieved a make-believe fairy tale atmosphere at least in the early scenes. The 'portions of the play which are within the canon are treated respectfully and with imagination.' (Daily Telegraph 20 June 1939).

J. C. Trewin summed up the production when he remarked that 'the night proved that imaginative acting can make one believe in anything'.⁴

NOTES FOR PERICLES 1921 - 1951

1939 REGENT'S PARK - ROBERT ATKINS

1. - Gordon Crosse, Shakespearian Playgoing 1890 - 1952 (London 1953) p.17.
Hereafter in text (Crosse)
2. - A.C. Sprague & J.C. Trewin, Shakespeare's Plays To-Day (London 1970)
p. 122.
3. - J.C. Trewin, Shakespeare on the English Stage (London 1964) p.36.
4. - J.C. Trewin, Going to Shakespeare (London 1978) p. 246.

NEWSPAPER REVIEWS AND PERIODICALS QUOTED

<u>Daily Telegraph</u>	20 June 1939
	21 June 1939
<u>Illustrated Sporting & Dramatic News</u>	21 June 1939
<u>Observer</u>	25 June 1939
<u>Sketch</u>	28 June 1939 p. 649
<u>Tatler</u>	28 June 1939 p.xvi
<u>The Times</u>	21 June 1939

FELLOWSHIP OF PLAYERS 1926

The Fellowship of Players directed by Terence O'Brien presented Pericles for one night only (14 March 1926) at the New Scala Theatre. Philip Desborough played Pericles and Nancy Harker, Marina. Tristan Rawson, who was to play Simonides in Atkins' 1939 production, played the smaller part of Helicanus and the very minor part of the marshall was played by Donald Wolfit.¹ The Daily Express (15 March 1926) in what seems to be the only review of the production, thought the play 'Shakespeare's worst', and its dramatic value 'practically nil' and having wondered why the Fellowship of Players 'expended the effort of production' described Philip Desborough's Pericles as 'dignified ... except in his moments of grief'. The remainder of the cast was 'conscientious'.

Norman Marshall mentions the Fellowship of Players (founded in February 1923) as a society founded to 'give opportunities for playing in Shakespeare to actors who during the week were appearing in plays which gave them little chance for real acting'.² He noted that 'So far as was possible preference was given to actors who had never before been in a Shakespearian production'. Eventually however it was found that preference was given to actors experienced in playing Shakespeare, thus the experiment failed and the Fellowship came to an end. Marshall noted that 'Whatever the faults of the performances, they were always lively and interesting, and the plays were mostly those one rarely has a chance of seeing'.

NOTES FOR PERICLES 1921 - 1951

1926 - FELLOWSHIP OF PLAYERS - TERENCE O'BRIEN

1. - J.C. Maxwell Editor, New Cambridge Shakespeare Pericles,
(London 1956) p. xxxvii.
2. - Norman Marshall, The Other Theatre ,(London 1948) pp. 80 - 81.

NEWSPAPER REVIEW QUOTED

Daily Express 15 March 1926

NUGENT MONCK - 1929 MADDERMARKE

It seems that Monck alone among producers of Pericles has presented the play three times. Certainly no one else in England in the period 1854 to 1986 has done so. Monck's productions, twice at his theatre the Maddermarket at Norwich (1929 and 1951) and once at Stratford-upon-Avon (1947) are now chiefly remembered for the length of his cuts. His prompt books show more cuts than stage directions. This may well have more to do with his particular method of direction than with lack of creative imagination. The Norwich Players at the Maddermarket were amateur and he seems to have had a remarkable talent in teaching his often inexperienced casts the art of acting at the same time as directing them in a particular play. He claimed that his method of teaching by experience took at least three years to make an actor, and he could not therefore always depend on a complete cast of competent acting ability. Possibly his method was such that he only wrote down the minimum of directions.

Before examining the three productions in detail it is worth quoting Andrew Stephenson's description of Monck's production methods, part of the very informative booklet produced for the Maddermarket's Fiftieth Anniversary celebration in 1971.

He arrived at the first rehearsal with his prompt copy, showing the cuts and the exits and entrances and the cast had their copies also cut and showing the exits and entrances. He clapped into it roundly without as a rule any introductory remarks. He could visualise what his groups would look like, how they drew together and how they faded away. He had an acute ear for the rhythm and scansion of lines. His musical training helped him in the embellishment of some productions with the most appropriate music, song, and dance. He created moods and atmosphere which inspired his sometimes inexperienced casts to excel themselves. He never

gave notes at the end of a rehearsal; the moment something was wrong or ineffective he stopped the rehearsal and put it right there and then. If he found a player could not do what he wanted he would modify his demands, and if he found a player's conception of the part was different from his, and he thought the player would give a better performance if he followed his own interpretation, then Monck would adapt his production to the player's version. Dress rehearsals were not a 'run through'; they were like an ordinary rehearsal, only longer and more tense, with constant interruptions as things went wrong or the producer saw an opportunity for improvement. Moreover, he would be calling out lighting instructions all the time ... and if a player politely stopped, the voice stormed "Why this stage wait? Go on!".¹

Stephenson makes a point about Monck that partially accounts for his energetic cutting. He had apparently a great fear of boring his audience and so he excised anything he thought might slow the action. In addition for Pericles he removed matter from the brothel scenes that he found offensive. Together with his fear about boredom Monck had strong views derived from his time as stage manager to William Poel, on costume colour, simplicity and speed of playing. Disciplined speed of playing was a hallmark of Monck's productions. Pauses between Shakespearian scenes were anathema to him because they snapped the dramatic tension and slowed the essential momentum of the play.

As Monck could not always depend on the consistent standard of his casts he determined that his productions should always look well. His stage sets frequently reflected his summer holidays or visits to exhibitions. The Burlington House Exhibition of Persian Art in 1929 decided him to produce Pericles with costumes and settings based on the illuminated manuscript of the Poems of Nizami. The East Anglian Daily Times (18 November 1929) commented that Monck displayed 'considerable originality

in departing from the traditional idea of Pericles being a Greek play, and giving instead a Persian atmosphere'. Mention was made of 'beautiful sixteenth century illustrations of Persian legends, with colours of extraordinary delicacy'.

The stage lighting installed at the Maddermarket in 1921 was also something of an innovation. All was projected from the front without overhead battens or footlights. Monck obviously understood lighting as even today comparatively few directors do, and the Maddermarket was renowned for the beauty of its lighting effects. The lighting equipment is related to the special design of the Maddermarket which whilst it cannot pretend to be an exact reconstruction of an Elizabethan playhouse, combines aspects of both private and public theatres of the time and is approximately proportionate in dimensions to half the size of the original Fortune Theatre.

The apron, although not to the full scale (in effect it is a projecting forestage) gives a strong feeling of proximity and contact between actor and audience. The main stage area is covered by a canopy supported by pillars, and goes back to an inner chamber under a permanent gallery. There are four permanent doors, two on each side of the stage, and access from each side to both the inner chamber and the upper gallery. The result is an open-plan stage of great flexibility. Some years after the opening of the theatre a curtain that could be drawn up to one side in front of the canopy was introduced to facilitate scene changes in the performances of plays of the later centuries after Shakespeare. It was in operation for both the productions of Pericles.

Finally it should be noted that the Maddermarket, built in 1794 as a Roman Catholic Church, had excellent acoustics. This was noted by Monck on his

first visit to the building and is of vital importance to its eventual use as a theatre. Norman Marshall suggested that 'Monck at his best deserves to be ranked among the first half-dozen producers in England. His interpretation of a play is subtle, fastidious and exact. Trained as a musician, his productions have infinite variety of tone and tempo'.² He certainly achieved remarkable results and his Maddermarket Theatre demonstrated a creative use of Poel's concepts.

The Times (10 November 1929) characterised the 1929 Pericles as 'a charming fairy tale ... played with spirit and the avoidance of solemnity'. Monck dropped most of the first act after the first sixteen lines of Gower's first chorus. Pericles thus appears at the new beginning of the play at the opening of Act II Scene 1, cast up wet on the shores of Pentapolis. The Times noted that 'the masque preserved a few scenes in which Shakespeare's imagination seems to have warmed to the piece'. These included the tempest at sea, the 'solidly imagined brothel scene, and the sudden soaring of fancy that inspires Pericles when he and his daughter are united'. The review went on to say that these scenes were the best of the play 'once we have reconciled ourselves to seeing Pericles without the Prince of Tyre'. A reference to the imbalance in the play caused by Monck's removal of the first act.

The Eastern Daily Press (19 November 1929) implores 'everyone who loves beauty' to go and see the play and informs its readers that 'with admirable and intuitive skill the producer has eliminated the "unpleasant" portions of the play, which, by the way, were very doubtful Shakespeare ...'. The Eastern Evening News (19 November 1929) thought that 'Pericles as it stands is a dreary and revolting play'. 'How to stage it without boring and disgusting a modern audience was the problem that had to be faced.'

A problem that the reviewer T.D.C. thought that Monck had solved triumphantly by abandoning what the paper calls 'the first story' and giving the second a Persian setting. 'Our repulsion is changed into admiration for a gorgeous Eastern fairy tale.' The review goes on to note that Cerimon restores Thaisa to life 'to the accompaniment of soft music and the burning of incense'. Also noted is a scene interpolated by Monck, of Thaisa on her balcony, 'a dream of blues and purples', serenaded by Pericles with 'There is a Lady Sweet and Mild'.

The East Anglian Daily Times notes the musical aspect of Monck's production where some of Gower's prologue was sung and the action of the play accompanied with Elizabethan music played by a quartet of 'two violins, violincello, and piano or spinet'.

Intimation of the standard of acting has to be given without reference to the names of the players who are traditionally at the Maddermarket, anonymous. The Norwich Players as a group are held to be more important than any individual. This attitude is carried into the production itself where at the end of performances the company takes no call (Marshall p.97). The Norfolk Chronicle (22 November 1929) thought the acting 'scarcely above ^{the} average in any individual case' but 'at any rate adequate'. The Times aware of the difficulties introduced into the balance of the play by the severity of the cuts recorded that 'Pericles frankly sentimentalised the romantic suffering. No other course was open to him. There was no room in this masque for the Pericles whose sensitive mind swung like a pendulum from extremes of hope to extremes of grief, from profound melancholy to ecstatic joy and whose rashness was well balanced with his instinct for self preservation '.

So, whilst the Norfolk Chronicle complained of Pericles that his expression was 'too fixed' and that he 'failed to register the emotions through which his character was passing ', this must have been partially due to the fact that he was left with only half his part in which to demonstrate his character. The same reviewer thought Marina 'very properly a sweet tender creature' whom Shakespeare 'did not trouble to make ... a real woman, and the actress was content to see her gracefully abstractedly good'.

The prompt copy is an unidentified text, part print and part typescript (Norfolk Records Office reference S024/64), and I have collated it with the 1976 New Penguin edition.

At the beginning there is a list of musical items, fifteen in number detailing songs for Gower, dance and serenade music, songs for Marina and for the sailors with 'Prelude Music' and 'Vision Music' noted as being on record.

The list of characters in the play is divided by Monck into those appearing in the 'Prologue' and those appearing in the 'Comedy'. This division seems to mean that the play is divided into two parts, the first being Gower's opening and the Pentapolis scenes and the remainder the 'Comedy' being Mytilene, Tarsus and Ephesus. Properties listed are much as expected, shields and armour for Pentapolis, a book, brazier, and bottles on a tray for Cerimon. Seven lanterns are listed for the Pentapolis Squires and a wand for the Marshall.

The body of the prompt book contains comparatively few directions; in fact there are long passages that are not annotated at all apart from cuts, exits and entrances. The chief information that can be derived from his

prompt book is the extent of the deletions. Norman Marshall noted (Marshall p. 86) that Monck achieved his speed of playing by making the closing lines of one scene the cue for the beginning of the next. As one scene closed upon a balcony or the inner stage, the actors in the next scene were already walking out onto the apron speaking the opening lines of their scene as they appeared.

Monck's production opened with Gower singing the opening lines of his chorus. Lines 7-10 are cut, and the chorus ends at line 16. (All references are to the New Penguin Shakespeare as above.) As noted above the play is then cut to Act II Scene 1. The location is described as 'Pentapolis - An open place by the sea side'. Pericles is discovered centre stage moving down right before the fishermen appear from the left. The armour in the net is discovered off stage and brought on for Pericles to see.

There is a direction to 'close curtains' at the end of this scene and for Simonides and Thaisa with their attendants to enter with trumpets via the forestage. This must mean that the front curtain mentioned above was in use at this time as the Fishermen were not playing in the only other curtained area the recess area at the back of the stage. There are no directions for the presentations of the knights apart from indication that they were to pass from right to left across the stage, for the first four, and from left to right for the last two. This scene must have been all performed in front of the curtains for they are not directed to open until the next scene (Act II Scene 3). The banquet table could then be set whilst the previous scene was in progress. The knights are directed to move down to their places on line 19 'Marshal the rest as they deserve their grace '. They must, therefore have made an upstage entry sometime

earlier and presumably waited upstage until called. The banquet is removed before the knights dance and there is a cut, the exact extent of which is unclear from line 96 to line 100. This was no doubt in accordance with Monk's care not to cause offence as it contains the lines 'Loud music is too harsh for ladies' heads/Since they love men in arms as well as beds '. The dance is a pavane but there is no further indication of how it was arranged.

The notation at the end of this scene is 'Serenade' and a sketch of the blocking shows Thaisa up stage, Pericles a little down stage right of her with a singer and a lute player down stage centre right. This is, no doubt the interpolated balcony scene, noted above mentioned by the Eastern Evening News.

Act II Scene 4 is cut, and so Act II Scene 5 becomes Act I Scene 4 in this production. The curtains close at the end of it and Gower comes front stage to sing his Act III Chorus to line 9 'Hymen hath brought the bride to bed '. Lines 10 to 22 are cut and Gower is directed to speak the remainder. The Dumb Show is thus deleted and a further cut is made in the second half of line 33 'The sum of this ...' and the cut continues through to line 38. In order to give the necessary exposition Monck has inserted 'So reading these with other letters Pericles/Fears he must hence depart to Tyre '. By changing 'Brief' to 'Fears' in line 39 Monck neatly stitches up the text.

Act III Scene 1 (Act I Scene 6 in this production) begins with Pericles discovered 'a-shipboard'. The direction notes 'Darkness, open stage, black velvet closed, ship set'. Apart from a direction for 'thunder' on line 4 and the basic exits and entrances there are no other directions.

Line 54 is cut so that Lychorida does not reveal the body of the supposedly dead Thaisa. Deletions in lines 64 to 69 result in a sailor not Lychorida bringing Pericles the satin coffer, and the baby Marina not appearing. Lychorida exits at line 26 and does not seem to return.

The curtains close at the end of this scene and Act III Scene 2 (Act I Scenes 7 and 8) become 'Ephesus - A room in Cerimon's house.'. The curtain half opens to discover the chest at line 46 and Monck makes a useful alteration in the ascription of line 52 as the chest is carried in. In the text 'What 'er it be,/'Tis wondrous heavy ...' is given to Cerimon but Monck gives this line to a servant and the remainder of the speech to Cerimon. This makes good sense as the remark is much more likely to come from whoever is carrying the chest than from Cerimon himself. At the end of this scene Monck transposes:

THAISA Oh! Dear Diana !

Where am I? Where's my

Lord? What world is this?

CERIMON Have patience Lady.

Thaisa is then led forward as the curtains close. Thaisa's lines moved from 104/5 in the text make a more dramatic ending to the scene than the original conclusion of Cerimon's prayer to Aesculapius. It also leads forward to the re-appearance of Thaisa a little later.

Act III Scene 3 (Act I Scene 9 in this production) has a note 'The Ship open stage.'. The reference to Pericles' earlier visit and his relief of the famine is deleted (lines 18 to 20) and so is his vow to leave his hair unscissored (lines 27-30). At the end of this scene the curtains close and this marks the end of the first half of the production.

It is not clear from the prompt book exactly where Monck placed Act III Scene 4, the second Ephesus scene. Certainly it must come in the first half, and there is a note against Act III Scene 2 in the text, that is Act I Scene 7 in this production 'Act One 7 & 8' so that in fact Monck may have simply followed on the two Ephesus scenes, the second being played before closed curtains whilst the Tarsus ship was being set. This must be conjecture for it is not noted exactly but the note indicating the numbering of the scenes makes it fairly certain that this was the arrangement Monck used. Sufficent to add perhaps that a number of other directors have followed the same plan.

After the interval Act IV in the text, Act II in this production begins with Gower as before singing the opening lines of his Chorus and then being directed to speak from line 7. The curtains open to Dionyza and Leonine but inexplicably Monck seems to have cut the closing two lines of the Chorus so that it is not explained to the audience who they are. Certainly it is clear that Gower sings the two sets of couplets in lines 47-50 but the final two lines of the speech are crossed through in Monck's typescript.

Monck runs together Act IV Scenes 1 and 3, and Mytilene Act IV Scene 2 becomes Act II Scene 3 in this production. Line 9 is deleted 'And they with continual action are as good as/rotten,' for obvious reasons, and 'maidenhead' at line 55 becomes simply 'maiden'. Monck changes an ascription at line 48. The text gives Boult the line 'I cannot be baited one doit of a thousand pieces' but it makes more sense as Monck has it, in the mouth of the First Pirate, who is after all the one who is doing the selling. Later in the scene lines 99 to 106 are cut and so are lines 110-132. Thus Monck strove to avoid offending the audience's sense of

decency so that even Marina's prayer to Diana (lines 140-3) 'If fire's be hot, knives sharp or waters deep/Untied I still my virgin knot will keep. Diana, aid my purpose ', retains only the final four words. Then to 'Arab music' the curtains close.

Gower's speech at Act IV Scene 4 is cut in several places with a rather awkward deletion at the beginning. The speech becomes:

Thus time we waste and long leagues make short,

Sail seas in cockles. ... So I do beseech you ...

Lines 3 to 6 are cut with the second half of line 2 and the first half of line 7 and the result is rather jerky. Possibly Monck's anxiousness to avoid boring his audience getting the better of his judgement over the metre and pattern of the verse. The references to Helicanus and Escanes are of course removed (lines 13-16) but the dumb show here is retained and the curtains open at line 32 to show the monument. Dionyza herself reads the inscription that she has written and the front curtains close as she finishes. At the end of Gower's Chorus the curtains open for Mytilene but there is a page missing from the prompt copy at this point so that it is not certain whether or not Act IV Scene 5 is deleted. It is probably kept as useful background to Marina's actions.

The beginning of Act IV Scene 6 is deleted and it does not now start until the Bawd's speech announcing Lysimachus at line 14. There are no directions in this passage and only (at line 125) one alteration where 'maidenhead' becomes 'virginity'. There is a pause and 'Arab Music' as Marina gives gold to Boult at line 179 and the curtains close at the end of the scene. They open again after Gower's speech at the beginning of Act V.

Act V Scene 1 (Act II Scene 7) has the note 'Full Stage C+D pillars only On board Pericles' ship off Mytilene. A close pavilion on deck, with a curtain before it. Pericles within it reclining on a couch. A barge lying beside the Tyrian vessel.'. Helicanus enters to the two sailors, the first two lines are cut so the scene begins with the reference to Lysimachus without the unnecessary mention of Helicanus. At line 10 'the gentlemen and the sailors go on board the barge. Enter from thence Lysimachus with the gentlemen and the sailors.'. On the Maddermarket's small stage therefore Monck managed to suggest the two ships lying side by side but unfortunately there is no sketch to show how this was done. The song that Marina sings to Pericles was 'Awake Sweet Care'³ and the music of the spheres which Pericles hears is the same as the 'vision music' Monck uses for the appearance of Diana. It is given no title but the cue number is the same. At the end of Act V Scene 2 there is a note that 'To add time for change of setting on full stage (that is for the scene following) suggest procession of Pericles and train'. This note, although slender evidence, suggests that this might be a preparation copy that was never fully annotated or perhaps an unmarked cast copy. Possibly this is another explanation for the lack of notation.

Strangely enough, however, the blocking of the last scene of the play is described in some detail. The note to Act V Scene 3 sets 'The temple of Diana at Ephesus. THAISA standing near the altar, as high priestess; a number of VIRGINS on either side. CERIMON and other inhabitants of Ephesus attending. Enter PERICLES with his train LYSIMACHUS, HELICANUS, MARINA and a LADY from front below right.'. The other note has 'Open curtains. Full Stage. Pillar A away.'. Thus whilst there is some indication of what is to happen exact positions are not given, nor any notes for business.

There is a cut at line 72 which deletes the reference to Pericles' unkempt hair and the death of Simonides, and the final cut is in Gower's Epilogue where lines 7 to 16 are removed. Strangely the reference to Antiochus in the first two lines appears to have been retained whilst the references to Cerimon, Cleon and Helicanus are deleted.

This seems to have been an impressive production, visually exciting, and simply but effectively staged. The severe cutting undoubtedly unbalanced the dramatic impact of the play and made it into no more than a limb of itself. For the 1929 Maddermarket audiences it became under Monck's hand a Persian fairy tale. Certainly it seems closer to the 1939 Regent's Park production than any other. 'Pericles without the Prince of Tyre' does seem the most apt summation of it.

NOTES FOR 1929 MADDERMARKET – NUGENT MONCK

1. – Andrew Stephenson, The Maddermarket Theatre Norwich,
The Maddermarket Theatre (1971).
2. – Norman Marshall, The Other Theatre (London 1948)p. 95.
Hereafter in text (Marshall).

3. – John Dowland, 1597

NEWSPAPER REVIEWS QUOTED

<u>East Anglian Daily Times</u>	18 November 1929
<u>Eastern Daily Press</u>	19 November 1929
<u>Eastern Evening News</u>	19 November 1929
<u>Norfolk Chronicle</u>	22 November 1929
<u>The Times</u>	10 November 1929

NUGENT MONCK - 1947 STRATFORD

Once again, as with his 1929 Maddermarket production Monck provoked almost as much comment about his cuts as about the performance itself. J.C. Trewin noted that this was the first revival of Pericles at Stratford since 'honest John Coleman' in 1900. He wrote of 'Nugent Monck rushing cheerfully down from Norwich, sword drawn,' reducing the running time to 'not much more than an hour and a half '.¹

The Times (18 August 1947) felt that 'Mr. Monck's omission of Act I as irrelevant does not necessarily improve the hotch potch of the play and does lessen the potential interest of Pericles himself '. Monck's previous production of the play had been dubbed 'Pericles without the Prince of Tyre' (The Times 10 November 1929) and his Stratford production provoked deeper analysis of the point:

The Antioch incident is not necessary to the main action yet its omission somewhat maims Shakespeare's purpose which was to show Pericles as a prince pursued by an evil fate; the Antioch adventure was the first of the woes which were to tread so fast upon one another's heels through shipwreck to Pentapolis, to the death of Thaisa and the loss of Marina. The final family reunion, so favoured by Shakespeare in his last period rounds off the strange odyssey, balances the stark scenes in the brothel, and provides calm after the storm .²

This seems to indicate clearly the imbalance that Monck created although Kemp and Trewin go on to point out that 'even with cuts it comes over as an entity, for Monck's production preserved it as a narrative, retained its emotional content, and generally demonstrated that Pericles is worthy of more frequent revival '. This is particularly interesting in that it

demonstrates a definite change in attitude towards the play, an acceptance of its values and the meaning of its themes rather than the willingness noted in earlier productions (1929 and 1939 for example) to see the play not in terms of itself but in terms of what might be done to present it in other terms (fairy tale, Eastern romance) that might make an uncouth story acceptable to the audience.

But it would be inaccurate to suggest that the change in attitude demonstrated by Kemp and Trewin was more than the view of a minority. Philip Hope-Wallace thought that the play stood in need of 'an art-producer's touch'.³ He considered that 'Here if anywhere was a case for fantastication ', and that the only 'one really strong score was the recognition'. Also he felt that 'the famous brothel scene collapses half way through' and 'so much else needs all the propping it can have'.

Hope-Wallace considered this production 'a disappointment, not even looking very nice.' (Hope-Wallace p.88). Kemp and Trewin disagreed 'The settings designed by Sir Barry Jackson included several beautiful pictures.' (p.223) and The Times (18 August 1947) felt that Jackson's best set was for 'Diana's temple, with a statue, garlands between the pillars, and naked torches on tripods'. Production photographs⁴ show a simple basic design (certainly not 'fantastication') of rostra and steps and pillars with removable backings to indicate various locations.

The setting offered a marked change from Monck's stage at the Maddermarket. Firstly steps rise out of the orchestra pit onto the main stage. A basically 'L' shaped series of rostra are arranged so that the long arm points diagonally downstage left and the short arm points mid-stage right. Whilst the short arm rostrum is not stepped the long arm has steps both

the length of the long side and at the end facing down stage left. Pillars range along the back of the rostra and cut outs or flats are mounted behind them showing the masts and sails of ships, or a mural of long robed figures for the banquet at Pentapolis. A traverse curtain is drawn across the stage right part of the rostra giving a closed feeling to the stage for the brothel scenes. Different levels and acting areas are certainly achieved but the steps are shallow and the rostra only perhaps about two feet in height; therefore the general effect seems rather small in scale and fussy. It is possible however that greater height on the stage might have caused sight-line problems.

There was little comment on costume for this production but The Times (18 August 1947) noted 'an odd and not quite successful mingling of the antique with the medieval'.

At least three members of the cast were to have a later involvement with this play. Douglas Seale who played Cerimon (Kemp and Trewin called his performance 'benign' p. 223) was to direct the play himself with some considerable success at Birmingham in 1954. Paul Scofield (Pericles) and Daphne Slater (Marina) were to take the same parts for the Under Thirties production by John Harrison in 1950. Both Scofield and Harrison felt that Monck's production did the play 'scant justice'⁵ and were anxious to realise its fuller potential.

There was considerable praise amongst the reviews for Daphne Slater's Marina. The Times (18 August 1947) gives some useful detail of her playing. Noting that 'Marina recalling with childish pride what she has been told of her father, has a freshness and a pathos that solve half Miss Slater's problems in the brothel scene', the reviewer goes on to

detail a point in the reunion scene 'while Pericles is proving hope truth, her hands are held between his, and on the words "I am Pericles Prince of Tyre" she slowly kneels and weeps silently with her head on their clasped hands '. This kind of simple but highly effective detail is a fore-runner of the style of Ron Daniels' 1979 production of the play at The Other Place. Other comments on Marina describe 'radiant innocence' (Kemp and Trewin p. 223) and 'May-morning gentleness' (J.C. Trewin p.206) whilst Hope-Wallace (p. 88) found her 'candid but touching'.

Paul Scofield's Pericles was described as 'a little too elegant and epicene' ⁶ by Bennett and Rylands. They also felt that 'the great anagnorisis of the fifth act missed its emotional effect as the climax of a fairy tale through being too measured and deliberate in tempo and elocution'. Kemp and Trewin on the other hand thought that 'in the recognition scene his suggestion of trembling affection was much more moving than any dramatic outburst would have been.' (p. 223) Trewin writing later in a Theatre World Monograph on Scofield ⁷ recollected his performance in the recognition scene suffered by being 'a too clenched production' and went on to suggest that 'Scofield's completely realised Pericles was still three years off'. This is a reference to the Under Thirties Group production in 1950 directed by John Harrison. Hope-Wallace thought Scofield 'a grave and poetical but inevitably dull hero '. (Hope-Wallace p. 88)

The Times provides some interesting detail on the character of Pericles related to the concept of growth by experience. The reviewer regretted the cutting of the first act in that the audience were thus unable to take account of the growth in character of Pericles between the

'infatuated rhetoric of Act I' and his 'youth, his melancholy, his restraint and sincerity when the sly king questions him about Thaisa'. The further maturing and alteration is seen in his fear for Thaisa in childbirth, and then later 'when an older and weightier Pericles finds a new vigour and purpose after the Vision [of Diana]'.

So far as the other characters are concerned there is little comment to be found. Bennett and Rylands thought that 'Gower's hobbling archaisms were solved by the singing of Dudley Jones, one of the most accomplished actors in the company'. (Bennett and Rylands p.108). Kemp and Trewin noted the 'sleek oily Pandar' of John Blatchley (p.223) and The Times (18 August 1947) thought the part was 'lent an effective modern Soho twist, of which Mr. Blatchley takes full advantage'. The Times also remarked on the Pirates as being 'comically like pirates in a pantomime'. It is unfortunate that the pirates both by their too opportune arrival and their sterotype behaviour are so often likened to characters from a Christmas pantomime than to the terror inspiring crew they might perhaps be.

The Times (18 August 1947) felt that Monck was right to rely on the performances of Pericles and Marina rather than on 'any great ingenuity of production' and indeed from the prompt book ⁸ it certainly appears that Monck essayed no more than a clear exposition of the text. As in 1929 Act I is cut from line 17 and in 1947 the tabs came in at the end of Gower's short prologue and amid thunder and wind the action moved straight to Act II Scene 1. Pericles is 'discovered' as in 1929 and sinks to the ground just before the arrival of the fishermen to convey to the audience the fact that they do not see him, or at least take no account of him until some forty lines after their entry. Pericles has obviously been out of sight until at line 52 'Peace be at your labour, honest fishermen!' he rises and

crosses downstage to them.

The Knights at Pentapolis (Act II Scene 2 in the text, Act I Scene 2 in this production) enter from the steps to the orchestra pit and process along the front of the stage before Simonides and his daughter who stand on top of the rostrum centre stage. In the banquet scene which follows tables are set on the rostrum and up stage behind it. On line 10 Pericles down left kneels to take the wreath of victory from Thaisa. Galliard and Pavane music played on a harp is used for the knights' dance and Monck took care once again to cut lines 96-99 thus removing the reference to the love of ladies for 'men in arms as well as beds'.

Act II Scene 4 is cut as in 1929 and so Act II Scene 5 becomes Act I Scene 4 in this production. Harp music closes this scene and the following Gower chorus which is directed to be sung is played on the forestage. The cuts are basically similar to those of 1929 and so is the short interpolation 'So reading these with other letters Pericles fears ...' which is inserted before line 38 '... he must hence depart to Tyre.' to stitch up the gaps in the exposition caused by the cuts.

Act III Scene 1 becomes Act I Scene 6 and an innovation here, looking forward to Richardson's 1958 production is the direction 'Drum giving beat of oar plays through scene'. A 'sea row' (presumably ground row), ropes and ladders and the outline of masts and parts of ships between the back of the rostra and the cyclorama change the scene dramatically from the interior of Simonides' court. Even so it might be asked if these changes contribute anything to the story: they certainly slow the action and seem to go against the rapid and uncomplicated movement from scene to scene that was a feature of Monck's production at the Maddermarket.

Perhaps the Stratford stage with its proscenium arch was against him and made it difficult to achieve the effects of integrated movement that characterised his work in Norwich. Again in this scene as in 1929 the infant Marina does not appear, and Lychorida probably exits after her words at line 29 although this is not clear in the prompt book. Monck seems to strive for speed and economy within the scenes but the effect is reduced by the number of changes.

In the scene following Cerimon's house is set on the forestage and lines 4 to 11 are cut as in 1929. Once again Act III Scene 2 and Scene 4 are run together with the addition of Thaisa's same exclamations 'Oh dear Diana/Where am I' etc., as before.

Act III Scene 3, Pericles' departure from Tarsus is cut in a very similar way to Monck's previous production and a slow curtain at the close of the scene heralds the interval.

Monck removed the last six lines of the Act IV Chorus for this production (ll. 47-52). In 1929 (and also in 1951) he only cut the last two. In all cases the deletion of the lines announcing Dionyza and Leonine 'a murderer' seems to have no advantage in saving time and a disadvantage in that a new character appears without the introduction that might have been a help to the audience's ability to follow the complexities of the plot. The only direction for the pirates is 'scuffle', and as in 1929 Act IV Scene 3 follows straight on and the action then returns to Mytilene (Act IV Scene 2 in the text, Act II Scene 3 in this production).

'Arab harp music' introduces the brothel, most of the excisions are similar to those of 1929 but for this production Monck retained lines 108-121 which were cut in 1929, but largely remain again in 1951.

The cuts in Act IV Scene 4 (Act II Scene 4 in 1947) are exactly the same as in 1929 even to the abrupt termination to the second line which is cut in the middle, after 'cockles,'. This time, on line 33 just before Dionyza reads the epitaph to Marina, Gower 'moves centre holding the curtain' and this is but one example of the way many directors of this play use Gower as a factotum, to explain the plot, to relate to the audience and to act sometimes more like a stage-manager bringing the mechanics of presenting the play into the midst of the action rather in the manner of Thornton Wilder.

In the examination of the 1929 production I noted that it was not clear from the prompt copy if Act IV Scene 5 had been cut or retained. In this production it is clearly cut. This may argue for its having been cut in the earlier production as well.

A direction 'very long pause' at Act IV Scene 6 line 179 just before Marina gives gold to Boult indicates that Monck may have wished to convey the idea that at this point Marina was contemplating what to do next. It certainly seems to indicate that Marina has overcome Boult and can pause without fear that he would take her inaction as weakness and try once again to overcome her. A pause and 'Arab music' were indicated in the 1929 production, here the Arab harp music is not indicated until nearly the end of the scene.

Two cuts are made in Gower's Act V chorus that do not appear previously. Lines 5-8 and half line 16 to line 21 are deleted both for this production and for that in 1951. Much of the opening of Act V Scene 1 is deleted, and all that remains of the dialogue between Helicanus and the sailors is as follows:

SAILOR OF TYRE My lord Helicanus ?

It is Lysimachus the governor,

Who craves to come aboard. What is your will ?

HELICANUS That he have his

I pray greet him fairly.

At this point Lysimachus arrives and Helicanus greets him. This type of cutting which prunes away what is really superfluous dialogue speeds and simplifies the action. Monck's wholesale cutting of Act I however as noted, seems to unbalance the whole play, and some of the long deleted passages, for example in the brothel scene, are obviously the result of a desire to excise what was considered offensive. On the other hand the removal of a long passage and the Dumb Show in the Act III chorus possibly stems from a lack of certainty about how to treat it. If Monck cut from a desire not to cause offence, and not to invite boredom he may also have cut because he was not sure how to play such scenes as the Dumb Show or how to convey the idea of Pericles' unshaven and unshorn, a point that has caused problems for many directors.

Extra to those in 1929, Monck here cuts Act V Scene 1 from line 46 to 49, and from 51 to 62. The action now moves straight from Lysimachus' mention of Marina 'with her sweet harmony/And other chosen attractions' to her arrival at line 63. The missing lines have no great significance insofar as exposition of the plot is concerned but the arrival of Marina so suddenly looks over-opportune and echoes the sudden arrival of the pirates at Tarsus. Marina has to be fetched as there is scarcely time for her to come by coincidence unless it is to be supposed that she is for some reason waiting close by. Marina's song 'Awake Sweet Love' is that used previously by Monck. There are few directions during this scene and

none at line 206 to indicate the holding of hands noted by The Times (18 August 1947) and referred to above.

A note at line 239 'Voice from DR Assembly' might indicate that the Vision of Diana was conveyed by a voice only but this seems unlikely. It may be that Diana stood at one point and 'her' voice came from elsewhere to give an other-worldly effect. Diana's temple was noted by The Times as being Barry Jackson's best setting. There is a direction for Act V Scene 3 for 'Garlands, 2 Burning Pedestals, Block for Diana (situated centre back between the rostra and the cyclorama), sea rows (possibly ground row lighting for the cyclorama) and all pillars except A'. These pillars were set along the back of the rostra and could be used to mount screens, define entrances etc. They could be struck when required and different scenes call for varying combinations of them. On Pericles' 'Pure Dian/I bless thee for they vision' (lines 68-9) all on stage are directed to 'turn to face Diana with their arms raised, and all kneel on the next line 'Will offer night oblations to thee '.

The cuts in Gower's Epilogue are basically similar to those of the earlier production. The first two lines concerning the fate of Antiochus are quite clearly deleted although in the 1929 production, surprisingly in view of the deletion of the first act, they seemed to have been left in.

A note at the foot of the final page of text in the prompt book records that the Stage Manager noted a running time of 103 minutes. If Monck gained speed, he lost balance within the pattern and rhythm of the plot. Perhaps one of the more significant results of this production was that it acted as an inspiration to Paul Scofield and John Harrison to join together to produce the exciting 1950 Under Thirty Theatre Group presentation.



NOTES FOR 1947 STRATFORD – NUGENT MONCK

1. - J.C. Trewin, Shakespeare on the English Stage, (London 1964) p. 206.
Hereafter in text J.C. Trewin.
2. - T.C. Kemp and J.C. Trewin, The Stratford Festival. A History of The Shakespeare Memorial Theatre,
(Birmingham 1953) pp.222-3. Hereafter
in text 'Kemp and Trewin'.
3. - Philip Hope-Wallace, The Penguin New Writing No.32 Editor John
Lehmann. (West Drayton 1947) p.88.
Hereafter in text 'Hope-Wallace'.
4. - Photographs in the Shakespeare Centre Library, Stratford-upon-Avon.
5. - Letter from John Harrison 30 July 1984.
6. - H.S. Bennett & George Rylands, 'Stratford Productions Reviewed' in
Shakespeare Survey 1, (Cambridge 1948)
pp108-9. Hereafter in text
Bennett and Rylands'.
7. - J.C. Trewin. 'Paul Scofield', Theatre World Monograph 6,
(London 1956) pp. 46-7.
8. - Monck's prompt book was in a Dent edition of unknown date. I have
collated this with the 1976 New Penguin Shakespeare Edition making
special note of any textual differences between the two editions.
All references are to the New Penguin Shakespeare text.

NEWSPAPER REVIEWS QUOTED

The Times 10 November 1929
 18 August 1947

NUGENT MONCK - 1951 MADDERMARKE

Monck produced Pericles for the third time in 1951. The production caused Sprague and Trewin, in Shakespeare's Plays Today, to comment that 'We seldom get now the pure Poel austerity even in such a theatre as the Maddermarket. ...One noticed in Pericles (1951) the use of painted cloths: for some passages a stormy sea was shown at the back of the inner stage, and for others the deck of a ship was indicated above '.¹

The use of scenery may have been the result of Monck's experience in 1947 with the more conventional proscenium stage at Stratford. The Eastern Daily Press (19 June 1951) thought that the production lost from the attempt to 'make some concessions to the contemporary taste for scenic illusion'. 'Any visitors hoping to see a complete re-creation of the Elizabethan presentation on this Elizabethan stage may feel partly disappointed '. The review goes on to suggest that 'it would have been interesting to see the finely written storm scene with Pericles on board a tossing ship rely entirely on poetry without assistance from painted scenery and effects'. The Eastern Evening News (19 June 1951) remarked simply that 'the representation of the storms at sea' was 'not unsuccessful'.

There is no detailed mention of costume, or music. The Eastern Evening News merely reported them as being 'appropriate'. The acting related to the anonymous Norwich Players appears to have been of a good standard with a Marina displaying 'simple fresh purity' (Eastern Daily Press) and a Dionyza 'particularly rewarding in ... convincing wickedness ' (Eastern Daily Press). The fishermen at Pentapolis were played in Norfolk dialect which the Eastern Evening News thought 'a little forced', although the Eastern Daily Press found that the appropriately rendered sea-wit in dialect provided some rich moments.

For this, the last of his three productions of the play, Monck restored some of his earlier cuts, the Eastern Daily Press noting that 'the opening scene at Antioch and most of the brothel scenes ... are included'. The prompt book for this production as with Monck's other two presentations of the play has few stage directions and is therefore chiefly of interest for the information it gives about cuts and alterations to the text.

The 1951 prompt book was kindly lent to me by Jack Hall, Nugent Monck's executor who informed me that as Monck used the same edition for both the 1947 Stratford production and that for the Maddermarket, it is in fact double cut. The earlier cuts are shown in black and the 1951 alterations in red. Monck restored some of his earlier deletions, but he also made some further cuts and the result is a complex of deletions and restorations from which it is sometimes difficult to establish with certainty the exact text that was finally used.

The edition used is Dent's 1946 New Temple, and Monck's name, probably in his own hand appears on the first blank page. All references are to this edition. The major restoration is of Act I Scene 1, the Court of Antiochus. Having restored the scene Monck then proceeded to cut a number of lines within it. Lines 20-25 are deleted (all references are to the edition noted above), so that Pericles does not make mention of his 'inflam'd desire'. Next lines 48-9 and 51-53 are cut, and 59-60. This last cut deletes Antiochus' Daughter's only lines. The next major cut is from line 97 to line 104. Thus is removed what has been supposed to be one of the echoes of Shakespeare's voice in the early part of the play. It seems strange that Monck with such a strong musical sensibility should have deleted the 'blind mole' passage. There are more minor cuts and then the rest of Act I is removed, Gower enters and speaks the first

two lines of the Act II Chorus 'Here have you seen a mighty king/His child I wis, to incest bring'. The remainder is cut to line 23 and the Chorus speech ends at line 36 'Ne nought escapen but himself'. Throughout the text Monck has no hesitation in altering lines that might seem difficult to understand and this speech presents a good example of Monck's technique. To show this I give below the final lines of Gower's speech with Monck's emendations indicated by a dotted line beneath.

Act II Chorus from line 23

How Thaliard followed bent with sin
 With full intent to murder him:
 And that in Tarsus was not best
 Longer for him to make his rest
But Pericles put forth to seas,
 Where (when) men are seldom at their ease;

 For now the wind begins to blow;
 Thunder above and deeps below
 Make such unquiet that the ship
No longer safe is wreck'd and split;

 And he good prince all having lost,
 By waves upon a coast is tost:
 All perishen of men, of pelf,
 Ne nought escapen but himself;

It will be seen that there are a number of alterations which have most regard for clarity of exposition, and the quality of the verse is such that the changes do it no dis-service.

There are few directions of any kind until Act II Scene 2 where on the opening of the curtains Simonides and his court are discovered centre stage. On line 40 there is a direction for Simonides and Thaisa to come 'onto front' and on the next line the curtains close behind them so that the banquet in the following scene can be set. A note at Scene 3 indicates 'night'.

There is a direction in Act II Scene 3 for 'clocks strike' at the end of the Knights' and Ladies' Dance, which as before is a Pavane. Monck did not restore lines 97-100 concerning the ladies' for 'men in arms as well as beds:'. There is an indication that the interpolated balcony scene and serenade were also included in this production and there is also a note '?Dawn' which may indicate the lighting effect that the reviewer in the Eastern Evening News noted would 'no doubt give the dawn its due later in the week'. Scene 4 was not restored, and Scene 5 at Pentapolis is noted as being 'next morning'. Monck made a new cut at the last line of Scene 5 'And then with what haste you can get you to bed'. Possibly he felt that it might not be suitable for Norwich ears. There is a restoration at the end of Gower's Act III Chorus where lines 55-58 are sung to conclude the Chorus before the curtains open to reveal Pericles on shipboard. As in his previous productions Lychorida's speeches after line 22 are cut and the infant Marina does not appear.

Two extra cuts in Cerimon's scene (Act III Scene 2) are at lines 31-36, and 64-67. The latter cut seems strange as it concerns the 'delicate odour' arising from Thaisa's casket and seems to add to the air of magic which surrounds this passage. The speech as it stood in this production appears to have been:

CERIMON Wrench it open:

Up with it !

What's here ? A corse ?

It is impossible to be certain why Monck made this cut unless he had the idea that his audiences might find the concept of the 'odour' offensive.

A pencilled note at the end of the scene suggests that Monck may have run together the two Ephesus scenes as he had done before but this is not clear. The Eastern Evening News noted a 'breathless hush that fell on the theatre' as Thaisa awoke in her casket but there is no clear indication as to how the scene was played.

A 'sailors song' is directed to mark the end of Scene 3 and the interval is marked after the end of the following scene. As before Gower is directed to sing at least the opening of his Act IV Chorus. In this production only the last two lines are cut, the previous four (ll. 47-50) are restored from 1947.

In the Stratford production Monck transposed Act IV Scene 3 to follow on from Scene 1 thus running together the two Tarsus scenes. This prompt book is unclear as to whether or not he did the same in 1951. There is a note, 'open insert scene III' in pencil but it is not clear to which of the two productions it refers.

The brothel scenes contain the similar cuts as hitherto with some extra deletions but few restorations. Line 19/20 'they are so pitifully/sodden' is cut for this production, and so is line 92 'I have cried her almost to the number of her hairs'. Lines 35-6 the Bawd directing Boulton to proclaim their new acquisition 'in the town' is restored.

In Scene 4 the Dumb Show cut in 1947 is restored, and again Dionyza reads the inscription of Marina's monument. Scene 5 which appeared to have been cut in 1947 is definitely left in here and this argues against the transposition of the second Tarsus scene in this production, as Scene 5 is directed to be played before the curtains, presumably whilst the characters in the second brothel scene took up their positions behind. Scene 6 has again similar cuts to the 1947 production but there are some further deletions. Line 25 'and defy the surgeon' is cut, and so is the Bawd's 'she's not pac'd yet' at line 59. Lysimachus' request to Marina (ll. 87-8) 'Come bring me to some private place' is cut and so is Boult's 'I must have your maidenhead taken off, or the common hangman will execute it' (ll. 124-5). The Bawd and Boult's further exchange on the same subject (ll. 38-41) is also removed. It seems obvious that Monck was at pains to retain nothing that he thought might upset his audiences.

The beginning of Act V Scene 1 is confused by the double markings in red and black ink and also pencilled directions, but it appears that it may have been played in a similar way to the 1947 production. Later in the scene Lysimachus' request for a pillow for Pericles (line 238) is restored. The Eastern Evening News noted the 'Music of the Spheres' as one of the outstanding passages in this production.

The remainder of the act has substantially the same cuts as before with the restoration of lines 13-14 and 19-20 of Gower's Chorus in Scene 2 before the Temple of Diana.

On the end papers of the prompt copy are lists of the characters in 'prologue' and 'in the Comedy' which as they do not contain Antiochus or his daughter must refer to the 1947 production. There is also a list of

some fifteen musical items including four songs for Gower, two for Marina, feast and dance (pavane) music, two sailors' songs, ritual music (presumably for Cerimon), a dirge, and vision music (for Diana).

It should be remembered that the Norwich Players were amateur and it is remarkable that the Maddermarket should be the only theatre in the period 1854 - 1971 to have presented the play twice. Monck's three productions of the play seem to have been along similar lines but his restoration of the Antioch scene in the last production gives perhaps an indication of a change in attitude. The Eastern Daily Press, apparently ignorant of Monck's two other productions notes that whilst the curtailment of 'Old Gower's ... redundant versification' was judicious the deletion of Antioch and 'most of' the brothel scenes in previous productions had been shirking by 'more timid producers'. This is obviously a round about way of giving approval to Monck's inclusion of the scenes in this production, a considerable shift of opinion from the comment in the same newspaper on 19 November 1929 which noted that 'With admirable and intuitive skill the producer has eliminated the "unpleasant" portions of the play, which by the way were pretty doubtful Shakespeare '.

NOTES FOR 1951 MADDERMARKET – NUGENT MONCK

1. – A.C. Sprague & J.C. Trewin. Shakespeare's Plays To-Day Some
Customs and Conventions of the Stage.
(London 1970)p. 122

NEWSPAPER REVIEWS QUOTED

Eastern Daily Press 19 June 1951

Eastern Evening News 19 June 1951

CAMBRIDGE 1933

Noel Iliff, having taken over from Terence Gray at the Festival Theatre Cambridge presented the play in February 1933. The Cambridge Review (10 February 1933 p. 237) reported that the production was one that could 'have been bettered nowhere in England. At the Old Vic it would simply have been a bad play. But the Festival production was a thoroughly living one '. The reviewer (K.J.R.) goes on to note that this was neither a "Period" reconstruction of 1608 nor a present day production of 1933'. Somewhat confusingly the Cambridge Review then goes on to remark that Humphrey Jennings' set was 'excellently conceived' and that 'nothing could be more contemporary'. It is described as having 'an unfinished "work in progress" look'.

The Cambridge Daily News (7 February 1933) described the setting as 'a modified Elizabethan stage, with fore-stage, curtained recess and gallery at back'. The 'modification' was apparently the addition of a stairway either side of the gallery thus making it into a bridge. It was noted that the arrangement made for speed and variety of playing, in a production where the stage effects were of the simplest. This description of the setting sounds rather like a forerunner of Douglas Seale's 1954 production at the Birmingham Rep.

The prompt book it seems has disappeared, but there are a few hints of the style of the production. The Cambridge Daily News reported that 'The King of Pentapolis and his court watch the tourney as the gentlemen watch the racing in From Morn to Midnight signalling its phases by their gestures '. An off-stage fight demonstrated to the audience by the reactions of the cast on stage avoids the ever-present dangers of a complex stage fight.

Iliff also seems to have managed without effects. The same review noted that 'Three suspended ropes suggest the ship off Tarsus and the storm is left to Shakespeare ... to superimpose a wind machine would have been an impertinence '. The Cambridge Review thought that the cyclorama was 'used to better purpose' than in any other play in the Festival. . It also described the costumes as 'thoroughly bad - in the real buckram and fustian tradition - but even they did well enough '.

There is scant information about the text that Iliff presented but the Cambridge Daily News noted that 'There are few cuts.', and that 'The brothel scenes ... are quite rightly retained in full, and the effect is interesting '. The review of the production in the Cambridge Daily News has as sub-heading 'Vivienne Bennett's Range/A Brilliant Marina'. The writer compares her range with that of Flora Robson and believes that Vivienne Bennett's Marina proves that she surpasses Flora Robson. The report goes on to describe her performance as showing Marina to be 'a creature of infinite gentleness and infinite fastidiousness'. The point is then made that 'it is her fastidiousness which hides from her at first the true nature of the place in which she finds herself, it is her fastidiousness which makes Lysimachus somewhat ashamed of himself '. This , the report continues 'is not mere squeamishness, it is something that expresses the spirit that is . in her '. After these eulogies it is rather surprising to find a little further on that 'Technically, her playing is, perhaps something short of perfection '. Her voice is described as having a certain slight harshness at times 'which is only overcome by the understanding she puts into her speaking of the verse '. The comments on her performance conclude with the remark that 'Whatever shortcomings she may possess, they are more than offset by the fact that she acts with her

emotions '. The Cambridge Review is a little more precise in its comments when it notes that 'The merit of Vivienne Bennett as an actress is that she moves beautifully, and it is by the eye that she creates her illusions almost entirely '. Quite how this is reconciled with her acting with her emotions can only be conjectured but her performance seem to have relied on a strongly made visual reaction to situation.

The Cambridge Review records that 'Godfrey Kenton's ... acting had an impersonal quality which very well fitted the part.' The Cambridge Daily News reported that his Pericles was 'less intense than Miss Vivienne Bennett's for the character partakes of something of the diffuseness of the play '. The reviewer thought however that the performances had a 'lyrical beauty all its own, and to this Mr. Kenton gave full value '.

There is little mention of other members of the cast but Gower is reported (Cambridge Daily News) as contriving 'to get a little sense out of the pedestrian versification ...' An interesting point is that Joseph Gordon Macleod who played Gower is also recorded in the programme as being 'Stage Director'. He had in fact been Terence Gray's stage manager and carried on the theatre for a while after Gray resigned but with 'little success'.¹

The cast list for this production begins unusually with a 'Continuity Girl'. She precedes Gower and may have been some kind of an assistant to him but no mention of her is made in any of the reviews. Macleod may have needed some extra help if his duties as stage director became difficult to combine with his appearances as Gower.

Noel Iliff played Helicanus and Cerimon as well as producing whilst Bertram Heyhoe combined Antiochus, Boulton and an attendant Lord. Vera Birch who played the Daughter was also the Continuity Girl and an

attendant Lady. Percy Goodyer played Thaliard, Simonides, Philemon and Leonine. Doria Paston who directed the scenic design also played Dionyza. Sara Patrick who directed the choreography combined this with playing the Bawd, and Michael Morice the assistant stage manager was also part of the crowd of knights, fishermen, sailors, pirates and vestals all of whom are grouped together in the programme.

This was obviously a close-knit company who shared technical work and acting with only the chief characters playing a single part. It is not possible to say if this was from inclination or financial necessity but perhaps it does recall the kind of conditions in which Shakespeare's own Company might have worked.

NOTES FOR 1933 CAMBRIDGE - NOEL ILIFF

1. - Norman Marshall, The Other Theatre (London 1945) p. 69

NEWSPAPER AND PERIODICAL REVIEWS QUOTED

Cambridge Daily News 7 February 1933

Cambridge Review 10 February 1933 p. 237.

UNDER THIRTY THEATRE GROUP 1950 - JOHN HARRISON

In the hot July of 1950 John Harrison produced Pericles on two successive Sunday nights at the Rudolph Steiner Hall near Baker Street. He made no significant cuts and played without an interval. J.C. Trewin experiencing his 'most exciting Sunday night' ¹ noted that 'the audience cinema-trained, sat content for two hours between Antioch and Ephesus'. ²

The production came about as the result of a conversation between John Harrison and Paul Scofield 'one day whilst he [the latter] was appearing in the long run of Ring Round the Moon'. ³ Scofield knew Harrison wanted to become a producer and asked how he might help. Harrison suggested Scofield might play the lead for him in 'something on a Sunday'. Scofield was enthusiastic and it was quickly decided that the play should be Pericles. Both felt that Monck's 1947 Stratford production had done the play 'scant justice' and Harrison had 'a profound faith in it'. The cast 'led mainly by friends', and unsalaried, was found fairly quickly. Scofield, of course was to play his Stratford role in the name part. Harrison's first wife Daphne Slater repeated her Stratford part of Marina but she 'added Thaisa'. At that time Daphne Slater was appearing in a play with Mary Morris, Peter Bull and Beatrix Lehmann (who had all been friends from the 1947 Stratford Season). Mary Morris was to play Gower (an innovation that created a good deal of interest), Beatrix Lehmann was to play the Bawd; and Peter Bull Antiochus and the Pandar. Donald Sinden (another Stratford friend) and his brother Leon joined the cast as Fishermen and attendant Lords, Donald doubling up as Leonine. (Quotations from J.H. letter)

It was then a case of finding a suitable place to perform. Harrison did not want to use 'a West End Theatre with the handicap of a standing set', and they eventually settled on the Rudolph Steiner Hall which was 'very nearly a theatre'. Realising they would need some 'management and organisational expertise', they approached the Under Thirty Theatre Group. In his letter to me Harrison took care to point out that the Group 'were in no sense the instigators and had no influence over the artistic side of the enterprise.'. This was entirely in the hands of Harrison and Scofield. Harrison happened to be working as a guest director at the Guildford Rep., with a designer called Claude Whatham. He was invited to design the production but introduced Harrison to Voytek 'and in fact Voytek designed it while Claude organised him'. All the costumes were 'made out of the cheapest calico etc., - hand painted and dyed by Voytek'. (Quotations from J.H. letter)

Peter Bull in his amusing autobiography I Know the Face, but ...⁴ tells of having to apply something called 'Bole' a body make up 'which makes you look as if you lived in sunny lands' and then having to put on his costume as Antiochus. 'It was a regal panoply of dark blue with enormous weights of jewellery attached to it. It was also unfortunately still wet ...' Later when he removed it to become the Pandar he found he looked 'like a Pict in Woad,.'. There is little information about the other costumes but Bull describes Mary Morris as Gower looking 'quite wonderful' in 'an absolutely transparent net dress', 'and her haunting voice and appearance held the audience spellbound.' (Bull p. 124).

Dennis Cannan noted that the only thing in the production that he 'really hated was Paul Scofield's corsets which made him look as if he were sitting in a hip bath ',⁵

Harrison described the production as 'an explosion of youthful enthusiasm' and noted that they rehearsed for three weeks only. His swift unbroken exposition of the full text came as a reaction to the 'scene changes and cuts and visual extravagance' he had found in the 1947 production at Stratford. It was he felt 'as if Poel and Granville-Barker had never lived'. He aimed for simple continuity, plain unexaggerated speaking, 'a full text delivered at speed'. 'Shakespeare' he noted 'would do the rest '. (Quotations from J.H. letter)

The News Chronicle (3 July 1950) headed its review 'Pericles-a/rare treat' and described Scofield's Pericles as 'something breath-taking in its youthful power and grace' and growing 'old and mellow with tragical dignity'. W.A. Darlington (Daily Telegraph 3 July 1950) thought that 'it was the best performance of this rare play of the four or five that I have seen.'. He also noted that 'Very seldom does the dramatic critic encounter on a Sunday night anything so rewarding '. He described Beatrix Lehmann's Bawd as 'hard business-like and wicked'. The Times (3 July 1950) felt Lehmann underlined 'the humours of the brothel scenes with a compression of the lips or a flicker of an eyelid '. The same reviewer thought that Scofield's Pericles, praised at Stratford in 1947 may be praised again for other reasons, and felt that his 'later scenes were now better than his first '.

Mary Morris' surprising Gower was enthusiastically received by most reviewers. The Times found 'the commentator whose plodding verses string together the episodes ... changed and rejuvenated'. The reviewer added that 'to our pleased surprise' Mary Morris found in him 'moments of beauty and a demure and modish humour'. Darlington (Daily Telegraph) reported a Gower 'with

considerable insistence on glamour, and beautifully spoken'. J.C. Trewin thought that Mary Morris pointed 'the maladroit lines with a youthful elegance (and humour) that almost persuaded us they were bearable'.⁶ On the other hand Cannan (DC letter) felt that 'the story was perfectly clear' but that it would have been even clearer if Mary Morris had been more audible and hadn't a tiresome habit of apparently deliberately distorting sentences into nonsense'. Cannan was, however, very enthusiastic over the production as a whole and felt it 'much less of a strain than one act of Fry'. Despite the heat and the close confines of the hall (a 'stuffy little auditorium' as the Daily Telegraph called it) he felt that the performance only seemed to take 'about an hour'. Cannan felt the evening had a deeper significance:-

Something moved and excited me extremely. It wasn't the acting, because I thought no one except Daphne outstanding. It wasn't decor or spectacle because there wasn't any. I can only think it was Shakespeare, revealed by you, plus the nearness and the continuity that Shakespeare wrote for. I really felt as though I were seeing the Globe company on tour, directed by Will himself, with Kemp and Burbage unavoidably absent, but with his best boy actor as the draw.

(DC letter)

This seems a vindication of Harrison's remarks already noted. Trewin realised that 'Mr. Harrison is clearly fond of Pericles; we can always tell when a producer is in love with his play. Not a glint of poetry, not a stab of drama, escaped him'.⁷ Trewin had particular praise for Daphne Slater in his review in the Observer (8 July 1950). 'Before

bringing to us the dew and fire of Marina, the daughter, Miss Slater finds the simple radiance of Thaisa, the mother. It is a warrantable piece of doubling and beautifully done.' T.C. Worsley writing in the New Statesman (8 July 1950) thought Marina 'straight, simple, touching' was excellent but felt that 'Histrionics are what are called for here, as loud and broad as Mr. Reginald Jarman was supplying' (as Simonides). Worsley thought that the play was 'quite simply the Elizabethan equivalent of the comic strip. The same episode by episode treatment, the same ideal simplicity of presentation '. It was for that reason that he found Scofield 'though a decorative Prince, wide of the mark in his present throw-away phase'.

Philip Hope-Wallace (Manchester Guardian 3 July 1950) thought Scofield 'a sympathetic Pericles, though he was below his best in two of the best speeches '. Hope-Wallace does not however enlarge upon this. He too, however was impressed with Mary Morris 'dressed for some reason like the vamp of a silent cinema' and thought that the production would be worth seeing if only for her.

Details of the staging of this production are largely lost but the Stage (6 July 1950) refers to 'clever use of a permanent rostrum, an apron stage, and a plain backcloth, which reflected a number of colours, ranging from buttercup-yellow to delphinium blue. The glowing costumes by Voytek, the effective decor by Claude Whatham, and the rich heraldic designs by Harold Melvill enchanted the eye ...' Dennis Cannan provides another clue to the decor and style of production noting that 'The fairy tale atmosphere was exactly right; it had something in common with Russian Ballet, and something of Lady Precious Stream.' (DC letter). John Harrison was kind

enough to let me have a copy of the accounts for this production and they give the total cost as £167. 19s 10½d and the income for the two performances at £235. 7s 2d. Expenses include the hire of a drum and payment to a carpenter and to Strand Electric for lighting equipment.

For a production of only two performances this had a remarkable effect. Darlington (Daily Telegraph) writing after the first performance reminded readers 'There is to be another performance next Sunday but the production is really worth more than that '. Trewin felt that it was directed 'with so much creative imagination that the name of the producer ... will always spring in the mind '.⁸

NOTES FOR 1950 UNDER THIRTY GROUP - JOHN HARRISON

1. - J.C. Trewin, The Theatre Since 1900 , (London 1951) p. 305
2. - J.C. Trewin, Shakespeare on the English Stage ,(London 1964) p.216
3. - John Harrison, Letter to David Stone, 30 July 1981
Hereafter in text (J.H. letter)
4. - Peter Bull, I Know the Face, but ... ,(London 1959) p. 125
Hereafter in text (Bull)
5. - Dennis Cannan, Letter to John Harrison, 2 July 1950
Hereafter in text (DC letter)
6. - J.C. Trewin, A Play Tonight ,(London 1952) p. 49
7. - J.C. Trewin, Above (p. 49)
8. - J.C. Trewin, The Theatre Since 1900 (London 1951) p. 305

NEWSPAPER AND PERIODICAL REVIEWS QUOTED

<u>Daily Telegraph</u>	3 July 1950
<u>Manchester Guardian</u>	3 July 1950
<u>News Chronicle</u>	3 July 1950
<u>New Statesman</u>	8 July 1950
<u>Observer</u>	8 July 1950
<u>Stage</u>	6 July 1950
<u>The Times</u>	3 July 1950

CHAPTER III

BIRMINGHAM REP 1954 DOUGLAS SEALE

The definition of Douglas Seale's attitude to the play, and his description of the way he presented it may be found in the notes he wrote for the programme. Seale's exposition of his ideas is clear and brief. He saw it as 'a romantic story, almost a fairy story'. He felt that Shakespeare's audience finding, right at the start, a situation where a prince has to solve a riddle to gain a bride, must have realised that this was 'not a play to be taken in sober earnest but that all was bound to end happily in the fairy story tradition'. He based his direction of the play on how he thought it might have been performed in the Elizabethan theatre. He chose, therefore a permanent and anonymous setting which he hoped would allow the story to tell itself fluidly without interruption. Richard Pasco (who played Pericles in this production) described it as 'an almost didactic method of presentation to the audience's imagination.'¹

The setting designed by Paul Shelving consisted of 'two sets of winding stairs leading to a roomy platform ... having in its centre a doorway of ancient Egyptian form'. (Birmingham News 3 July 1954 Wilfred Clark). The cyclorama played a vital part in this set, the mood of the scene was demonstrated and intensified by the lighting and effects projected onto this background. 'Behind was an expanse of sky, now in star powdered violet above Antioch, now storm-dark or crossed by lightning.'² Pericles' vision of Diana (Act V Scene 1) seems to have been especially memorable. Trewin mentions 'the light that wavered and streamed about her' as she appeared on the topmost part of the setting, with Pericles sleeping or in a trance down at stage level. (Illustrated London News 28 July 1954) Wilfred Clark writes of 'the goddess against a glittering background of shadow waves'. (Birmingham News)

Paul Shelving also designed the vivid, bold barbaric costumes, and his design illustrations are reproduced in the Folio Society edition of the play. The illustrations show flowing robes with bold elaborate patterning on borders and drapes. There are elaborate head-dresses, sometimes conical, jewel studded and embossed (Antiochus); or curving up from a coronet into a Byzantine crest (Cleon). There are heavy bracelets, studded and embossed and broad elaborate belts again heavily embossed. They are the overstated costumes of the world of fable and fairy tale. The interaction of set and costume, both from the hand of the same designer, was recorded with approval by the reviewer of the Manchester Guardian (1 July 1954) who described 'a strong, simple^{and} workmanlike set which keeps things moving, and against which the shadows lurk and the costumes glow with a rich dimness like stained windows'. Thus set, lighting and costume are working together to achieve their effects, the strongly coloured vividly patterned costumes standing out against the simple lines of the setting; and the effect literally highlighted by the shadows and brighter areas produced by the lighting design.

There is, however, always an in-built danger in costumes that border on the fantastic and that is the possibility of their suggesting Christmas pantomime. Seale's production was not free from this. The Times (30 June 1954) noted that some of the episodes were 'boldly treated almost in the manner of the Arabian Nights' and 'came close to burlesquing themselves'. The Birmingham Mail (30 June 1954) thought that the inmates of the brothel 'looked as though they had raided a pantomime wardrobe basket for the purpose of a Christmas charade, and Boulton's gear was ludicrously comic'.

With this play because of its uneven quality, and the uncertainty of authorship, ideas about the text are often more violently expressed than

for other plays in the Shakespearian canon. J.C. Trewin, for example writing of this production (Illustrated London News) expressed surprise that 'the piece apparently so haphazard in the text, can keep its hearers in suspense. It is the brand of absorbing make-believe narrative that insists on being heard to the end ... Pericles might almost have been written as a serial '. He went on to praise the quality of the verse speaking noting that 'The word comes first. Botch the verse and the play sinks '. The reviewer for The Stage (1 July 1954) however felt that 'The poverty of the verse abounds, and attempts at grandiloquence are merely a mounting on stilts to utter banalities'.

It might be expected that the character of Gower would have a special significance for Douglas Seale, for he played the part himself in Nugent Monck's 1947 Stratford production. Ruth Ellis in the Stratford Herald (2 July 1954) found Gower 'a compère of fairy-tale charm and human benevolence'. Trewin thought Bernard Hepton 'a compact friendly figure, in any play certain at once of his ground and the wisest way of manoeuvring to advantage ... ³ an actor of gentle authority '.⁴ The Birmingham Gazette (29 June 1954) on the other hand saw Gower as 'an apt device, for the play stumbles along from impossible incident to preposterous coincidence very much in the manner of a very old man telling a half-remembered tale'. Most reviewers however seemed to enjoy Hepton's performance and both the Birmingham Post (7 July 1954) and the Wolverhampton Express and Star (30 June 1954) noted that the way Hepton chanted or sang some of the lines was rather reminiscent of calypso singing. Edric Connor was to take this idea further in Tony Richardson's Stratford production four years later.

Richard Pasco's Pericles received mixed reviews. The Birmingham Gazette thought that whilst he spoke with 'admirable clarity', his 'emotions

seemed a little mechanical in the early scenes, but he grew more natural as Pericles grew older'. The courtship of Marina was however 'an unqualified disaster'. The Stratford Herald took the opposite view and considered that Pasco's performance 'better expectation, especially in the bright gallantry of the first half, and, though the full maturity of tenderness in the second half is...yet a little beyond him, the recognition scenes are deeply moving, reducing hard-boiled playgoers to tears of joy'. The Observer (11 July 1954) thought that Pasco made a mistake in lingering over much 'on one high note of pathos at the time of Pericles' despair '. The Times felt that his 'smiles and stares' did not convince.

The Marina of Doreen Aris was, according to the Stage the only character who 'is genuinely moving. Marina has the strength that springs from genuine innocence, and Doreen Aris clothes her with a natural and tender grace of voice and gesture '. The Stratford Herald noted 'a shining militant innocence. Moreover she can suggest that indefinable quality now almost extinct on the stage - royalty. When Pericles says "... she is thy very princess" we believe him.' The Times however thought that she 'was too drowned in her own tears'.

There is very little mention of the other characters, The Times in passing thought that Eleanore Bryan's Thaisa 'twittered' and the Wolverhampton Express and Star found Jack May's doubling of Antiochus and Cerimon confusing 'as one was malevolent and the other benevolent towards Pericles'. There was in fact considerable doubling of the male parts. Apart from Jack May, Alan Edwards doubled Simonides and Boult, Alan Rowe, Lysimachus and a fisherman; Michael Robbins Leonine, a sailor and a fisherman, Redmond Phillips, Pandar and a fisherman; Graham Rowe, Thaliard and a

sailor. The only doubling amongst the female parts was Jill Hipkiss who played Antiochus' daughter and one of the supers. It is rather surprising that doubling on this scale amongst the male parts attracted so little notice. It does demonstrate however that whilst Marina/Thaisa doubling which has an emblematic significance and also presents a technical problem for the director in the final scene, can attract a good deal of attention (as with Susan Fleetwood in Terry Hands' 1969 Stratford production); the doubling of character parts only receives attention if it actually confuses the audience. It is worth noting Harold Innocent appears amongst the list of 'Knights, Ladies, Pirates, Messengers etc.', he was to play a memorable Bawd in drag for Toby Robertson's 1973 Prospect Theatre production.

There were two main alterations to the text for this production. The procession of the knights (Act II Scene 2 ll. 17-59) was cut, to the regret of J.C. Trewin⁵ and an addition was made to Act IV Scene 6 to follow line 100. Here added to Lysimachus' speech were the lines:

I hither came with thoughts intemperate,
Foul deformed the which your pain so well
Hath laved, that they are now all white.

These lines are taken from Wilkins' novel The Painfull Aduentures ... chapter 10.⁶ They clarify the situation between Marina and Lysimachus, one of the main cruces in this difficult text, greatly increasing the coherence of the scene. The addition was one of the possibilities pointed out by Philip Edwards in Shakespeare Survey 5 in 1952.⁷ The Times reviewer pointed out that the idea had been brought forward by Professor Allardyce Nicoll, 'an instance of what is possible in Birmingham through the close co-operation of a Shakespeare-minded university and a Repertory Theatre that is now acting its twenty-ninth Shakespeare play'.

The prompt book is made up from the New Temple Edition (London 1946), and is pasted into a work-book. Alterations to the *Dramatis Personæ* record the deletion of Escanes, Philemon and the Marshal. Accompanying the prompt book is a plan of the set. It shows (although there is no scale given) a broad rostrum with an entry beneath it, and flights of steps to the right, and to the left. The stage right steps rise straight from the stage terminating in a small platform with further steps down at right angles onto the main rostrum. The stage left steps begin with two steps at right angles to another small platform and continue from the platform to the main rostrum. In addition there is a further small platform at the rear of the main rostrum with a flight of steps parallel to the edge down to stage right. This arrangement is basically very simple yet it allows considerable variation of grouping and acting areas on varying levels. The angles formed by the corners of the flights of steps and the entry beneath the rostrum obviously could provide useful and interesting areas of shadow. From the plan it seems as if entry under the rostrum at stage level was gained via stage left, and that it was not possible to pass right under the rostrum and exit at the rear. This creates the possibility of a 'within' area beneath the rostrum.

At the beginning of the play Gower (Bernard Hepton) was discovered seated on the stage right steps with a book. The book is significant in that it demonstrates to the audience that this is a story being presented to them. To emphasise this there is a direction (at line 22) for Gower to turn the page. At line 30 (all references for this production are taken from The New Temple Edition, (London 1946) as used by Seale) Gower shuts his book as Antiochus dismisses his daughter who exits down the back steps. Antiochus had entered at line 10, and his daughter and her attendants entered at line

22. Thus there is movement during Gower's speech, and it is movement which illustrates what he is saying giving a dramatic immediacy to what might otherwise be a rather long and prosaic opening.

The production was designed to move very smoothly between scenes. Characters are frequently discovered, rather than making an entry, the flexibility of the stage design allowing actors to enter unobtrusively during preceding speeches or action without distracting the audience. All that is then required to continue the action is a change in the lighting or a slight change of position to present the next scene. An example of this is the movement from Gower's chorus to Act I Scene 1. Gower exits at line 42 through the centre opening. As Act I Scene 1 begins Antiochus is already in position on the steps left, Pericles has previously entered and is now discovered centre at the stage level. The Daughter actually enters from up the back steps during her father's speech (beginning at line 6) so that she is in position for Pericles' 'See where she comes ...' (line 12). Her attendant ladies are also in position arranged round the set, living scenery - capable of quick and fluid movement.

The fairy tale element is demonstrated a little later when at line 56, Antiochus from his position above Pericles throws down a skull showing Pericles what happens to those who cannot expound the riddle. Directors have had severed heads on poles, and victims being led off screaming (Hands 1969). The skull is a melodramatic shock, unfortunately the prompt book does not mention what happens to it afterwards.

A reminder to the audience of the relationship between Antiochus and his daughter occurs at line 115. Here Antiochus beckons the daughter to him, and she comes up from Pericles' level to stand beside her father as

Antiochus gives Pericles his forty days respite. That gesture and the change in grouping effectively takes the daughter away from Pericles and brings her back to her father, Antiochus is controlling his daughter, showing his authority over her. Pericles is left alone at the end of the scene, and there is a direction for him to lean against one end of the archway leading to the exit beneath the rostrum. The formality of the encounter is over and Pericles can meditate to himself before his exit at line 142. During this time Antiochus has been above him on the rostrum having not had to go off and re-enter but presumably remaining above until his presence is emphasised by a lighting change on Pericles' exit. A drum at line 150 and peremptory 'Who attends us here?' calls Thaliard to Antiochus, and the King takes hold of him as he enters, demonstrating in a vivid physical way his relationship with his servants and the way he exercises his power over them.

The transition to Scene 2 follows the same pattern as the previous transition. Pericles has entered on Thaliard's closing lines accompanied by his attendants all from the right. On 'Let none disturb us' at the opening of Scene 2, the two lords depart through the archway under the rostrum leaving Helicanus and Pericles together. This scene has often presented problems to directors in that it requires the attendant lords to exit immediately after their entry which can easily look absurd. In this production because the group were discovered in position rather than making an obvious entry, the direction to exit had a much better chance of appearing natural. Seale is one of the few directors who have played this opening without alteration, probably because he was using a style of playing akin to that possibly used for contemporary productions of the play.

Thus the seemingly quite arbitrary dismissal of the attendant lords, whilst it might well be a memorial or printing error, at least seems to have some motivation if it is seen as the result of action beginning in medias res.

Seale made relatively few cuts in the text but two quite large ones are made in this scene. Lines 16-36, and 44-62 are deleted. Thus the passage moves from Pericles' 'passions of the mind' straight to Helicanus' advice 'Peace, peace and give experience tongue' at line 37. Helicanus is directed to come up to the step where Pericles is sitting in order to deliver his homily. Thus symbolically they are both at the same level. At line 42 as Helicanus says 'Whereas reproof obedient and in order/Fits kings, as they are men, for they may err' Pericles stands up. A moment of dramatic tension here as Helicanus seems to have administered a reproof to his sovereign and there must be doubt and therefore dramatic tension about his reaction. The audience has just seen how Antiochus behaves to Thaliard, and Pericles' very different reaction a few lines later emphasises the total difference between the two and the essentially passive nature of Pericles. After the second cut (noted above) Pericles at his line (63) 'Fit counsellor and servant for a prince' crouches down before Helicanus and continues 'Who by thy wisdom makes a prince thy servant,/ What wouldst thou have me do ?'. This seems a sensitive way of dealing with this passage, establishing Pericles' character and giving dramatic power to Helicanus who can easily become a pompous Polonius like figure. By the removal of lines which are either discursive or provide largely unnecessary exposition a dramatic pattern is achieved and the scene is given a more positive shape than it has in the text. Another cut at the end of the scene intensifies this. Seale removes the last three lines

(11. 122-124) so that the scene closes on a reminder of the confidences that have passed between the two men. 'I'll take thy word for faith, not ask thine oath;/Who shuns not to break one will sure crack both.' The relationship between them, and their characters are thus established and intensified just before the arrival of Thaliard and the reminder of very different relationships at the court of Antiochus.

Thaliard hides in the opening beneath the rostrum until he 'presents' himself at line 29 (Act I Scene 3). There is some affected business from Thaliard here: he kneels to Helicanus on line 32 'From him I come', and he kisses Helicanus' hand on line 40 at the end of the scene, the very type of flattery that 'is the bellows blows up sin', which has been the subject of Helicanus' warning to Pericles only a few lines earlier. A pattern of dramatic juxtaposition is thus created as the action moves into Tarsus in Scene 4. Again the characters move to their positions during the final lines of the previous scene. As Helicanus and Thaliard exit beneath the rostrum, and the attendant lords come down and follow them off, Cleon and Dionyza have entered up the back steps, and the supers have entered at stage level and taken up their places spread round the stage and on the lower steps as the poor of Tarsus.

The crowd kneels as Cleon comes down the right hand steps to the bottom, Dionyza follows him but only so far as the first landing so that she is above him and therefore in a dramatically commanding position. Cleon actually leans against the archway into the opening beneath the rostrum on line 19 as he contemplates with despair the state of his country. Thus when the Lord comes in at line 56 via the back steps to announce the 'portly sail of ships' he cannot see Cleon so giving cause for his line

'Where's the lord governor'. It is an underscoring of his character to have him in a subordinate position, and this is intensified as Dionyza comes down the steps on line 61 after the Lord has given his message, especially as Cleon turns and takes her hand as if seeking support from her. Note that she now comes down to him but the direction is only to the '2nd from bottom' step so that she still remains above him in the dominant position. Seale has also changed the ascriptions of some lines to emphasise Dionyza's dominance over her husband. She takes Cleon's lines 74/5, the reproof to the Lord, whilst Cleon retains the remainder of his speech which dwells pessimistically on the fact that whatever happens things can be no worse.

As Pericles and his attendants enter, again by the back steps, the girls representing the Tarsus poor 'go right down', and only sit up again on Pericles' 'Arise I pray you rise:' (line 98). Cleon kneels during his final speech. Dionyza takes command of Pericles and they exit together with 'Hand kissing business' Cleon following behind, again subordinate as they go out under the rostrum.

For the Act II Chorus, Gower comes in up the back steps over the rostrum and down onto stage level. The lines 9 - 16 are cut along with the Dumb Show, and there is the direction 'drum' at line 17 but not further indication of its significance. Gower opens his book at line 20 to remind the audience that this is a story. Pericles enters from under the steps at stage level amid thunder, and crosses to the centre archway to deliver his first line 'Yet cease your ire, you angry stars of heaven!' (Act II Scene 1). The opening beneath the rostrum now becomes a 'cave' into which Pericles backs as the fishermen enter to cluster round the bottom of the

steps, one going up to the first landing. Pericles comes out of his cave at line 44 and the fishermen gather round him, there are directions for 'fishy business' but no further indications for it. The net with the armour in it is brought onto the first landing below the main rostrum and the fishermen kneel over it. The exit at the end of this scene is significant. Pericles goes off over the rostrum, lines 151 to 159 being cut. The business about the 'pair of bases' is therefore lost but what results is a very positive exit for Pericles as he takes it from a high level watched by the fishermen who then go off at stage level with his final determined words ringing in their ears. Pericles is thus starting to assume the positive dominant position that is to win him the tournament and his bride. In fact this is one of the few really positive actions he does take, and it seems as if Seale felt that he would highlight this by giving him a separate exit from the fishermen for by the more usual practice of having them all exit together Pericles is seen being supported by them.

Scene 2 Pentapolis (Scene 5 Simonides, in this production) has the first three lines cut and replaced by a 'Lord of Pentapolis' announcing 'The Knights my Leige do stay your pleasure to present themselves'. This sounds like the 'pishery, tushery' language of popular romantic novels but it makes a clear immediate entry to the scene. A scene however that now has no tournament in it for, as noted earlier, the whole presentation of the knights is deleted (line 14 to the end of the scene). The cut takes the action straight from Simonides' aphorisms on the worthiness of knighthood to his speech at the beginning of Scene 3. There are a great many precise directions for the crowd and the knights to range themselves about the various levels. Pericles enters at line 9 up the back steps and crosses

to the front of the rostrum, thus putting him in a dominant dramatic position. Thaisa has to go up to put the wreath over his head but Pericles kneels before her thus equating their positions. After line 13 some lines from Scene 2 are inserted. Thaisa now speaks lines 52/3 originally ascribed to the Second Lord: 'He well may be a stranger, for he comes/ To an honour'd triumph strangely furnished', and Simonides replies with his lines 56/7 'Opinion's but a fool, that makes us scan/The outward habit by the inward man'. With Seale's re-arrangement Simonides follows this with 'And here I hope is none that envies it.' (Scene 3 line 14). Music follows and at line 27 on Simonides' 'Sit, sir, sit' to Pericles a number of wreaths are brought on and distributed to the knights. There is a procession at about line 43 led by Simonides entering under the central arch beneath the rostrum and meeting servants bearing flagons and goblets for the toasts that follow. There are a great many directions for this scene indicating a most careful arrangement of knights and servants and detailing exactly where each one is to move on the complex of steps and platforms.

At the end of the scene there is a direction for Thaisa who has exited down the back steps, to return across the rostrum and look over to Pericles who is at stage level. There is a song at this point, and this is presumably the 'balcony scene' mentioned by the Manchester Guardian which was 'carried on entirely by amorous humming'. After it the lights dim and Simonides enters via the back steps and comes to the centre of the rostrum ready for 'So now to my daughter's letter' (Act II Scene 5 line 14) the intervening text all having been cut. As he reads, Simonides comes down the left flight of steps. On line 22 Pericles enters to stand beside the right

stairway at stage level by the opening beneath the rostrum. They meet at line 25 on Simonides' 'To you as much sir!' The important thing is the movement. Simonides moves as he reads, Pericles comes in just as Simonides speaks 'Soft! Here he comes' (line 23) so that there is a constant flow of movement, and the action is carried forward as smoothly as possible.

The remainder of this scene is often a problem for directors who have to cope with Simonides' dissembling, and the need for the counterpointed playing required by asides. Seale engineers this scene with his usual precision. The direction in the text for asides is deleted but Seale arranges that the actor who speaks the 'aside' lines is always downstage and can deliver them, as it were to himself, if not overtly to the audience. For example at line 40 Simonides hands the letter to Pericles and then crosses up stage of him. It is most important that Pericles' next lines are delivered so that, within the convention, Simonides 'cannot hear' them. Audiences are perfectly happy to accept this convention provided the juxtaposition of the actors is such that eye contact seems impossible, and there is reasonable distance between them. A further example occurs at line 57. As Simonides says 'Now, by the gods, I do applaud his courage', he crosses below Pericles, presumably speaking out front as he does so. Thaisa when she enters at line 64 significantly stands between the two men, and at line 72 after some intervening movement Simonides crosses to stand between Pericles and his daughter. Later at line 82 when Simonides announces 'Either be ruled by me, or I will make you-/Man and wife:' there is a direction for Pericles to look not at Thaisa but at Simonides. The actor must register his astonishment at hearing this before relating to Thaisa. Seale arranges this very well, first Pericles turns to face

Simonides and then on the line following Simonides takes Pericles to Thaisa and joins their hands. Seen on the stage the moves must appear perfectly motivated and obvious, the business could not appear more natural. Yet such things are sometimes missed, or misdirected and lose their dramatic force as a result. The series of moves which follow to the end of the scene concludes with Pericles and Thaisa kneeling before Simonides and they all spring from the strength and dramatic force of the initial movement.

Act III in the text begins with 'Scene VI Storm' in this production, and the achievement of the storm effects is particularly interesting. There is a cut from line 11 'Be attent' to line 21, including the Dumb Show. Seale adds 'At length from Tyre' to conjoin with line 22 'Fame answering the most strange inquire,' thus closing up the seams. Lines 55-58 are cut. Pericles enters up the back steps and over the rostrum on line 54, so he appears as Gower speaks the lines:

And what ensures in this fell storm

Shall for itself perform. **

**ENTER PERICLES

This stage the ship, upon whose deck

The sea-tost Pericles appears to speak. **

**EXIT GOWER AT STAGE LEVEL

There is no indication in the prompt book of sound effects other than thunder, and no lighting effects other than lightning but reviewers (as noted above) reported storm effects on the cyclorama, and the impressive power of the storm scenes. As Gower exits, a sailor rushes in from down right, jumps up onto the right hand steps then across the stage and up the left hand steps to Pericles. The sailor shouts at him over the thunder

and points off left, then goes back down the left hand steps, meeting another sailor who is entering up a ladder against the rostrum. The two exchange words and the first sailor crosses the rostrum and exits down the back steps. The second sailor jumps off the steps to the stage and exits down the back steps. The second sailor jumps off the steps to the stage and exits through the opening beneath the rostrum. All this probably takes about twenty seconds or so but must convey the sense of danger, terror, urgency and peril. A few moments later Pericles lurches and is thrown down the steps. There are several directions for 'lurches', and it is a good example of disciplined ensemble playing for the lurch of the ship to affect everyone on the stage at a given moment, but in different ways related to the direction and force of the lurch. One such lurch occurs at line 46. Amid thunder and lightning, Pericles staggers, and a sailor is thrown down onto the top of the steps. He supports himself against the rostrum and tells Pericles 'Sir, your Queen must overboard:' thus the action of the sea, the flash of lightning and the roar of the thunder all climax at this point giving force to the sailor's superstition, literally a matter of life and death. A few lines later there is a direction 'fade shaking cyc.', but it is not clear whether this is just a lighting effect or if a suspended drop was actually shaken. Then probably with only a lighting change the action moves straight from the storm to Ephesus.

Cerimon enters from under the archway 'followed by 3 coffin bearers and servant'. They exit almost at once being at this point the 'poor men' for whom Philemon is instructed to get fire and meat. Many directors have cut this passage but Seale saw the force of the change from the violence of the storm to the calm of Ephesus which however still partook

of the storm atmosphere. The storm is as much a feature of this scene as of the previous one, but here it is the effect of it, not the storm itself which is important. Running the two scenes so closely together Seale ensures that the dramatic force of their juxtaposition is felt. The three poor men, become also the men who 'stir so early' this time cloaked and passing swiftly out under the archway. They re-appear without their cloaks and with the coffin at line 49, the 'lift there' of line 49 being off stage, so that Cerimon has good cause to look and ask 'What's that?'. Cerimon is up the steps when the coffin is brought in and placed centre stage. He comes down and stands above it whilst it is broken open. After opening it servants kneel at either side and Cerimon circles clockwise round it whilst giving instructions for the fetching of his boxes and the lighting of a fire. Fire is brought and cloths which Cerimon applies to Thaisa's head, and so restores her. There have been many methods by which Cerimon has restored Thaisa to life, generally speaking the most simple, as in this production, have been the most dramatically effective.

The two Ephesus scenes are run together, Seale in common with a number of directors feeling that the action runs more smoothly if the scenes are thus concentrated. Act III Scene 3 and Scene 4 are therefore transposed. To facilitate this Thaisa's lines 109/110 are transposed to conclude Scene 3, and Cerimon's lines 116/117 'Come come;/And Æsculapius guide us!' now follow on the end of Cerimon's speech at Scene 4 line 16.

Act IV Scene 3 in the text becomes 'Scene VIII Tarsus'. Almost the first words that Pericles speaks at the beginning of this scene are 'I must needs be gone;' and Seale has the sound idea of underlining the theme of departure by having chests and water-skins in transit over the stage. These are lowered over the rostrum edge and carried off as the scene progresses.

As Pericles begins to make his exit from the rostrum assisted by two attendants the tabs come down for the end of the first half of this production. The sense of an impending journey, and the perils that seem to attend Pericles' voyaging, give a sense of forward movement and a dramatic tension to the end of this scene to carry the audience forward to the second half.

Act IV Chorus becomes 'Scene IX Tarsus' and after the interval Gower fills in the story, a necessary factor in this combination of a little known play with a complex plot. Marina now appears for the first time other than as a baby, and the initial appearance of a major character, especially late in the action, is always of importance. She enters on line 11 just as Gower begins to relate the peril in which she stands. She enters down stage whilst Gower speaks and crosses up to the steps and sits on the top rostrum. Gower rises on her entrance. She makes, therefore, an entry from a dramatically subordinate position, Gower being seated on the steps and therefore initially above her. As he rises however he draws attention to the entry and she goes to a dramatically prominent position on the rostrum, now above Gower, who crosses down stage for the remainder of his speech. The action runs straight into the scene following (Act IV Scene 1 Tarsus in the text) Dionyza and Leonine entering from under the rostrum and then going up the steps to the first landing, whilst Gower on his final line exits through the central archway. Dionyza with characteristic energy and force begins the scene with her cross down to Leonine, he presumably trying to make a move away from her and she follows him emphasising the hold she has over him. As Marina begins her first speech 'No, I will rob Tellus of his weed,' (line 13) Dionyza comes up the steps and takes up a position behind her, a position of threat to

be contrasted with the way Dionyza comes to sit beside her at line 21 'How now Marina?, why do you sit alone?', the honeyed words contrasting vividly with the passage with Leonine that has just passed. By the time Leonine makes his attempt to kill her at line 66 'come, say your prayers' Marina has come to sit on the bottom step of the right hand flight and Leonine has come slowly toward her.

Leonine has drawn his dagger, has seized Marina and is holding it above her head when the first Pirate enters from the back steps and over the rostrum and jumps down onto Leonine grabbing the dagger; the next pirate entering from under the steps seizes Marina. The third enters from the back jumps to the first landing and goes off down the steps. Only when they have all gone, taking Marina, does Leonine rise from the ground where he has been thrown. This scene can easily become ludicrous but here I think the very silent swiftness of it combined with the strong and vigorous movement would be dramatic enough to prevent this.

A direction for 'Singing' introduces the brothel (Scene 2 in the text). Very quickly its inhabitants have ranged themselves about the rostrum and steps, one girl leaving a bottle behind her. To underline the Bawd's speech 'We were never so much out of creatures ... and they with continual action are as good as rotten' (line 9) one of the girls spits. Violence is never far from this scene and an example of it is shown by the Bawd (Audrey Noble) kicking a girl on the ground as she crosses down stage very early in the scene (line 13). The death of the Transylvanian who 'lay with the little baggage.' (ll 22-3), is a subject that has aroused varying responses from different Boult's. Some have directed a kick or a blow at 'the little baggage'. Here Boult's remark is treated as an 'in joke'. One girl, presumably 'the little baggage' pushes Boult with her foot and

roars with laughter and then three girls sit on Boult, until they are separated by the Bawd. All is not always so lighthearted however. A few lines later the Bawd sees that one of her girls has taken her bottle. She hits her, takes back the bottle and drinks from it, she then throws the bottle through the central opening. (During lines 29ff). It is after the atmosphere of the brothel has been well shown to the audience, and the character of its inmates revealed that Marina arrives, Boult having met the pirates off stage. At line 46 'She has a good face, speaks well ...' Boult throws Marina to centre stage. Her hands are tied and the Bawd does not remove the rope until line 66 'Why lament you, pretty one' her coarse endearment jarring, for we think we know what will happen to Marina. The threat to Marina is intensified as the Bawd pushes her into an upstage corner on the line 'men/must stir you up.' (ll. 189-90). Through the remainder of this scene Marina is constantly threatened physically either by being pulled and pushed about or by her intended movements being blocked by the prostitutes or their masters. At the end of the scene she is pulled away by the Bawd and the girls follow as Gower, with his hour glass enters to speak the Chorus lines transposed from Scene 4. This becomes 'Scene IX Tarsus' and Gower's speech to line 14 preface Scene 3 in the text, and the remainder of his speech (with lines 15 and 16 deleted) follows the close of Scene 4. Gower standing 'i' th' gaps' serves to remind the audience again of the nature of the play of its being a tale, and therefore having licence to move arbitrarily in space and time as suddenly the action again changes to Tarsus.

From the directions it appears, as one might expect, that Dionyza plays much of the scene upstage of Cleon. At one point she sits on the steps 'I do shame/to think of what a noble strain you are/And of how coward a

spirit'. (ll. 24-6). She is not sitting down in any sense of companionship with her husband, of course, nor is she diminishing the position of dramatic superiority she holds over him. By sitting at this point she indicates her despair of him, and her contempt for him. To underscore this Cleon crosses to her almost certainly moving up stage to do so. At the end of this scene Cleon does attempt to rally and turn on Dionyza 'Thou art like the harpy' (line 46) but swiftly she counters him in the final speech of the scene and as Pericles makes his entry through the central archway they quickly break downstage left and right to kneel before the partly finished monument. An entry for Pericles at the end of this scene is not in the text but it certainly adds to the dramatic force of the ending of the scene. A few lines later Pericles, during Gower's narrative, picks up a wreath and reads the inscription on it. As Gower says 'See how belief may suffer by foul show!' (line 23) Pericles cries out, drops it, and then exits after placing a wreath on the grave: Gower removes it and hands it to a super before reading the inscription.

The beginning of Scene 5 in the text (Scene XII Brothel in this production), has been adapted by Seale in that he has given Boulton and the Bawd lines in it so that they are seen to be in conversation with the two gentlemen who have been converted by Marina. After the First Gentleman's line 'did you ever/dream of such a thing?' The Bawd says 'She'll give you satisfaction I'll warrant thee', making the Second Gentleman's 'No. No. Come I am for no more bawdy houses ...' a reply more to the Bawd's remark than to his friend's. Boulton then repeats (sarcastically ?) 'Rutting!' after the First Gentleman's line. The introduction of the Bawd and Boulton integrates this scene into Mytilene and the brothel for the audience who might otherwise, confronted with two previously unknown characters, take a few moments

to adjust to where they were. It also speeds the action as the Bawd and the Pandar are already in position for the beginning (in the text) of Scene 6.

Lysimachus' intentions for visiting the brothel and his motivations have caused problems for directors who have found the ambivalence of the character difficult to justify. Seale leaves the audience in no doubt, at his first entry (line 19), there is a direction 'bus. with whore' and on his 'Well, call forth, call forth' (line 30) he 'smacks bottoms of whores'. Boult literally throws Marina at Lysimachus' feet and then remains leaning against the steps to see what happens. The Bawd kneels above Marina to hiss encouragement at her 'I would have you note, this is an honourable man.' (l. 46). Yet a line or so earlier Seale has made sure we see Lysimachus whispering to a whore. A little after everyone leaves (perhaps this is what Lysimachus was whispering) and Marina is left alone with him. He comes down stage behind her, and like Boult leans against the steps. On 'Come, bring me to some private place; come. come.', he raises her from the ground where she has lain all this time, and it is then that she begins to convert him, and to save herself. On line 91 as Marina calls upon his honour and worthiness he releases her and she backs away, not downstage but upstage of him. I have noted earlier the addition of the lines from Wilkins 'I hither came with thoughts intemperate ...' which follow line 100. Certainly they clarify the matter for the audience, giving Lysimachus the chance to demonstrate his thinking, thus giving considerably increased credibility to his actions. Lines 101/2 are deleted, the Wilkins addition sounding much less priggish and pompous than the conditional 'Had I brought hither a corrupted mind ...' that does rather imply that Lysimachus is suggesting he has ulterior motive for his visit. Marina

kneels to Lysimachus on 'The good gods preserve you' (l. 104) and Seale has made alterations to Lysimachus' next speech to take account of the Wilkins interpolation (ll. 105-7 are cut) and he has transposed 'Fare thee well' to follow line 110. Lines 111-12 are cut and his last line to Marina 'If thou dost/Hear from me it shall be for thy good ' is delivered as he travels up the steps to the first landing. Marina runs up the steps after he has gone. Boult chases after her catching her by the ankle. She screams and Boult climbs up after her as the Bawd and three whores enter. The mood is one of viciousness. One of the whores laughs at the situation, the Bawd hits her and the girls creep off. Small actions such as this one have sometimes an effect out of all proportion to their apparent scale. 'Whither wilt thou have me?' asks Marina, cornered by Boult. 'To take from you the jewel you hold so dear.' replies Boult taking off his belt (line 150). This belt is something Boult can use to beat Marina, so that it signifies the possibility of rape and added violence if Marina does not submit. Yet Marina does not submit, and for the second time she uses reason to overcome force. On their exit at the end of the scene Boult is not pushing or dragging Marina. He exits followed by her, demonstrating her wariness, circling round him. She has saved herself once again by innocence and integrity against lust, brutality and ignorance.

Act V (Scene XIII On Board Ship) begins with Gower but quickly (line 11) Pericles is brought on, carried on a bier followed by Helicanus. Thus as Gower makes his exit the characters are already in position for the beginning of the following scene.

Scene 1 in the text follows straight on from Gower's speech. The first two lines are deleted so that it begins with the sailor telling Helicanus

that Lysimachus is on his way. The Lysimachus that is shortly seen is the Governor of Mytilene, not the visitor to brothels, and the respect in which he is held obviously goes some way to define his character so radically changed by Marina in the earlier scene. His feelings toward Marina are made plain in his speech to Helicanus beginning at line 44. Inserted in it after line 48 are lines 67-69 from later in the scene 'She's such a one, that, were I well assur'd/Came of gentle kind and noble stock,/I'd wish no better choice and think me rarely wed '. By transposing this passage Seale ensures that the audience as early as possible are aware of Lysimachus' feelings. Also it is obviously easier for Lysimachus to express these feelings before Marina arrives rather than after, for in the text she makes no response to what he says, and the remainder of the speech from which the lines are taken is directed to Marina and makes an awkward aside if she is to be supposed not to hear.

Marina's arrival, the courteous manner in which she is treated, and the fact that she now has a young lady attendant upon her is demonstration of her new position and the esteem in which she is now held. This play allows very little time for the demonstration of such things and the director must be quick to seize every chance to make them plain to the audience. Within this framework of courtesy and gentility Marina approaches Pericles only to be suddenly pushed away by him (line 83); she is in fact pushed into a corner of the steps and this is an echo of her treatment in the brothel, it provokes the speech where she recounts that she has been 'gaz'd on like a comet:' and has 'endur'd a grief' that equals his. Seale is intensely aware of the significance of timing. Marina says at line 94 'I will desist' meaning she will speak no more to the inert Pericles. At that moment he extends a hand to Helicanus, and gives therefore dramatic force

to Marina's next lines 'But there is something glows upon my cheek,/ And whispers in mine ear "Go not till he speak." ' That hand movement, and not to Marina but to Helicanus is enough, Pericles stirs back to life under Marina's influence and the forward movement of the scene continues to the ultimate recognition.

At the point when the full realisation dawns upon Pericles 'thou art my child ' (line 212) there is a direction for Pericles to pick Marina up in his arms, a simple yet intensely moving action. The culmination is therefore a gesture of parenthood perhaps more symbolic than any other. A little later just before the vision of Diana, Seale directs Marina to adjust the pillow for her father's head. It obviously gives much more of a dramatic intensification to the scene if Marina does this rather than a servant or an attendant lord. Another example of the importance of small detail.

There is a direction 'Curtain up' before Scene XIV Ephesus (Act V Scene 2) but it is not clear whether this was a traverse curtain or that the main curtains were raised and lowered. The latter seems unlikely having regard to the characteristic speed Seale creates in the succession of scenes. Early in Gower's speech the Vestals of Diana's Temple make their entrance and take up positions on the steps so that all are in position, including principals by the time Gower makes his exit. It is not clear from the prompt book just how Thaisa sees Pericles' ring (at line 40) but there is a direction for him to cross to her at that point. As the play draws to a close, Seale anxious perhaps not to break up the mood, removes from Gower's final speech mention of Antiochus, and for brevity and dramatic effect he also deleted the middle ten lines showing once again

how sensitive cutting can enhance dramatic quality. The final speech of the play is worth quoting as Seale altered it. It seems to stand as an example of a sensitive fluid treatment of the text resulting in a dramatically powerful and vigorous production.

In Pericles, his queen and daughter, have you seen

Although assail'd with fortune fierce and keen

Virtue preserv'd from fell destruction's blast,

Led on by heaven and crown'd with joy at last:

So, on your patience evermore attending,

New joy wait on you! Here our play has ending.

Gower remained standing alone centre stage as the curtains closed.

NOTES FOR BIRMINGHAM REP 1954

1. - Richard Pasco in his Introduction to the Folio Society Edition (London 1972)p. 5.
2. - J.C. Trewin. The Birmingham Repertory Theatre 1913-1963 (London 1963)p. 155. (Hereafter Trewin).
3. - Trewin p. 147.
4. - Trewin p. 162.
5. - Trewin p. 154.
6. - George Wilkins. The Painfull Aduentures of Pericles Prince of Tyre. Edited by Kenneth Muir (Liverpool 1953)p.91 ll. 112-15.
7. - Philip Edwards 'An Approach to the Problem of Pericles' in Shakespeare Survey 5 (Cambridge 1952) pp. 25-49.

NEWSPAPER & PERIODICAL REVIEWS QUOTED

<u>Birmingham Gazette</u>	29 June 1954
<u>Birmingham Mail</u>	30 June 1954
<u>Birmingham News</u>	3 July 1954
<u>Birmingham Post</u>	7 July 1954
<u>Illustrated London News</u>	28 July 1954
<u>Manchester Guardian</u>	1 July 1954
<u>Observer</u>	11 July 1954
<u>Stage</u>	1 July 1954
<u>Stratford Herald</u>	2 July 1954
<u>The Times</u>	30 June 1954
<u>Wolverhampton Express & Star</u>	30 June 1954

CHAPTER IV

STRATFORD 1958 - TONY RICHARDSON

In 1958 Tony Richardson, new to Stratford and fresh from his successes with Look Back In Anger and with The Entertainer in America directed a Pericles with one simple and dominant theme: the sea. Gower, played by the coloured actor Edric Connor was a singing shantyman telling a tale to his crew aboard a ship. Here was not so much a play within a play, but an audience within a play, an audience who (in the brothel scenes for example) set the tone for the theatre audience to follow and demonstrated that this is a rich and extravagant tale told to them by Gower who was 'a story-teller, and therefore a spell-binder'.

(Shakespeare Quarterly p.521) ¹

Richardson had directed Romeo and Juliet and King John for OUDS, and Othello for BBC Television but Pericles was his first professional production of a Shakespeare play for the theatre. Muriel St. Clare Byrne found it 'vastly to his credit that without any drastic cuts, or indeed any invention that does not spring directly from the play itself, he has contrived to make this episodic and extravagantly impossible tale hold our interest continuously and easily'. (S.Q. p.520) St. Clare Byrne goes on to point out that Richardson achieves his success with the play 'not by turning it into something different but by emphasising its inherent qualities and extracting from it the real, if mixed values which must originally have accounted for its popularity'.

If Richardson's chief aim was to put over the story as vividly as possible he was both helped, and hindered by his settings and his concept of a singing shantyman Gower. The success and shortcomings of these ideas are of course the springs of this production and detailed examination of these points reveals the significant features of this the first

production of Pericles at Stratford since Nugent Monck's in 1947. In fact it was the first time ever at Stratford that Act One had been staged as John Coleman had made 'a terrible mess of his adaptation' and Nugent Monck had cut the whole of the first act. (Illustrated London News 19 July 1958)

The reviewer in the Illustrated London News suggests that Richardson 'was far more concerned with the look of the play than with its sound'. This criticism occurs several times in the reviews, chiefly in relation to the idea of the singing Gower, and to the general standard of clarity and audibility. I shall discuss this a little later, but first the rest of the Illustrated London News passage is worth noting. It was 'the bold pictorial effects; a banquet, a ship at sea' that Richardson enjoyed and 'the Stratford stage rises and falls as it usually does when a young director, fresh to it, is testing its mechanics'.

Loudon Sainthill's design must be the starting point for the examination of this question of help and hindrance in design. Pericles allowed scope for Sainthill's vivid imagination in a similar way to the production of The Tempest which he designed seven years previously. (Liverpool Daily Post 9 July 1958) The opening of the play is very clearly described by St. Clare Byrne:

To a strange-music recorded ... on "Ancient and Exotic instruments"-the play opens in complete darkness. Low down, at stage level, we become aware of flickers of light: the darkness dissolves ... lifts ... we have been watching the glint of the gilded blades of six great long-handled sweeps. Downstage, almost in the proscenium arch, to the right and left, there are stepped and bulwarked rostrums, suggesting

the beak and stem of a rowing galley. Rowers, three
 a side, pull steadily to the rhythm of a sea shanty
 tune; the only words we hear are 'Roll and go!' In
 the background there is a patterning of cordage and sails;...
 and downstage with the six rowers is Edric Connor. (S.Q. p.521)

A strong vivid and dramatic opening but some members of the audience
 found the setting rather a hindrance. Punch (16 July 1958) described
 it as 'a marine junk store, in which Pericles at Antioch is menaced by
 tridents in the Large Economy Size'. The reviewer also remarks that
 from where he sat Diana was 'blotted out ... by trailing flotsam'.
 Generally however the settings and costumes were held to be a positive
 enhancement and W.A. Darlington (Daily Telegraph 9 July 1958) suggested
 that the settings, costumes and music did more to keep alive the interest
 of the audience than 'the play itself or the acting'. Kenneth Tynan
 (Observer 13 July 1958) found 'an oriental kaleidoscope in which the
 crowds move horizontally and the stage lifts vertically'. He felt that
 the action moved 'like a stream over rapids'.

Once again it is St. Clare Byrne who seems to bring the sharpest critical
 focus:

The gorgeous colours and opulent display of Loudon
 Sainthill's Græco-Byzantine costumes convey the
 melodramatic exaggeration of the sailors' ideas of
 Eastern splendour and pick up these symbolic figures,
 and also the moods and morals of the quickly changing
 scenes, so that Acts I and II make a real contribution
 to the story as a whole by creating the fabulous world
 in which it moves. (S.Q. p.521)

This last remark seems very significant in that it demonstrates a creative attitude towards the play as a whole, whereas earlier directors (Nugent Monck for example) saw fit simply to disregard the earlier parts of the play as being un-Shakespearian and not worthy of attention. This attitude is derived partly from the prevailing moral stance (Monck and the reviewers for the 1929 Maddermarket production seem agreed that the Antioch scene was simply an obscene irrelevance), and partly from the idea that the demonstrably non-Shakespearian parts are not a worthy part of the story. The language of the first two acts may not have the Shakespearian ring to it but to disregard two fifths of the plot does the play as a whole more than injustice. Richardson and Sainthill seem to have made this early part a dramatic springboard for the powerful verse and deep emotional content of the last three acts.

St. Clare Byrne describes vividly the Antioch settings and costumes redolent of 'barbaric violence and lust', the 'brilliant blues, greens, purple and silver against a lurid red background'. She remarks that 'Antiochus and his men seem made of spikes and fantastic scythed spears'. (S.Q. p.522) Here design is a composite amalgam of setting, costume props and lighting. The great spears with their dramatic but rather impractical slashing scythe and stabbing blade set on the same shaft are perhaps the same as those used for Peter Brook's Measure for Measure in 1950. Certainly they seem more figments of a nightmare-tale imagination than practical weapons of war, and this is I think precisely the idea that Richardson wanted to convey. By contrast Tarsus with its starving populace is in dulled greys and greens and black and the people look

'almost incandescent with decay'. (S.Q. p.522) Pentapolis for triumphs and feasting is coloured red and gold. After all this, what is to follow in the last three acts 'will seem the credible, sober, and human story of the loss and ultimate restoration of the wife and child of Pericles'. (S.Q. p.522)

If the design assisted a great deal, and only hindered marginally when it obstructed sightlines, or obtruded on the imagination, the other chief concept - the singing Gower, is perhaps open to more doubt.

Richardson wanted a coloured actor in the part, an actor who could sing. He took his cue for singing from the opening line of the play, and the idea of a coloured shantyman presumably from the notion of the coloured galley slaves. (Daily Mail 8 July 1958) Paul Robeson was originally offered the part but could not obtain a visa so Edric Connor took it instead. (Liverpool Daily Post) In many ways he was an excellent alternative with his 'large and genial personality, his warm chuckling voice, and the persuasive lilt of the true spell-binder'.

(S.Q. p.522) So far an excellent idea but 'the flaw in Richardson's pictorially gorgeous revival ... was its deafness to the sound of the word'.² Gower might have been 'a calypso man whose song encouraged the rowers' of Pericles' vessel, but the singing 'practically blotted out' the exposition.³ Cecil Wilson in the Daily Mail (9 July 1958) found that Gower sung his rhymed couplet narrative more richly than he acted it. The translation into theatrical terms of the dramatic intention of the choric figure, linking narrative to his own intimate audience of the six rowers, thus providing an admirable and adequate permanent setting for the whole story (S.Q. p.521) was, W.A. Darlington felt a

'happy feature of this imaginative production'. (Daily Telegraph) St. Clare Byrne saw the sea theme as 'the very thread upon which the plot is hung', and felt that the storytelling shantyman idea anchored 'the rambling yarn to an atmosphere', enabling the audience to 'see it all through the eyes of the seaman's crude and unsophisticated but vivid imagination'.

Gower 'weaves his spell, and out of the background of ship and sky, his magic summons the figures of the tale;... as they materialize he retires downstage, and when an episode ends he steps back into the scene, sometimes before the beings his fancy has evoked have all departed'. (S.Q. p521) Mariners tell stories, this is one of them, created before the eyes of the audience. All this is forwarding the tale but Trewin found Gower 'a flat failure. Happier to see than to hear'. (Birmingham Post 9 July 1958)

Ivor Brown put the complaint more precisely when he noted that 'the words, so necessary for exposition, were somewhat obscured by this musical delivery, which was a handicap to those perplexed by the goings-on'.⁴ On the other hand Kenneth McClellan remarked that 'to be fair, it does improve Gower's doggerel to hear it sung'.⁵ Some may have agreed, but many with Ivor Brown, would have been prepared to forgo some of the singing for the sake of clarity of exposition.

Gower was not the sole cause of difficulties with the audibility of the words. Kenneth Tynan (Observer) called for 'more matter with less art' in the storm scene in Act III where the words were lost in the mechanical effects. Whilst visually the storm scenes were very effective with 'swinging ropes and tottering mariners'.⁶ 'The ship rocking and the wind whistling through the cordage', (The Times 9 July 1958) 'angry atmospherics dimmed the storm speeches'.⁷ The Times reviewer felt

also that the storms lacked rhythm and went on for too long, and that they perhaps owed something to Moby Dick as realised by Orson Wells and Peter Brook's production of The Tempest. Punch (16 July 1958) with typical amusing sarcasm observed that 'during the storm that saw Marina's birth, four frenzied sailors keep up a mystifying game of cat's-cradle with old fishing-nets hanging from the shrouds'. This may perhaps indicate the dangers of unmotivated movements however picturesque they might seem.

Tynan (Observer) suggested that Richardson would be a superb director when 'he gets the balance right'. The Times however felt that perhaps he had, in that the real test of a production of Pericles 'is whether it leaves the good things' scattered in the second half of the text 'free to make their proper effect'. This test the reviewer felt was 'survived with honour', in that Richardson 'can fairly be said to leave off where presumably Shakespeare began'. St. Clare Byrne (S.Q. p. 522) agreed that 'when the actual storm is stilled Mr. Richardson is content to use the simplest means'. The Manchester Guardian (10 July 1958), also agreed 'in the second part the noises abate and our eyes are rested'.

In considering different productions of this play, not surprisingly a frequently recurrent theme is the difference between the first two and the last three acts. The Times comment quoted above about the 'good things scattered in the second half' is a typical example. Kenneth Tynan (Observer) speaks of the second half where 'the verse hitherto slipping' starts to stride, and the characters 'so many antique court cards' take on a third dimension. He also remarks that 'the brothel scenes are as good as anything in Measure for Measure'. The various treatments, of the brothel scenes by directors are often indicative of

the climate of moral opinion. They have been eviscerated (Phelps), and Bowdlerised in various ways (Monck), and have also been made a focal point of the entire play (Toby Robertson). Richardson certainly makes the most of these scenes, and some of the comments serve to remind us that in 1958 the Lord Chamberlain still had the power to censor anything he felt might upset the public moral tone. In this case it was to do with the fact that the brothel girls in the background appeared to be naked to the waist. In fact they were reported to be wearing 'theatrical make-up' but after the dress rehearsal it was decided to add some discreet drapery to the girls' costume. (Daily Mail 8 & 9 July)

Once again it is St. Clare Byrne (S.Q. p.522) who produces the clearest picture of Mytilene. The framework of the fairy tale convention is noted. There is rich bawdy laughter from the 'audience' of sailors as Gower introduces the brothel, as it rises on a lift in scarlet splendour complete with its 'preposterous bedizened inmates'. The significant point is that these brothel scenes are played for fun. St. Clare Byrne remarks that brothels and bawds were good Jacobean fun and that Richardson's treatment is perhaps close to what Shakespeare intended. The production was such that the audience, confident in the eventual triumph of virtue could enjoy the comic bewilderment of 'the bawdiest of bawds' brilliantly played by Angela Baddeley, and 'the most endearing of Pimps' (Patrick Wymark as Boulton). The scenes were played 'perfectly straight' with the witty touch of an authentic bead curtain which rattled at every exit and entry. The Daily Mail (9 July) described the setting as 'some sort of jolly hell set in a ship's hold'. Ivor Brown felt that the scenes had been 'presented without flinching' using every kind of 'productive technique' (Ivor Brown p. 12).

Perhaps the tone of these brothel scenes was set by the neo-Christmas pantomime Bawd of Angela Baddely. Covered in what appears to be artificial fruit and rows of immense beads, with a gross nose, thick twisted lips and several warts (Ivor Brown photograph No.74) she 'had stepped straight out of Rowlandson'.⁸ If this was a caricature figure, Boulton, often played more as a villain, was in this production able to 'evoke sympathy, as well as uneasy laughter for human iniquity and frailty'. (Manchester Guardian) Patrick Wymark's sensitive playing enabled him to appear 'subdued and touched by the innocence of Marina'. (Daily Telegraph) St. Clare Byrne noted the 'beautifully turned little sketch' of Boulton's conversion. (S.Q. p. 253)

So far as the remainder of the cast are concerned this production did not inspire long reviews of the acting, probably because, as Cecil Wilson put it in the Daily Mail (9 July) 'In this kind of production ... individual performances go for little'. I could find only one mention of Michael Meacham's Lysimachus, the Liverpool Daily Post called him 'a thoughtless but generous hearted schoolboy' perhaps an attempt to explain away the crux of his conversion and its relationship with his original intentions for his visit to the brothel.

Geraldine McEwan drew several favourable reports. The Evening News (9 July 1958) felt that she 'turned the conventional into the unforgettable. She made the fair Marina's virtue not insipid but utterly bewitching'. W.A. Darlington (Daily Telegraph) thought that she was too tall for the part, but both he and Punch felt that she was successful in subduing her natural comic sense. It was in the comparative aural and visual quietude of the second half that she really came into her own and gave

Marina the authority of dignity whilst avoiding the danger of seeming priggishly moral. (Manchester Guardian) St. Clare Byrne considered 'the absolutely notable thing' was the restoration scene and that 'by straight, restrained, sincerely and deeply-felt playing, she made the recognition as poignantly beautiful as the Lear-Cordelia scene'. (S.Q. p.253) Angus McBean's excellent photographs of this production reproduced in Ivor Brown's Photographic Record demonstrate very clearly Marina's fresh innocence compared with Boulton's seedy, careworn, worldliness. (photograph No. 68)

Simonides (Mark Dignam) is described by St. Clare Byrne as 'a delightful old codger with a twinkle in his eye - presiding over the revels as definitely a Good King'. (S.Q. p.522) It is interesting to compare the photographs of Simonides and Antiochus (Paul Hardwick). The aggressive spiked crown of the latter, and the tall bejewelled crown of the former demonstrate the power of imaginative design to create immediately recognizable character. Make-up of eyes, hair and beards play a significant part. Simonides has flowing hair and beard with a comparatively natural shaped eye and eyebrow. Antiochus has shorter hair, a fierce clipped beard and heavy oriental brows over slanted eyes. The one has a patriarchal regality, the other a powerful, animal bestiality. (Ivor Brown photographs Nos. 70 - 73) All this is suggested at once by the combination of make-up and costume; a rapid and effective demonstration of character in a play which often gives very little time for a character to be developed gradually to the audience. Also in order to present the plot as clearly as possible characters need to be instantly recognizable.

Richard Johnson's Pericles received a good deal of praise but seems to have lacked depth. He may have been 'sturdy chivalrous and sympathetic,' but 'he did not fully catch the vigour of the verse at the moment when Shakespeare first seems to assert himself at full strength' (S.Q. p.523). He also seemed unable to make the final and deeper response to Marina. His despair seemed mechanical and he gave the Manchester Guardian reviewer the feeling that his thanks were for services rendered rather than for spiritual regeneration. On the other hand J.C. Trewin, a veteran of productions of this play, felt that Richard Johnson had the right kind of 'romantic authority' for the part.⁹

Generally it seems that whilst the cast 'accepted with...utmost faithfulness the convention within which they had their simple, formal being', they did not always succeed in bringing off their 'best lines, which, though not too numerous, are known' (S.Q. p. 523). The fault of this production was that it concentrated on appearance more than sound but this is a play especially strong in visual symbolism and the shifting balance between the first two and the last three acts is delicate which makes it particularly difficult for a director to maintain the focus.

The musical aspect of this production has already received some attention but it is virtually a central theme. Henry Hewes writing of the Broadway presentation of this production later in the same year thought that it was presented 'almost as light opera'.¹⁰ The Times reviewer returns to the view concerning the difference between the first two and the last three acts. He comments that the musical emphasis is 'a good way of treating a play whose first two acts are dull prologue to intermittent poetic magnificence'. He felt that the 'musical fantasy' wafted the audience 'on wings' to the point at which Shakespeare's voice is clearly heard at

"Thou god of this great vast rebuke these surges" . From this 'thrilling alteration in style..the words can be allowed to speak for themselves without much choral interruption'. Roberto Gerhard's music included special recordings of music played on such ancient instruments as shawms, Syrian reeds and Egyptian pipes. Kenneth Tynan (Observer) described it as 'music that twangles and bubbles, disguising the bad bits and enlivening the good'. It was reported (Daily Telegraph) that Richardson had devoted forty-five minutes of the two and a half hours running time to song and dance and that this was in addition to Gerhard's incidental music.

Not all the reviewers thought the music successful however. Trewin (Birmingham Post 9 July 1958) found it 'singularly monotonous'; and St. Clare Byrne (S.Q. p. 523) thought that the music of the spheres was 'not really satisfactory this time'. It is interesting to note that Terry Hands in 1969 faced with the same problem had the music of the spheres audible only to Pericles and Marina and the success of this idea received considerable acclaim.

Attitudes to the play revealed by the reviewers of this production include frank condemnation, 'clearly we cannot pay much heed to bad writing when other things clamour for attention...' and 'such concentration of effort and imagination could profitably be found elsewhere - among the plays of Shakespeare's contemporaries'. (Manchester Guardian) There is also the concept of the play as merely a vehicle for scenic display. Ivor Brown for example suggests that it is 'a second-rate piece which asks for first-rate disguise to cover up the weaker portions'. He felt that 'the audience could hardly be expected to admire the play

itself; but they were given ample chance to enjoy it as an occasion for nautical alarums and for an imposing assemblage of potentates on land with their cohorts of infantry'. (Ivor Brown p.12) The Sunday Times (13 July 1958) simply called it 'that very bad play ... whose sole merit is that it occasionally reminds us of things Shakespeare did infinitely better elsewhere'. It was 'a bizarre fantasy that will delight foreign visitors and home-bred coach parties'.

Ivor Brown's comment seems to be part of the Victorian attitude which produced Phelps' extravagant production in 1854. Although the Sunday Times reviewer was simply dismissive, there was also evidence of a new feeling. St. Clare Byrne (S.Q. p.520) stated that the play 'surprised everybody by its stage worthiness'. Kenneth Tynan (Observer) wrote that 'Today the epic is back in vogue: no longer in the novel or the theatre do we reject as inartistic a series of imaginary events whose only common denominator is that they all happen to the same person.' Tynan may be speaking for the minority but this is evidence of the beginning of a fresh climate of opinion about the play. This may account for the fact that whereas there have been some ten professional productions of the play in Britain since 1958 there were only eleven from 1854 to 1954.

An examination of the prompt book reveals the sinews of the production. For example the carefully planned action and re-action between Gower and his 'audience' of sailors, and the cuts and re-arrangements of the text designed to make the tale flow easily and to make the frequent scene changes as intelligible as possible. Including the Chorus there are some twenty-eight scenes in the play and often a change of scene indicates a change of locale. Always the characters are more important than their location but even so for the audience to follow the plot it is important

that they are able to identify very quickly the current movement of the action. I shall endeavour to demonstrate from the prompt copy some of the ways in which Richardson arranged text and events to facilitate this. I shall also try to show how the visually dramatic is made to counterpoint the text in a production that was often described as being chiefly remarkable for its scenic excitement.

Richardson used the New Temple Edition text. I have collated the prompt copy with the New Penguin Shakespeare text (edited by Philip Edwards 1976), I have made special note of any differences between the two editions, which might have led to confusion as to whether they were textual variants or directorial modifications. In fact however the number of variants between the two texts is very small.

I have already quoted a description of the opening of this production. The prompt book notes the shanty as being 'Way, aye oh! Aye, oh roll and go' of which only the last three words were really audible. Also there are directions 'sea tackle' followed by 'Melt through gauze to reveal deck washing ', and 'Gower coiling a rope '. The use of the gauze occurs several times. When lit from the front it reveals only what is painted upon it, but when the lighting is changed to a source behind, then the audience can see through it to the next scene. The gauze can then be flown out without its being noticed. Very early in Gower's first speech (Act I Chorus) the sailors gather round him to listen thus establishing the storyteller relationship. He sits on 'ship piece' part of the galley, to continue the story 'If you, born in these latter times ...' when the 'you' is clearly the audience of sailors, indicating to the theatre audience that they are watching the unfolding of a storyteller's tale. Almost at once the first characters appear and Gower stands up 'I'll tell

you what mine authors say ...' Then Gower speaks of Antiochus and his daughter, so in mime they demonstrate their story to the audience bringing a dramatic immediacy to the Chorus that it would otherwise lack. It is interesting to note that Pericles' salutation to Antiochus 'head, lips, heart', is used again by the Second Knight before the tournament at Pentapolis and it seemed strange that it was not used by Pericles as it had already been associated with him.

The photographs of the production show Antiochus in a great spiked crown, his spearsmen have huge scythed spears and the whole has an air of menace, but the overblown menace of a fable. (Ivor Brown p.12 photograph No.77) As Antiochus says 'Before thee stands this fair Hesperides,/With golden fruit, but dangerous to be touched,' (I.1 11 28-9) so the spearsmen already ringed about Pericles move in and Thaliard, also apparently in a spiked head-piece points his sword at Pericles, a vividly dramatic moment no doubt intensified by the lighting, although very few lighting cues are noted in this prompt copy. It is the Daughter who hands Pericles the scroll containing the riddle, bringing her into the centre of the action and into physical involvement with him. Antiochus and his Daughter 'exchange looks' as Pericles reads the riddle and on Pericles' line 'I loved thee and could still,/Were not this glorious casket stored with ill.' (I.1. 11 77-8) there is a direction 'Pericles looks at Daughter who exchanges glances with Antiochus.' These would have to have been covert but obvious gestures in view of the distracting nature of the background and costumes and the size of the Stratford stage. What these simple gestures do is to build the tension in an already highly charged atmosphere. A little later (1.91) Antiochus stands - 'Either expound now or receive your sentence.' - and the spearsmen circle round Pericles

laughing, they remain close to him until Antiochus waves them away as he gives Pericles 'forty days respite' (1.118).

The end of the scene is equally dramatic with a direction for Antiochus to throw his Daughter on the stage on his final couplet 'Till Pericles be dead/My heart can lend no succour to my head.' (I.1. 11. 170-1)

Richardson then transposes part of Gower's Act II Chorus to follow on. These lines (11.1-8) remind the audience of what has just happened and prepare for the next scene. This transposition aids clarity and brings Gower back into the action as storyteller.

The scene change to Tyre was arranged by masking the end of the previous scene by means of a sail, the direction is 'Tyre sail pulled in - it masks them. Pericles enters through sail.' (prompt book annotation to Act I Scene 2). This is in effect an Act Drop and the sail was presumably flown in, and out at appropriate moments. Later when Thaliard enters (Act I Scene 3) he comes through the Tyre sail but whereas Pericles comes down to the forestage after his entry, Thaliard who has to overhear the conversation between Helicanus and the 'other lords' remains centre stage between the two ship pieces.

This production made use of a great deal of music and the prompt book shows cues for musical bridges between scenes, and for music and effects at points during the action. For example as Pericles exits at the end of ~~Act~~ Act I Scene 2 there is a cue 'Orchestra - Tam Tam'. Again at the change between Act I Scene 3 and 4 (Tarsus) there are directions to fly out the Tyre sail which reveals two seamen pulling ropes and the change is accompanied by music. This Tarsus scene is very much cut, and it is simplified to a statement of the essential facts. The first twenty lines

are cut so that Cleon begins the scene with his statement about the condition of 'This Tarsus o'er which I have the government,'. The 'lord and lady weeping' are cut (11.47-50), so is Cleon's self-reproachful 'And makes a conquest of unhappy me,/Whereas no glory's got to overcome.' (11.69-70). Next lines 74-5 are cut removing the comment Cleon makes on the Lord's message about the approaching ships and leaving the dialogue as a simpler and more dramatic statement and reply. Lines 79-84 are not in the Temple edition so that in effect the action carries straight on from Cleon's reply to the messenger Lord, to the entry of Pericles. This is clearer and more dramatic than the extra lines would make it as in effect in the text Cleon sends off the Lord to ask the arriving strangers what they want only for him to meet Pericles as he enters.

Pericles' entry is in itself interesting for a piece of stage business arranged to make the entry more than simply another procession. The crowd of starving citizens of Tarsus run down stage to see who is coming. Pericles and his followers enter up stage prompt side, and up stage centre with banners and trumpets. As the crowd rush down stage one of them stumbles centre stage and is therefore left behind. Pericles picks him up on his entry, an immediate simple humane act amid the pomp of his arrival and a telling character indication to the audience. It must also be noted that this is a typical gesture out of fable where the Prince helps the beggar and helps to underline the nature of the tale Gower is telling the sailors.

Gower the storyteller is called on by the sailors in the Act II Chorus to continue the tale. As noted above the beginning of this speech is transposed to the end of Act I Scene 1, the next eight lines are cut (11.9-16) and so the scene begins at the Dumb Show, Act I Scene 5 in the prompt book.

As Gower continues the tale the passage of the Dumb Show illustrates it. As Gower tells of Helicanus' letter to Pericles it is brought on. In mime Pericles shows the letter to Cleon and after salutations between him and his hosts he exits on his voyages once again. What could be more natural than a tale about voyages and adventures being told to sailors who react with according appreciation. During the storm sequence that follows the seamen become part of the tale, one is 'washed over board' OP side and the other prompt side as Gower tells of the storm where 'All perishen of man, of pelf/Ne aught escapened but himself.' (L1.35-6). One gauze is flown out, and a blue one flown in, as with accompaniment of thunder and orchestra Pericles comes up the OP stairs from the orchestra pit and 'collapses in front on spot '. At line 11 'Here to have death in peace is all he'll crave ', the spot fades and Pericles falls back onto the fore-stage. The fishermen then come out from the pit with their bread, salami and wine. Pericles' aside 'Simonides' at line 44 is cut and instead he crawls to the top of a rostrum and collapses again in sight of the fishermen. One runs to help him and they drag him to their stage area. The force of Pericles crawling out of the orchestra pit is obvious and has much more dramatic and visual power than his simply being discovered, or entering from the side of stage. The net containing Pericles' armour is pulled up the pit stairs and the prompt book notes that a fish was originally discovered in Pericles' helmet although this was 'later cut'.

The procession of the Pentapolis Knights has been treated in a variety of ways from a great set piece (Phelps) to a very simple arrangement of three men who process round Simonides one on the shoulders of the other two (Ultz). In this production the six knights, each followed by his squire, come down separately, face Thaisa and salute, the squire with the shield

kneeling facing the front. Each then exits giving place to the next. Each knight has a different salutation, the first kneels, the second repeats Pericles' salutation to Antiochus, head, lips, heart, the third knocks his wrists together twice (and Simonides indicates his dislike of this contender by flicking his fly whisk at him). The fourth bows his head to the floor, the fifth is indicated as uttering simply 'Ahhh' and the sixth, Pericles has no squire and carries his own shield giving rise to Simonides' remark 'And what's the sixth and last, the which the knight himself/With such graceful courtesy delivered?'.

The end of this scene (Act II Scene 2 in the text, Act I Scene 7 in this production) has been changed in that the cries 'within' of 'The mean knight' have been cut and lines for Simonides put in their place. He now says 'Come, let us to the triumph', (at which there are cheers) and then commands 'order the trial Marshall.' An attendant Lord commands 'Order the trial Begin'. There is a note for 'Drum' and 'lights' at this moment. The flags are lowered from two trucks and Gower crosses to down stage of them and dances to music. The trucks revolve during the song 'Oh Hang oh! boys hang oh! Hang oh! ' The fifth knight is driven down stage centre by Pericles and collapses as the crowd run down stage. The interesting point is the involvement of Gower, and the way he is drawn into the action.

At the end of this scene (Act II Scene 3 in the text, Act I Scene 8 in this production) Simonides asks his guests to 'each one betake him to his rest.' Richardson transposes the first eight lines from the Act III Chorus. Gower has entered with a torch and there is a cue 'orchestra go'. Gower is thus brought into the action at an earlier point and although the reference to 'pompous marriage-feast' is now a little premature the

transposition has relevance at this point and the continuing presence of Gower is maintained. Act II Scene 4 is cut, together with the beginning of Scene 5. It now begins with Simonides entering with a letter, his speech beginning after careful excision 'My daughter/Tells me she'll wed the stranger knight.' (l. 115-16). As the scene finishes with Simonides watching Pericles and his daughter exit O.P., Gower and his sailors come in from the other side. Simonides exits as they come on, waving to them, they laugh and wave back. Gower then begins his amended speech 'Hymen soon brought the bride to bed,' (Act III Chorus 1.9) and the Dumb show takes place as before, Gower speaking as a voice over the action. During the storm that follows in the latter part of this scene there is a direction for ropes to be flown in, music and effects and also 'understage ELX Lift'. This may have meant that the vessel really did shake amid the storm. Certainly the storm scenes were visually very effective, and Richardson used a variety of effects, swinging ropes, the stage lift, lighting, the orchestra and sound effects. At one point in the storm (Act III Scene 1 line 10) directions call for Pericles to be thrown to the PS ship piece, and later there is a direction for the seamen to lash the rudder. Toward the end of this storm scene there are some interesting transpositions in the text. Lines 54-5 are cut so that Lychorida does not reveal to Pericles the body of Thaisa. Instead line 70 is inserted here so that one of the sailors informing Pericles of the chest beneath the hatches, 'caulked and bitumed ready'. The rest of this passage is continued to line 80 but the final part, wherein Pericles sends the mariners on their way and promises to 'bring the baby presently' is deleted. Two transposed passages follow; the first line 64 (from 'O Lychorida') to 69, and the second line 56 to 65 thus ending the scene with the famous and beautiful soliloquy 'A terrible childbed hast thou had, my dear;' .

The dramatic logic of the transpositions is clear. Firstly a sailor asks that the supposedly dead body be put 'overboard straight' (1.53); next follows the passage about the chest and Pericles' request that they alter course to Tarsus. This passage has been amended so that Pericles does not ask first to go to Tyre and then to Tarsus but simply asks 'Alter thy course from Tyre, When canst thou reach Tarsus?' (1.75) Pericles then asks Lychorida for spices, ink and paper and bids her go whilst he says a 'priestly farewell' to his wife, which he then does in lines 56-65.

There are surprisingly few directions for the scene at Ephesus but Gower enters at line 46 and watches the scene from behind the OP ship piece. It is unsurprisingly the orchestra who provide the 'rough and woeful music', and the crowd who presumably had been drawn in to watch, all kneel on 'Gentlemen, this queen will live!' (1.91).

Tarsus (Act III Scene 3 in the text, Act I Scene 12 in this production) follows with a melt through gauze to reveal the principal characters who move downstage as the gauze is flown out. Gower remains behind the ship piece observing. This scene, and the first part of the play in this production, end with a sea shanty. Act III Scene 4, the passage between Cerimon and Thaisa is cut and therefore the temple of Diana is not mentioned and Thaisa does not decide (so far as the audience is aware,) to 'take a vestal livery'.

Act II in the production begins with the Act IV Chorus and there is a direction near the beginning 'Marina walks up and down with flowers in her hair'. This is a typical example of Richardson's concern for as much visual emphasis as possible, therefore Gower's speech is here, as at many

other points, some already noted, illustrated by the presence of the characters to whom he refers.

Marina's abduction by the pirates is not followed, as in the text, by the first scene at Mytilene. What follows is in fact the transposed Act IV Scene 3. Thus the two Tarsus scenes are juxtaposed simplifying the movement of the action and making it less fragmentary. Toward the close of this scene the sailors enter and look about for Gower, having watched the final moments and seen Cleon and Dionyza exit. The sailors are directed to ad. lib. 'Have you seen Gower' and so on until he enters from the lift trap and they gather round him. The stage lift, with the brothel scene set on it, begins to rise and the sailors peer over the edge and laugh, and finally exit inside the lift, an example of stage business using a scene change rather than trying to hide it.

The brothel is arranged to contain some of its prostitutes as well as Pandar, Bawd, and Boult. Again the principle of visual illustration is demonstrated. At lines 20-21 Pandar gloomily remarks that 'The poor Transylvanian is dead that lay / with the little baggage.' There is a direction here that he pushes away the actress who is lying beside him, presumably she is the 'little baggage', and she goes to join the other girls at the back of the set. Also there is activity for the Bawd who is sitting at a desk counting money; and Boult who is sitting on the floor with one girl doing his hair, another doing his nails. The brothel has to be reached by going down some stairs. This is, of course significant. One reviewer referred to it as 'some sort of jolly hell set in a ship's hold.' (Cecil Wilson Daily Mail, see 4.107 above). It is to this hell that Marina descends when she is pushed down the stairs by one of the prostitutes at line 60. The girls gather round her picking at her dress

etc., invading her space, a visual underlining of her predicament.

The next scene is described in the New Temple text as 'Before the monument of Marina at Tarsus'. Gower's speech here is very much cut, it forms Act II Scene 4 in this production, Act IV Scene 4 in the text. It is another example of Richardson's emphasis on the visual, and his concern to cut the discursive in favour of that which furthers the plot. Lines 1-9 are cut and the scene begins with the statement 'Pericles/ Is now again thwarting the wayward seas,' lines 14-16 are deleted, this is the parenthetical comment on Helicanus and Escanes and Richardson is determined to keep the dramatic narrative flow of Gower's story without anything that might distract the attention of the audience. The next major change is that line 31 from 'Now please you wit ...' and the remainder of this passage including the epitaph down to line 41 are transposed to follow on from line 21. At this point there is direction for a 'fade through gauze' to reveal the Dumb Show where the epitaph is given with a recorded voice. Lines 22-31 follow and it is during this passage that the Dumb Show takes place. A sailor helps Pericles into his sack cloth, and at line 30-31 'He bears/ A tempest which his mortal vessel tears ', Pericles throws Cleon aside when he moves towards him, presumably with the intention of offering him some comfort.

The gauze is flown out for Act IV Scene 5 (Act II Scene 5 in this production) and the sailors stand and watch with Gower. They all leave before the next brothel scene which is, of course, concerned with the arrival of Lysimachus. Again Richardson illustrates the text dramatically wherever possible. On line 22-23 'How now, whole/some iniquity have you, that a man may deal withal and/defy the surgeon?' A prostitute

moves to Lysimachus, is gestured away by Pandar, and is then thrown off by Lysimachus. Marina is led on veiled and after walking round her, Lysimachus takes it off on line 62 'Now pretty one, how long have you been at this trade?' The removal of the veil and the reaction to Marina's beauty giving dramatic emphasis to the line. On line 86 'Come bring me to some private place ', he tries to embrace her but is forced to release her after her next speech, 'If you were born to honour show it now'. After Lysimachus, Marina's next ordeal is from Boult, she runs away from him and manages to evade him during the passage from lines 150-180. She gives Boult a piece of gold on line 179 and finally gives him her hand. By the end of the scene as they exit together Boult is promising to do what he can for her. Thus from a point where Boult was endeavouring to drag Marina away to rape her the scene moves to a complete dramatic volte face where they go out of the same exit Boult was hoping to use at the beginning of the passage, but this time hand in hand, with Marina in command, and Boult promising his help.

Gower re-appears for the Act V Chorus (Act II Scene 7 in this production). Whilst he is telling the sailors of Marina's skill with the needle 'that even her art sisters the natural roses;' (line 7) he gets carried away with a sewing mime, one of the sailors stops him and they all laugh. This is an amusing piece of business, but it is something more. Richardson has set up a frame about the play, the frame of storytelling, so that the often unlikely events of the play can derive their relevance from the internal logic of the fable. This kind of visual joke related both to the story and to the frame about it lightens the atmosphere, and strengthens the story-telling element, in the same way as the sailors' reaction to the appearance of the brothel sets a tone on the scene for the audience to follow.

The arrival of Pericles at Mytilene is simply managed exactly in accord with Gower's comment. 'In your supposing once more put your sight;/ Of heavy Pericles think this his bark;' (1.121-1). At this point four of the sailors who have entered half a line or so earlier carrying a litter with Pericles in it, come down on to the forestage and set it down. At the same time there is a direction for 'blacks dropped in'. These are either black sails or curtains to mask out the set and to concentrate the attention on Pericles. This kind of simple but visual demonstration of the story fits in absolutely with the non-naturalistic tale-telling that Richardson created.

In Act V Scene 1 (Act II Scene 8 'Pericles' Ship' in this production) the opening of the scene is simplified so that there remains only the statement (made now by Gower) that Lysimachus wishes to come aboard Pericles' ship. The Sailor of Tyre and the First Gentlemen are deleted with the Sailor of Mytilene. What remains therefore is the dramatic core of the scene simply told. It is a demonstration of the care taken to exclude the inessential that lines 18 and 19 are cut. This brief interchange between Helicanus and Lysimachus simply re-states the fact already told at line 3 that here is the Governor of Mytilene. The repetition is unnecessary and causes an eddy in the flow of the action.

There are few directions in the remainder of the scene and few alterations to the text. Marina's song 'Weep You No More Sad Fountains' is an appropriate interpolation of the well-known but anonymous poem of about 1602. An interesting alteration occurs at line 167 where Marina's 'You scorn to believe me' is changed to 'You scarce believe me'; an indication of a change of tone, and of relationship at this point. In fact Pericles' next line rather tends to give this altered reading more

credence than the text as it stood, for he replies 'I will believe you/
By the syllable of what you shall deliver ', (ll. 167-8)

A further alteration is made from line 219 of this scene where Pericles having asked for his 'fresh garments' (l. 215) asks for them again at line 224. The original request is cut and from Pericles' 'Who is this' at line 219 to the end of Helicanus' speech announcing the presence of Lysimachus the passage is transposed to follow line 253/4 'Towards Ephesus/ Turn our blown sails. Eftsoons I tell the why '. The black sail is flown out and the sailors cry 'Ephesus'. It is at this point that Lysimachus is presented and bearing in mind that the remainder of this later speech is directed to Lysimachus it makes much better dramatic sense for the presentation to take place here, than at the earlier point where Pericles takes no notice of Lysimachus other than to say 'I embrace you' and then to ask for his robes. The Music of the Spheres which follows puts everything else into second place however successful or otherwise the practical evocation of the music might be. In this production it was as I noted earlier not particularly successful but even so Pericles' attention must, of course be seen to be totally absorbed by it.

The change to the Temple of Diana is predictably carried out with a 'melt through gauze' lighting effect. The dramatic force of the vision of Diana does rely on the effect being swift and clear which is obviously well achieved by a gauze which requires no extra movement of actors or change in positions. The vision can come and go simply as the lighting changes.

Another example of the paramount concern to keep the dramatic movement as fluid and swift as possible occurs at line 15 in the Temple of Diana (Act V

Scene 3). Thaisa at line 13 simply says 'O royal Pericles!' and faints. Cerimon's line 'She's but overjoyed' is transposed to begin his next speech instead of 'Noble sir' (line 14) which is cut. Thus the action and reaction follow one another at once rather than the space of some half-dozen lines intervening which dulls the edge of the drama of Thaisa's reaction. Significantly also is the transposition of Pericles' 'Pure Dian / I bless thee for thy vision.' to the very end of the scene. A dramatically fitting close to this passage, having a greater force when uttered as a final speech than in its original position.

Gower's Epilogue is cut from line 7 to line 16 preserving the dramatic core but pruning away the undramatic reminders about the fates of the other characters with which Gower concludes.

Finally the sea shanty from the beginning returns and the ship pieces roll as if on the sea whilst Gower who is the last person to be seen exits under the gauze followed by a blackout. The production thus ends as it begins with the sea and with Gower, who in the traditions of storytelling brings all to a resolution before he, too, vanishes from sight.

NOTES FOR STRATFORD 1958

1. - Muriel St. Clare Byrne, 'The Shakespeare Season at the Old Vic 1957-58 and Stratford 1958' in Shakespeare Quarterly IX (New York 1958) pp. 520-3. (Hereafter in text SQ followed by the page reference.)
2. - J.C. Trewin, Shakespeare on the English Stage 1900-1964, (London 1964)p. 238.
3. - J.C. Trewin, Going to Shakespeare (London 1978) p. 249.
4. - Ivor Brown, Shakespeare Memorial Theatre 1957-59, A Photographic Record (London 1959) p.12 et seq. (Hereafter in text Ivor Brown.)
5. - Kenneth McClellan, Whatever Happened to Shakespeare, (London 1978) p. 184.
6. - J.C. Trewin, Shakespeare on the English Stage , p. 238
7. - As above.
8. - Robert Speaight, Shakespeare on the Stage, (London 1973) p. 253
9. - J.C. Trewin, Shakespeare on the English Stage 1900-1964 , p. 238
10. - Henry Hewes, The Saturday Review No. 41 New York, 20 September 1958 p. 31.

STRATFORD 1958. NEWSPAPER AND PERIODICAL REVIEWS QUOTED

<u>Birmingham Post</u>	9 July 1958
<u>Daily Mail</u>	8 July 1958
	9 July 1958
<u>Daily Telegraph</u>	9 July 1958
<u>Evening News</u>	9 July 1958
<u>Illustrated London News</u>	19 July 1958
<u>Liverpool Daily Post</u>	9 July 1958
<u>Manchester Guardian</u>	10 July 1958
<u>Observer</u>	13 July 1958
<u>Punch</u>	16 July 1958
<u>Sunday Times</u>	13 July 1958
<u>The Times</u>	9 July 1958

STRATFORD 1969 - TERRY HANDS

The programme, often the first part of a production that an audience sees, is for this production large and impressive. It is worth examination in some detail for the information it gives about background thinking and attitudes of mind to the play and its presentation.

Seldom has there been, certainly for this play, a programme so rich in quotation both textual and visual. Shakespearian scholars and historians (Wilson, Knight, Traversi, Rowse) rub shoulders with poets (Eliot, Yeats), and philosophers (Plato). We might expect to find quotations from Gower's Confessio Amantis, Eliot's Marina can hardly be a surprise, but Lorenzo de Medici, Pico della Mirandola, Michaelangelo, and Botticelli are perhaps more unexpected. Why are they there? Careful extracts from Hands' 'First Talk to the Cast' and Trevor Nunn's 'Introduction' give us a clue. I shall come to those a little later. First there are other clues: one is the reproduction both inside and on the front cover of the programme of the 'medal of the Renaissance philosopher Marcantonio Passeri'; the other is the illustration of the great dodekahedron that hung above the stage. One further item must be noted. It is a quotation from William Hazlitt under the bold heading 'Painted Dragon'. It tells us that some people regard allegory as children look at a painted dragon 'as if they thought it would bite them'. A significant remark, for this was to be a production founded upon Renaissance and Neo-Platonic allegory. The medal is an illustration of a passage from Plato's Symposium (also quoted) and shows the divided and re-united man, cut apart by Zeus and re-united in mutual embrace - the quest of the sexes. The dodekahedron is 'to remind the audience of Renaissance superstitions invoked by the curious story' (Daily Telegraph 3 April 1969 John Barber).

As I noted other clues are to be found in Trevor Nunn's Introduction to the 1969 season of Shakespeare's late plays. He sees Hamlet's 'What a piece of work is a man ...' speech as 'a fulcrum of Shakespeare's thought'. Here is the dichotomy between 'the paragon of animals' and 'the quint-essence of dust'. Pericles, The Winter's Tale and Henry VIII 'are not naturalistic plays, their imagery is dream-like and fantastic'. Nunn then makes the most significant point relating to this production 'They are parables, they work both as fables and allegories'. Pericles' journey from 'the bestiality of Antiochus' court to the Temple of Diana' is to Nunn 'a metaphysical journey', and 'rest only comes with self knowledge'. With Nunn's remarks in mind, giving an overall thematic approach to this season, it is interesting to turn to the extracts in the programme from Hands' 'first talk to the cast'. Working from the generalisation that audiences 'prefer watching to listening', he projects it to Shakespeare's own period and observes the 'protracted period of masques succeed the great "literary" plays of Shakespeare and his contemporaries'. He suggests that Shakespeare's own audiences had begun to find words inadequate or too limiting, and that Shakespeare may have written Pericles 'as a fresh attempt to balance words and spectacle'. He points out that if this were so, then to achieve such an objective he 'would need to abandon naturalism, use simple verse, formula phrasing and dumb-shows'. 'Why else' Hands asks, 'choose Gower with his terse metre and medieval wisdom? Why combine allegorical masque with archetypal fairy-tale?' Hands postulates that 'the experiment would be towards 'a clearer-though less articulate-communication'.

Another extract demonstrates Hands' clarity of mind on the play's subject which is simply 'love. Its mechanism is birth and resurrection. Its

technique revelation and miracle.' However another quotation perhaps indicates a dualism of thought, an uneasiness. 'For those who wish it there is metaphor, for those who wish it there is fairy tale. Either can be ignored without detriment to the experience, or both accepted. Play one or the other the result should be the same.'

This, (and there is a good deal more) is about the play but apart from what happens when it is put onto the stage. The programme might contain Hands' credo for Pericles but however interesting it may be, it is speculation. Gareth Lloyd-Evans writing in Shakespeare Survey (No.23) ¹ sees irony in the fact that he found 'Hands' attempt to realise the play dramatically is less impressive than the obvious academic speculation that accompanied its preparation'. J.C. Trewin (Birmingham Post 12 April 1969) was like-minded. 'Why in this world should a director now seek to read so much into a text? ... Is there really any need ... to fill the magnificent Stratford programme with speculation that I rather think might have surprised the dramatist?' Trewin adds that neither Robert Atkins, nor John Harrison, nor Douglas Seale used programme notes at all. Irving Wardle (The Times 3 April 1969) found the style of the production that of a 'benevolent masque, softening the impact through the perspective of narrative and parable'. He perceived the 'frame-work of Renaissance imagery - the Leonardo curtain and the gold dodekahedron' underlining the play's connection with Neo-Platonic thought but concluded that beyond the theme of death and re-birth 'I do not grasp this connexion'. B.A. Young (Financial Times 5 April 1969) commented 'The rough old folk tale survives strongly enough to hold the interest', and adds 'As for Symbolism, your guess is as good as mine'.

Thus the programme which should be a guide has turned into a complex handbook of the director's theories which reviewers and critics generally felt were not fully or satisfactorily realised on the stage. If it was felt that the audience should read and absorb the contents of this programme before the house lights went down then too much was being expected of them. To many, Pericles is one of the least familiar of Shakespeare's plays and to add the weight and complexity of information given in the programme to the normal list of scenes etc., might well have resulted in feelings of considerable confusion as the play began. Of course it must also have been intended that the programme was to be pondered on afterwards, and as an historical document, as I have attempted to show, it provides a useful frame of reference for the thought processes behind the production. It is obvious, however that there is an uneasy balance between the background of thought and the execution of it on the stage.

The theme of generation expressed through the doubling of several of the parts is one example of this distance between concept and dramatic realisation of it. In a further extract in the programme from Hands' 'first talk to the cast' he explains how, in his own company, Shakespeare used doubling extensively, partly no doubt for practical reasons but partly perhaps to emphasise his intentions. Hands goes on to point out that Pericles does not suggest a naturalistic treatment in that there is, for example, virtually no attempt to change the language or idiom for each different country, and that textually there is no scenic detail. The audience ~~is~~ made aware of what is done in each place rather than the place itself. Similarly with the characters: they are what they do. Thus, suggests Hands, Shakespeare's method appears to avoid peripheral involvement in order to focus on Pericles himself. This then suggests to Hands a pattern which

may be more fully realised by deliberate doubling. What Hands seems to neglect in his pursuit of his theory is that Shakespeare is nearly always minimalist in his textual description of locale. The barest outline often sufficed and contemporary theatrical convention demanded very little in the way of settings. What an audience requires, must have in fact, if it is to follow the plot, is clarity. And some reviewers did not find this, '... the production tended to veer away from the passage of a remote tale in simple emblems into a sequence of somewhat confused and obscure events ' wrote one member of the audience.² 'What might be a busy adventure story- and it's more eventful in its way than anything else Shakespeare wrote—... turns out to be a stately pageant.' (Financial Times). Harold Hobson however was more in tune with Hands' ideas 'This spiritual odyssey, which in print seems disjointed and frequently meaningless, on the stage attains an epic drive and purpose, a kind of neo-platonic unity'. (Sunday Times 6 April 1969). Ronald Bryden (Observer 6 April 1969) suggests that Hands had set himself 'an impossible task. Determined to make a success of the play as a whole, he destroys the possibility of its succeeding part by part '. It is interesting to reflect that David Ultz in his 1983 production of the play at The Theatre Royal Stratford East went out of his way to compartmentalize the different places, using a series of great wooden chests, which were opened to reveal the various scenes, and 'colour coding' the costumes (green for Pentapolis, purple for Ephesus and so on) to make the different locales instantly obvious.

Hands doubled those characters directly relating to Pericles. Antiochus, with Boult, Thaliard with Leonine, Cleon with the Pandar, Gower with Helicanus, and, controversially in this production, Thaisa with Marina. There may, as Traversi explains, be excellent thematic reasons for the

doubling here. Through Marina, he notes, 'past and present, death and life, temporal servitude and spiritual freedom are fused in a single organic process tending to the affirmation of a new *state* of being'. Lloyd Evans, who quotes this passage from the programme in his review of the play goes on to express the view of several critics when he relates this doubling to the effect on the audience:

The theatregoer, however, may be excused for not remembering Traversi or directorial academicism when, in the last scene, another actress has to help ^{such} high concepts along by aiding the exquisite Miss Fleetwood in her dichotomy. "Willing suspension" is a difficult thing to achieve in an audience and the RSC have a long way to go before they do so. (Shakespeare Survey p.133)

The other doublings however appear to have worked well, Morgan Sheppard for example played a 'violent and sinister Antiochus and...a ribald and dangerous Boult'. ³ The problem with the Marina/Thaisa doubling was not so much any fault with Susan Fleetwood but that efficient pre-production advertising had actually done the production a disservice by announcing the doubling at an early stage so that the effect was 'to incite the curious to look for it, and to note its process'. (Shakespeare Survey p.133) Daphne Slater doubled the parts in John Harrison's Under Thirty Group production in 1950, and although it was only run for two performances the production excited a good deal of critical notice but I can find no objections to the doubling.

Hands also expressed his concepts of non-naturalism and stylization, as one might expect through costume and set design. Timothy O'Brien's designs, however did not appeal to all the reviewers. The white empty spaces, the suspended golden geometric figure, and the choice of costumes all came in

for criticism. J.C. Trewin (Birmingham Post 3 April 1969) wrote of 'a kind of lofty echo chamber' and was not 'altogether happy'. B.A. Young (Financial Times) thought that 'realism having gone by the board there is no need for set or costumes. The play is done inside a big square box of porridge colour ... with a mysterious hollow dodekahe_dron suspended in the air.' John Barber (Daily Telegraph) thought the stage looked like a 'bright-lighted gymnasium for the austere exercises of half-naked Spartans'. The costumes, or lack of them particularly affected Harold Hobson (Sunday Times) who described them as 'very curious', the men wearing a 'sort of shepherd's plaid',- and all the ladies in 'what look remarkably like babies' nappies'. He wondered if this was perhaps symbolic of trials like innocence, or indicative of that lack of sense of humour which often marks the earnest-minded. He went on to say that he found the effect most diverting, and he found that 'it roused large parts of the audience to far-rang ing speculation'. Lloyd Evans (Guardian 3 April 1969) issued an earnest appeal to the RSC 'to reconsider its apparently firm policy of obsessive bottom-showing'. This emphasis on body' (Sunday Telegraph 6 April 1969) seems to have distracted at least some members of the audience. Equally the great golden dodekahedron may have been magic, mysterious, symbolic, or rather confusing. The design seems to have driven some reviewers to humour: 'pale, tiled walls, like a bathroom for giants' (Sunday Telegraph); some became lyrical: 'Timothy O'Brien's designs weave a frieze of half-naked Blakian figures in loin-cloths and robes of snowy wool, moving in a soft gold dazzle of candles and torch light, under an emblematic, suspended polyhedron'. (Observer)

Design cannot of course, really be separated from the actors even if it must be discussed in some isolation in order to examine it. The power

and standard of performance in this production obviously merited a good deal of praise. Also, whatever the criticism of the Marina/Thaisa doubling, at least one reviewer (The Times) thought that Gower's role as narrator and showman, and the extensive doubling kept the story relaxed and flexible and that this flexibility was one of the production's merits. Gower as both Chorus and directly concerned within the action as Helicanus, is a key pivotal figure in this production. In fact it is described (Financial Times) as 'a ritual performed not by men and women but by puppets conjured up from Gower's brain'. 'He kept the complex narrative strands apart with authority.' (Guardian) There were however several criticisms of his accent. It was suggested that Emrys James should have kept to his native Welsh and not attempted an allegedly spurious Middle English voice sounding at times like 'the Canterbury Tales spoken in a tank'. He was also found to be 'a kind of Welsh-accented bard.' (Birmingham Post 3 April 1969) and was described as 'sonorous' and 'authoritative' (Milton Shulman Evening Standard 3 April 1969), whilst one reviewer could cheerfully 'have brained him with his own staff'. (Financial Times) I think it depended on one's attitude to the part and one reviewer described him as 'a genial Welsh bard, with many a wink at the audience. We are not meant to take it seriously: we are meant to sit at his feet like children...magic'. (Sunday Telegraph)

Ian Richardson's Pericles was praised for his delivery of the verse although Milton Shulman (Evening Standard) was moved to describe the character as 'a kind of wet medieval scoutmaster' who 'plods his saintly way through infamy and disaster with a forgiving smile for every blow handed to him by the Fates'. He was described as having 'tones with the clarity of an unflawed diamond.' (Birmingham Post 3 April 1969) or a voice like 'a shaft of silver' (Birmingham Post 12 April 1969).

Richardson's voice was also described as being like 'a silver bugle' (Financial Times), however whilst he was described by Young as looking like a grandee from an El Greco canvas the point was made that Richardson could equally have been Lysimachus or even Apollo, and that it was only Susan Fleetwood and Sydney Bromley (Cerimon) who managed to assert individuality. This would seem to indicate a possible lack of focus in a production where importance was given more to generational movement than to individuation. Lloyd Evans (Guardian) made the point, so frequently repeated in connection with this play, that the supposedly non-Shakespearian early part of the play is stiffer, more difficult for the actors to work with than the latter part where Shakespeare's voice is more clearly heard. Ian Richardson could not make the early 'clobbering verse ring', and Brenda Bruce 'fumbled to find a peg' on which to hang her talent, whilst Susan Fleetwood was made 'to look a novice by the play's gummy movements'. However in the brothel scenes and the recognition scene Brenda Bruce 'cackled and lusted her way through...glorious bawdry', and Ian Richardson dropped the register of his voice and took hold of rhythm. Also Susan Fleetwood's 'statuesque presence had poise and strength'. By the end of the play, Lloyd Evans concludes, we know that it 'was about the triumph of love and not...about a lot of lost souls'.

Susan Fleetwood's Marina was described as 'seraphic' (The Times) 'and all the more persuasive through its unconventional physique'. There was however some objection to her modern seeming gestures and stances and Ronald Bryden (Observer) felt that in trying to humanize Marina in this way Susan Fleetwood offended the allegoric abstractions of the production's overall conception. Bryden felt in fact that the actors who fared best were those like Morgan Shepherd (Antiochus and Boult) and Emrys James (Gower), and

David Baillie (Lysimachus) who were not required to characterise their roles in more than two dimensions. Susan Fleetwood herself remembered the production as being 'immensely unifying', almost in a sense 'of prayer or ritual'. She recollected that the cast worked each day for two hours as a group on movement and 'became quite proud and disciplined in this way'. Also the cast remained on the stage almost the whole time 'sitting as in some Japanese drama'. So strong seemed the group reaction to Hands' deeply felt motivation that she felt that they 'seemed to be examining perfection'.⁴

The group movement work certainly was successful, in that the production was at its most vivid in its concerted effects. J.C. Trewin (Birmingham Post 12 April 1969) writes of 'the right strokes of invention,' the quarterstaff combat, and the miming of the storm. He also mentions the masque of Antiochus' daughter and the echoing voice of the riddle. Hands presented the pilgrimage of Pericles as an epic drama borrowing judiciously and imaginatively from the devices of religious ritual and secular masque, (Stratford-upon-Avon Herald 1 April 1969) creating a country where 'marvel' was 'an acceptable common-place'. (Sun 3 April 1969). The group effects, of course, included music in this production, and Guy Woolfenden's evocative compositions and arrangements included 'hauntingly beautiful... Latin chants which suggest a continuum of time and space.' (Stratford-upon-Avon Herald). At the very beginning of the play Gower was 'summoned from his ashes by a chorus singing an interpolated Latin song set in the manner of Carl Orff.' (Financial Times). This was not in the prompt book I examined but a Latin song 'O redemptor, sum carmen temet concinentium' is set during the dumb show in Act III chorus. Another song of a very different kind 'Much has been said of the strumpets of yore,' occurs in the interpolated market scene where Boult shows off Marina to the

inhabitants of Mytilene in Act IV at the end of Scene 2. She was paraded round the stage on a cart with a priapic statue. Another song, for Pericles this time is set in Act II Scene 3 in an interpolated passage at the end of the scene. Several directors have set a song here to give cause for Simonides' remark (or rather prompted by it) later in Scene 5 'I am beholding to you/For your sweet music this last night'. I was interested to see from the prompt copy that the Knights' dance (Act II Scene 3) is written down:- '3 turning hops/2 stamps/ ... leap and turn and face Pericles ... 4 off beat on shields' etc. Added to the music were these more primitive sounds, the clash of metal and the stamping of feet in the highly ritualized quarter-staff combat (fought with aluminium tubes), the percussive chest slapping as Pericles entered Mytilene, and the rush and patter of corn as he brought sustenance to famished Tarsus. Marcus thought the rituals were 'weirdly effective'. (Sunday Telegraph)

The text used for the prompt copy was basically the New Temple edition (date unascertainable) with some typescript interpolations. I have collated the prompt copy to the New Penguin text (Philip Edwards 1976) noting any textual differences between the two editions. There are several diagrams where the stage is shown divided into a grid scaled at one eighth of an inch to a foot. On these diagrams precise positioning is given for certain scenes. (One such being the opening of the play and entry of Antiochus' daughter.) In the middle of the stage is a pentagon, its apex facing the rear of the stage. To the stage right of the pentagon is a notation 'LX' which may indicate the position of the flame which burned there at some points during the production.

At the opening the Chorus surround Gower and there is a song but it is not noted in the prompt copy. On a drum roll they exit leaving him standing

on the pentagon. Following line ten there is a seven line interpolation which conveys Hands' basic assumption about this play - that its main theme is simply love.

The world has changed overall
 And in one way especial
 That love has fall'n into discord,
 So when this prologue is complete
 The body of my book shall treat
 Of love, that many a wise man brings
 To grief, and does amazing things. (From The Confessio Amantis Book VIII)

This underscores a basic element in this production, an element of simplicity and clarity contrasted with the rich, if sometimes confusing aura of Neoplatonic imagery that Hands employed as background to the central theme.

On line 16, just before the introduction 'This Antioch then ...' Gower bangs his staff on the stage, the chorus then enter to his summons and take up symmetrical positions on the front of the stage for the Riddle sequence. All this is done to music and effects: Hands displaying ceremonial movement and creating tension. If Richardson in 1958 created a moment of compassion by having Pericles help one of the starving inhabitants of Tarsus who stumbled in his path, Hands creates a moment of sinister tension by having a previous suitor dragged off screaming by Antiochus' knights. This happens towards the end of the Act I Chorus on Gower's line (39) 'So for her many a wight did die'. Heads impaled upon pikes are not enough, Hands shows the real thing, and he makes the 'deathlike dragons' of line 30 into Antiochus' Dragon Knights who all kneel to their master on that line to show the audience exactly who they are. The Riddle is given tension by everyone on stage freezing in position as Pericles reads it. Just before he does so there is a direction '2 beats' which may indicate a

pause or some kind of prefatory drum or percussion sound to heighten the tension.

In the text Antiochus' Daughter has no name and few words. Here Hands borrows some lines from Wilkins' novel ⁵ (chapter 2 p.17). Again on Hands' basic theme the interpolation concerns love, but this time 'fall'n into discord' and equated only with desire.

The close of Act I Scene 1 is made swifter and more dramatic than in the text, by some careful cutting. The messenger enters after line 160 but Antiochus does not suggest he waits to catch his breath before delivering his message. At once therefore the messenger speaks 'My Lord Prince Pericles is fled to Tyre', thus adding to the text Pericles' destination, to which Antiochus responds 'As thou wilt live, fly after, / So thou never return unless thou say / "Prince Pericles is dead" ', this directed, of course at Thaliard, whose shortened speech concludes the scene 'I'll make him sure. So farewell my lord / Till Pericles be dead / My heart can lend no succour to my head.' This is Antiochus' speech given now to Thaliard the assassin to make a dramatic close to the scene. Thaliard sets off to murder Pericles, and as he makes his exit Gower comes forward with a transposed speech from his Act II Chorus (lines 1-4) a comment on what has just passed and a bridge to the next scene, as Pericles enters. Wisely Hands cuts 'Let none disturb us' and has him enter alone, thus removing the crux caused by the absurdity of Pericles entering with attendant Lords and then at once sending them off.

At the end of his speech (line 33), line 64 'What would'st thou have me do?' is interpolated and Helicanus' speech, (ll. 101-108) slightly altered is given to Gower as reply. The remainder of this scene is cut so that

Pericles simply states his intention to travel to Tarsus, and exits on line 117. Not only does this make the lengthy and prolix scene more dramatic but Gower taking Helicanus' part becomes (as in Daniels' 1979 production) drawn into the action and the audience are left in less doubt as to what is going on. Thaliard when he arrives at the beginning of the next scene (Act I Scene 3) has as the opening lines a neat reminder of where he now is and what he has come to do. Perhaps such obvious exposition is unsubtle but in a plot as complex as this it is preferable to vagueness and confusion. Hands cuts the scene after Helicanus' lines (ll. 119-24) telling Escanes and the attendant Lords of Pericles' reception at Antioch and his subsequent determination to go to sea, but omitting the subsequent Helicanus/Thaliard dialogue.

Act I Scene 4 is cut to line 21 so that it begins with Cleon's speech 'This Tarsus, o'er which I have the government,' again the audience are left in no doubt as to where they are. The diagram in the prompt book indicates another geometrical arrangement of the crowd with Cleon and Dionyza downstage of the pentagon and the crowd ranged stage left and right of it. Gower stands alone well behind the pentagon stage left. Hands has given some of Cleon's lines to Dionyza. Lines 33 onwards for example are spoken by her and although several lines of this speech are cut the change does enable Dionyza to have a more equal share of the dialogue, and to appear a stronger character than the few interjections remaining to her after the cutting of the first part of the scene might indicate. This is emphasised at line 79 where Dionyza completes Cleon's speech. He now concludes by saying 'Our ground's the lowest and we are half way there ', and it is his wife who tells the attendant lord to 'Tell their general we attend him here '. Thus Cleon bemoans his fate whilst Dionyza is the one seen to take action about the situation. Again

it is now Dionyza who, at line 105, welcomes Pericles to Tarsus after Cleon has once more merely been lamenting the situation. This is of course quite in keeping with Dionyza's later action in instigating the murder of Marina and reproaching her husband with 'turning child again' when he wants only to repent of the deed. (Act IV Scene 3). There is a strong element of Lady Macbeth in Dionyza and Hands lays the foundations for her later actions in this scene.

This is, as I have already noted, a production where ceremonial movement played a very important part. At his first entrance in the Tarsus scene Pericles carries a dish of corn. At the close of the scene it is set on the pentagon and all surround it whilst Pericles walks round it three times. The relief of suffering, the present of food to the starving, becomes not a simple humane gesture but an emblematic offering of a representative token or symbol attended by ceremonial movement.

The Act II Chorus becomes in this production Scene 4 and it begins at line 9, the remainder having been transposed as already noted. The directions in the prompt book indicate that Gower pauses at line 14 before the dumb-show when Pericles enters on a cart, and it is Gower who gives him the letter. He jumps off the cart which has described a circular route across the stage, reads the letter and exits. Gower then crosses down stage and takes up his speech at an altered line 23 which now reads 'This letter tells what haps in Tyre;' Again it is clarity of exposition that Hands requires. He is at pains to see that the audience are not in doubt about what they are seeing. Ceremonial patterning is only properly comprehensible when it is based on a clearly defined situation.

Act II Scene 1 (Act I Scene 5 in this production) finds Pericles washed up on the shore of Pentapolis. Hands has changed line 56 to read 'You see

the sea hath cast upon your coast a man'. Not any ring of Shakespeare's genius in such a pedestrian expression, but it is clear. The fishermen seem to sport with Pericles in his adversity, then they offer him help. Hands was obviously concerned to motivate this change of feeling and he does so as follows. At line 62 'He asks of you that never used to beg.' Pericles kneels. The fishermen seem unsympathetic. At line 74 Pericles presumably still kneeling has the three fishermen arranged in a half circle up stage of him, he turns to each of them during the next few lines, but they turn away from him. On '...when I am dead,' (line 76) he stands and then at the end of the next line '...pray you see me buried ', he collapses down stage centre; and the fishermen at once cross to him and give him help. By having Pericles at first rejected, then collapsing thus exciting the fishermen's compassion, the whole passage takes on a humane reality which is much more theatrically viable than the laboured humour of the discursive fishermen's dialogue. Hands makes some changes at the end of this scene which indicate once again how careful he is to present events clearly. Pericles at lines 161/2 laments that he is unprovided with a 'pair of bases.' This is glossed as 'a kind of skirt worn under armour when riding' (New Penguin p.155 note to Act II Scene 1). Hands wanted something more obvious so 'bases' become 'greaves', and the Second Fisherman offers to make a pair and bring them to the court. A small point perhaps but the alteration makes a rather abstruse passage into one which is immediately understood as another demonstration of the fishermen's new found compassion for the stranger.

Act II Scene 2 (Act I Scene 6 in this production) Pentapolis, is given in the diagram from the prompt book as another geometrical arrangement with the crowd arranged in a diagonal line up stage left of the pentagon which

now contains Thaisa and her attendants. King Simonides stands to the right of the pentagon and Pericles before the presentation to Thaisa is downstage left. This downstage position is important because it is weak in relation to the dominant upstage positions of Simonides and his daughter. Emphasis is given to the idea of ceremonial fire. At the start of the scene Simonides enters accompanied by a torchlit procession and the flame at the pentagon burns in the centre of the stage. The pentagon figure is in itself significant, it is a device or sign used to ward off evil and in this production the pentagon is frequently used as a place of ritual and a kindling point for action. Thaisa and her ladies have their own processional entry so Simonides' line (6) is changed from 'Sits here like beauty's child,' to 'Comes here ...'.

Act II Scene 3 has been considerably changed at the opening in order to make it swifter more dramatic and less discursive. Hands opens the scene with Thaisa's speech to Pericles (from line 9) so that it begins with her direct statement 'You are my knight and guest' instead of Simonides' slower more formalised greeting. This now comes last after Pericles has been praised by Simonides 'the day is yours/and here I hope is none that envies it' and Thaisa has placed a wreath upon his head. Lines 23 to 27 are fitted in after line 14 and adapted so that Pericles' reply to Simonides' speech noted above is his original answer to the Marshal's 'Sir yonder is your place' (line 23) which is now deleted. In fact this appears to make excellent dramatic logical sense - 'Some other is more fit' (line 24) as a reply to the King has obviously more force and interest attaching to it than the original reply which was only to the Marshall. Here Hands turns a modest disclaimer to a functionary into a more serious statement made to a king. Amongst several other alterations in this passage an important

one is in Thaisa's speech at line 31 where 'All viands that I eat do seem unsavoury/Wishing him my meat.' now becomes 'All princes that I meet do seem but air/Wishing him my man'. Indeed the new line is rather lame but it has the advantage of being easier to understand than the original text.

The next point of major interest in this scene is the Knights' dance which follows line 98. In the prompt book a page of directions indicates an intricate pattern of movement with stamps, turning hops, off-beat shield beating and the formation of circles and lines. The fight was equally elaborate and formalised but the prompt copy gives no directions for the combat fought with light aluminium staves which produced a visually exciting and percussively effective tournament.

At the end of Act II Scene 3 a scene is inserted for Pericles to 'still his soul with music' in accord with Wilkins Painfull Aduentures. He sings 'Blow northern wind/Send thou me my sweeting.' and during the song Thaisa speaks the letter to her father quoted in Wilkins' chapter six. Simonides' reactions to the letter 'What virtue's in this choice that binds her thoughts' and 'yet the man's uprightness makes me recognise/Our sole perfection doth in virtue lie' are both extracted from the same passage in Wilkins and go some way to explain to the audience the thoughts in Simonides' mind that lay behind his curiously ambivalent treatment of Pericles in Scene 5.

Act II Scene 4 is cut in its entirety and so the action passes from the interpolated Wilkins' scene (Scene 8 in this production) straight into Act II Scene 5 (Scene 9 - Marriage). The following Scene 10 (Act III Chorus in the original) is noted in the prompt book as 'Second Dumb Show'.

Hands interpolates a Latin song 'O redemptor, sum carment temet concinentium' given in the prompt book also in English but whether part was sung in Latin and part in English is not clear. There are further interpolations in this scene, one of which from Wilkins in line 11 following 'A babe is moulded' goes to clarify for the audience the telescoping of events at this point in Gower's narrative which is so often arbitrary about time. Wilkins states in what may perhaps be a quotation from the lost text of the play:

Time's feather'd wings so fanned away the hours,
His slippery feet so glided o'er the days,
That nine pale moons had almost changed their light

Ere half the time was thought to be expired. (chapter six p. 54)

This is just one example of the truth of Muir's remark in his introduction that directors of this play can make use of Wilkins' novel with considerable advantage. Hands also interpolates Wilkins' fuller description of the violent end of Antiochus and his daughter and this is dramatised by direction for sound and light effects.

Act III Scene 1 (Scene 11 - Storm in this production) has a direction at the head of the page above line 4 'Anguish, burning, anger, fear'. There is also a note 'Hysteria, fighting' during the storm. Thaisa screams in childbirth and the chorus surround her on the pentagon-so here the pentagon is used as an actual birth place. Lychorida then crosses from the pentagon to Pericles with the baby at line 14. On 'O you gods ' (line 23) Pericles and the chorus fall to their knees. At line 28 just before his 'Now mild be thy life' a direction indicates 'Pericles 3 cries. On third cry all stand except Pericles who takes the baby from Lychorida.' Just what kind of cries these were it is difficult to determine but the positioning of the crowd indicates a relationship between principal and

chorus which seems rather similar to that in the National Theatre's Oresteia where the chorus counterpointed the antagonists in their joy and grief.

The alterations at the end of this scene are substantially the same as in Ron Daniels' production at The Other Place ten years later. I have dealt with them in my examination of that production where Daniels made full use of Hands' textual alterations. The same or very similar alterations stand up equally well in two very different types of production, one simple, intimate and minimalist, the other complex, allusive and performed in a large auditorium. The key I believe is in the dramatic logic that the changes employ, not only in giving a logical flow to the action but also in that the scene now concludes with lines 56-64, perhaps the most moving and beautiful speech in the play. 'A terrible childbed hast thou had my dear;/ ...And humming water^{must} o'erwhelm thy corpse,/Lying with simple shells '. This has an authentic ring of true Shakespearian verse and it lifts the whole action to a powerful crescendo of vivid dramatic imaginative power.

The next scene, Cerimon at Ephesus (Act III Scene 2) deals with the revival of Thaisa in a much broader and less humane way than the Studio production ten years later. It is significant to note a stage direction 'All recoil' when the lid of the coffin is lifted at line 60. The flame that burns at the pentagon is used during this scene when the servant brings bowls of fire from the flame, Cerimon's line being altered from 'Make a fire within./Fetch hither all my boxes in my closet.' (ll. 178-9) to 'Bring fire and linen/ Fetch hither all my boxes in my chest.' These bowls of fire look vivid and dramatic and by partaking of the flame Cerimon is performing a symbolic act in using the flame of life or the central flame of the action to restore

life to Thaisa. This flame comes from the same point where she gave birth to Marina, it comes from the place where Pericles and Thaisa stood together at their betrothal, so once again it is used as a central focus.

Act III Scene 3 (Second Tarsus Scene 13 in this production) has some changes designed to make it more immediate, for example Pericles' opening speech has the second and third lines cut so that the pace is not lost through Pericles' parenthetical observation. A dramatically interesting re-working of the text occurs at lines 12/13. As it stands it reads:

My gentle babe Marina

Whom for she was born at sea I have named so,

is altered to:

My gentle babe

For she was born at sea I here name Marina ...

The change not only removes an awkward parenthetical clause in the second line, but also shows that Pericles is actually naming the baby, at that moment. This obviously adds to the dramatic force of the scene and provides a vivid contrast between Pericles' simple piety and Cleon's overblown, insincere and dramatically ironic profession of duty which follows.

It is significant that at the close of this scene the baby is placed just below the pentagon again the focal point and there is a direction for Pericles to kneel and then to stand up slowly. Twice in the scene there are moves to take the baby from Pericles. Dionyza on lines 33-5 'I have one myself/Who shall not be more dear to my respect/Than yours my lord.' offers to take it but Pericles steps back. Then at the end of the scene Lychorida offers to take it but Pericles turns away from her and then places it by the pentagon himself. This coupled with his kneeling gesture

is a ceremonial movement, the placing of the baby seems a symbolic offering, as the dish of corn was symbolic in the earlier scene.

The first eleven lines of the next scene (Act III Scene 4) concerning Thaisa's decision to enter a temple are transposed to follow line 105 of Act III Scene 2 'Where am I? where's my Lord? What world is this?' so that the flow of the action between the two Ephesus scenes is not interrupted. Cerimon's answer at the beginning of the transposed passage is a perfectly logical response to Thaisa's questions. The remainder of this short scene is cut and it closes by Thaisa fainting at the end of her speech. (line 11)

Act IV Chorus (Scene 14 Leonine in this production) begins with Gower standing in the middle of the pentagon. He moves downstage centre on line 5 'Now to Marina bend your mind' Dionyza and Leonine enter at line 45 'The unborn event/I do commend to your content' before their scene proper begins. They enter from opposite sides and meet as Gower concludes his narrative. This earlier entry speeds the action and increases the dramatic power of Gower's remarks which are demonstrated to the audience.

In the following scene (Act IV Scene 1 in the text) Hands interpolates a passage from Wilkins' novel (chapter 9 p. 75). I have dealt with this passage in some detail in my consideration of Daniels' 1979 production. The force of it is to render the relationship between Leonine and Dionyza more intelligible, and to give the shadowy character of Leonine greater depth. The pirates on the other hand are in this production now almost silent in that on their entry the only line Hands leaves them is 'A prize! A prize!' But Hands adds a direction for Marina to call 'Leonine' as she is dragged off. Indeed the pirates' lines do sound rather like those of

pantomime villains and it is a scene that can easily seem absurd especially with regard to its timing in the plot. Their arrival is so much a matter of opportunist exposition that care is needed and Hands obviously felt that they should be as brief as possible in their abduction.

The first Mytilene scene follows (Act IV Scene 2 in the text) and the inhabitants of the brothel arrive in a cart from which Pandar dismounts as he speaks his first line. The treatment of Pandar's remark about the fate of the poor Transylvanian who 'lay with the little baggage' has varied from deletion (Phelps) to it being given with no particular emphasis (Monck 1947, Daniels) or to its being emphasised with some business (Tony Richardson 1958). Hands adopts the last course and has the Pandar cross to the cart and kick the girls. Depending on the emphasis the remark is either an expression of the waywardness of business or a comment provoking a more savage reaction. Richardson's Pandar pushed away the girl next to him she being presumably the 'little baggage'. This Pandar has a more vicious retaliation, and this kind of incident quickly sets the tone for the scene.

At the end of the scene Hands interpolates a bawdy song 'Much has been said of the strumpets of yore' sung by Boult who drags the cart round the stage with Marina in it to show her off to the populace of Mytilene. Also in the cart was a statue of Priapus, and the cart was shaken so that Marina was forced to hang onto the statue for support.

Scene 3 follows, (Scene 16 '3rd Tarsus' in this production). The scene is summoned by Gower again banging his staff on the stage and there is a direction which although unclear seems to indicate that the flame at the pentagon is re-ignited at this point. Hands makes some minor cuts in the scene but he also makes one significant textual emendation. At line 22

Dionyza, very like Lady Macbeth, is trying to brace up her husband's revulsion at the deed that (they think) has been committed. Cleon has said

'Of all the faults beneath the heavens, the gods/Do like this worst.'

The text has the reply 'Be one of those ^{that thinks} the pretty wrens of Tarsus will fly hence/And open this to Pericles.' Hands alters the first line to 'Then be like one that thinks ...' Whilst the alteration is in itself a small one it has a considerable effect on the passage as it strengthens Dionyza's response and increases the bitter sarcasm of her remark.

Act IV Scene 4 (Scene 17 'Third Dumbshow') involves a processional entrance of Pericles and his attendants for the putting on of the sackcloth. Act IV Scene 6 and Scene 5 are run together into Scene 18 'Second Mytilene'.

Lysimachus puts his hat on the erect phallus of the statue of Priapus when he comes in. Hands was obviously concerned to increase the importance of the Pandar in this scene and gives him several extra lines. He takes over the Bawd's greeting to Lysimachus at line 19, and the second half of the speech at line 24, followed by the first part of line 37. Significantly it is the Pandar, not Boulton who goes to get Marina. Hands interpolates a passage from Wilkins' chapter 10 (p. 89) in the dialogue which follows between Marina and Lysimachus. It follows on from line 91 and it makes Marina's response to Lysimachus a good deal more dramatic and eloquent than it is in the original text. Daniels' also uses the interpolation in his production but whilst he uses most of this passage from the novel Hands cuts some seven lines from the middle of it so that instead of Marina's sharp questioning of Lysimachus 'How canst thou then be otherwise than nought, that knowst there's such a house, yet comes within't?' she simply says 'O my good lord, yet spare my innocence; ...' It seems strange that having made use of the passage which certainly adds considerably to the

power of the dialogue and the intelligibility of the relationship between the two characters, Hands should then cut from it an important section. Hands creates an amusing incident as Lysimachus leaves by having him go to remove his hat from the statue of Priapus then look at Marina and quickly replace it again. Funny though this is, it undoubtedly was put in to demonstrate to the audience that Lysimachus had undergone a complete change of attitude, also it should be noted that Marina refuses the gold that he offers her (line 111) so he leaves it for her. This is presumably the gold that Marina throws at Boult on line 180. Before that Boult's attempts to rape her have resulted in her pushing over the statue which is later picked up by Boult and eventually carried out by Boult and Marina at the end of the scene. Susan Fleetwood was a statuesque Marina and her throwing down of the statue and throwing the gold to Boult were considerably more violent and physical than the impassioned but passive entreaties that are more often the part of Marina in this scene. The two of them carrying the statue off at the end is rather curious. Obviously the statue must be struck but it would seem to detract from the dramatic power of her conversion of Boult if she then has to help him carry it off, by doing so she would seem to be demonstrating some kind of complicity.

The Act V Chorus becomes 'Scene 19 Recognition' in this production. Hands transposes the last four lines of Gower's speech to follow line 10 of Act V Scene 1, and he also makes a number of alterations to the beginning of this scene. This is discussed in detail in my consideration of Ron Daniels' 1979 production where he used exactly the same alterations.

There are very few directions in the prompt copy in the early part of this scene. Pericles is borne in on a litter on line 30. Richardson used a litter for Pericles in his 1958 production but it was carried in during

Gower's speech at the beginning of the act. Marina's song is 'Among the harlots foul I walk' from Wilkins Painfull Aduentures (chapter 11 p.103). At its conclusion Marina is directed to lean over to Pericles and put her finger on his forehead at line 81 'Hail sir! My lord, lend ear.' Pericles' reaction is much more violent than just a push away. According to the direction he hits Marina and knocks her over his litter. The crowd are directed to lean forward and then sit back again as Marina nothing daunted stands up and begins to explain her parentage to this strange man before her. Later by line 139 she is invited to sit by him in the litter. All Helicanus' speeches not taken by Gower are cut and it is Gower who says 'So leave him all' interpolated at line 138 just before the vision of Diana. Diana and her attendants appear upstage of Pericles (whilst he sleeps) visible to the audience. The music of the spheres earlier in the scene is however heard only by Pericles. Attempts to produce a suitable sound at this moment have generally not been very successful and this was a wise move creating a moment of simple silent, invisible theatrical magic.

A direction at the beginning of Act V Scene 2 (Scene 20 Final Ephesus) in this production calls for 'LX Flame' as Gower enters to begin the conclusion of the story. Pericles enters at line 11 of Gower's speech in procession and goes to Diana's altar which is set downstage a few moments previously. This scene runs straight into Act V Scene 3 where there are several alterations the most important being a cut from line 17 to line 28. There are several shorter cuts and all are aimed at condensing the parenthetical comments in the text and making the movement of this passage swifter and more dramatic.

One example of this is the cut at lines 10 and 11. The text reads:

But her better stars

Brought her to Mytilene; 'gainst whose shore

Riding, her fortunes brought the maid aboard us

Where by her own most clear remembrance, she

Made known herself my daughter.

(----- indicates deletion.)

Removal of the parenthetical clause sharpens the dramatic impact of the passage. Again, Thaisa in the following speech simply exclaims 'O royal Pericles!' before she faints. This makes more dramatic impact than the 'Voice and favour!/You are, you are ...' that Hands removed.

Pericles instead of 'What means the nun? She dies! Help Gentlemen' (line 13) substitutes 'Lady' for 'nun' and omits 'she dies', an unnecessary comment. Lines 17-27 are cut, Hands simply has Pericles say 'Let me see her' and then follows on with Thaisa speech at line 28 'O, let me look/...'. What is missing is Cerimon's exposition about his discovery of Thaisa and her jewels, and in fact in the text Pericles' attention seems to subordinate the prostrate woman to the news of the jewels, a strange shift in dramatic focus which Hands does well to remove. Equally he removes lines 36-39, a pedestrian explanation of Thaisa's recognition of her husband, and has to include some business so that Thaisa catches sight of Pericles' ring. As it is the movement is straight from Thaisa's 'That Thaisa am I,/Supposed dead and drowned' to Pericles' 'No more, you gods ...' a simpler and much more dramatic exchange. Lines 48 to 55 are cut so that Pericles presents Marina to her mother who responds 'Blest and mine own!' and then takes Pericles' speech at line 56 'Now do I long to hear how you were found/...'. This is a very interesting change: originally Pericles asked the question of Thaisa and now it is she who asks it of her daughter. This causes a

slight problem for she still has the next speech introducing Cerimon to Pericles. There is no direction in the prompt book at this point but presumably Thaisa turned from Marina to Pericles. It should be remembered that in this scene because Susan Fleetwood played both parts, a stand-in was used for Thaisa. The actress probably played in profile as much as possible in order not to make the substitution too obvious.

The final cut in this scene is from line 77 to 82 so that there is one dramatic movement from Pericles' 'To grace the marriage day. I'll beautify ...' to 'Lord Cerimon, we do our longing stay/To hear the rest untold. Sir lead the way.' The rest, which adds nothing to the action is left unsaid and the result is swifter and more dramatically focused.

This kind of carefully thought out, intricate and precise cutting enhances the frequently corrupt text in a much more meaningful way than the wholesale sweeping excisions of Monck. Hands seemed to be seeking to condense the diffused dramatic power obscured beneath the text and this scene demonstrates that he was able to produce a much clearer dramatic movement without making any violent alterations.

Gower's epilogue has only the two lines (7-8) concerning Helicanus removed and as he concludes he joins the group on the pentagon, the symbolic centre of the play where the flame still burns and from whence the story began.

NOTES FOR STRATFORD 1969 - TERRY HANDS

1. - Gareth Lloyd-Evans, 'Interpolation or Experience?
Shakespeare at Stratford' in Shakespeare Survey 23
Editor Kenneth Muir (Cambridge 1970) pp 132-3.
(Hereafter Shakespeare Survey in the text)
2. - Bruce McIver. Self Concious Theatricality in Shakespeare's
Last Plays. Unpublished M.A. Thesis. (University of Kent 1970-1)
p. 48.
3. - Nancy Carolyn Michael. Shakespeare's Pericles. The Play and
its Problems. Unpublished PhD. Thesis. (Tulane University USA
1971) p. 205.
4. - Letter from Susan Fleetwood 19 August 1981.
5. - George Wilkins. The Painfull Aduentures of Pericles Prince of
Tyre Edited by Kenneth Muir - (Liverpool 1953).

NEWSPAPER REVIEWS QUOTED

<u>Birmingham Post</u>	3 April 1969	J.C. Trewin
	12 April 1969	J.C. Trewin
<u>Daily Telegraph</u>	3 April 1969	John Barber
<u>Evening Standard</u>	3 April 1969	Milton Shulman
<u>Financial Times</u>	5 April 1969	B.A. Young
<u>Guardian</u>	3 April 1969	Gareth Lloyd-Evans
<u>Observer</u>	6 April 1969	Ronald Bryden
<u>Stratford-upon-Avon Herald</u>	11 April 1969	Sheila Bannock
<u>Sunday Telegraph</u>	6 April 1969	Frank Marcus
<u>Sunday Times</u>	6 April 1969	Harold Hobson
<u>Sun</u>	3 April 1969	
<u>The Times</u>	3 April 1969	Irving Wardle

CHAPTER V

PERICLES ON TOUR. PROSPECT 1973/4

It seems particularly appropriate for a production of Pericles to tour and Toby Robertson's Prospect production covered a remarkable area, more than rivalling the wanderings of Pericles himself. Starting from Leeds Playhouse in June 1973, they moved to the Nottingham Playhouse, and then to Nicosia to the Theatre in Blind School. Then to Cairo the Theatre of the Sphinx and on to the Temple of Bacchus at Baalbeck. Towards the end of July they had reached the Herod Atticus Theatre at Athens and they then played in two castles (Revelin and Louvrjenac) in Dubrovnik. Then back to England to the Theatre Royal Bury St. Edmunds before going to The Lyceum Edinburgh, and down to The Round House in London. At the end of September they moved to the Grand Theatre Wolverhampton, then to the Brussels Europalia Festival and once again back to England to the Theatre Royal Newcastle. The company then returned to Leeds, this time to the Grand Theatre. They then played two theatres in Cardiff (the Sherman and the New) before travelling to the Birmingham Hippodrome in late November.

In 1974 they played in Norwich and Oxford before going to Finland and then coming back to London to the Haymarket. The company was scheduled to take the play to Russia but it had to be dropped from the repertoire for the tour of the USSR as 'Soviet authorities suggested that the play ... would shock Russian audiences ', (Observer 21 April 1974). The reason for this was Robertson's idea to set the whole play in a male brothel in Mytilene and as this was the chief thematic element in the production informing the whole mood and presentation of the play, it must be the starting point for its examination.

There are two considerations. Firstly the brothel setting and secondly the fact that it is a male brothel. Originally the setting was to be a market place but after two days rehearsal the (to him) androgynous nature of the text decided Robertson on the transvestite element.¹ Harold Innocent (who played Antiochus and the Bawd) noted that the total conception came very slowly, and they finally decided to approach the play as a Middle Eastern Cabaret.² Robertson had taken the fact that Mytilene is one of the chief towns of Lesbos and made dramatic use of this relationship. He also felt that Pericles himself was a "womanish hero," and contrasted him with the world of evil which he crystallized in the brothel setting.³

In order to achieve his aim Robertson had to re-arrange fundamentally the structure of the play. J.C. Trewin who has seen the play probably more often than any other reviewer explained how the opening was arranged:

The first words are one of Marina's speeches from the sixth scene of the fourth act. Gower sings some of his prelude, and suddenly we hear some such couplet as "Then came young Pericles the Prince of Tyre, Who did this daughter much desire."

(Birmingham Post 27 August 1973)

Marina's story is told 'in flashback, as it were' (Sunday Telegraph 26 August 1973) and the play is supposed to be performed by the staff and customers of a male brothel. With the change in structure, there is a change in the narrative stance of the play. Gower no longer performs a unifying role, and his function is taken over by the Bawd and Antiochus, both played by Harold Innocent. Time Out (24 August 1973) described 'the Bawd figure who unites the whole play together and who

returns at the end with her girls for a last sinister knees-up to prove that the play's conflict between corruption, disease and death, and good fortune and redemption, is not finally over '. Thus both the beginning and Robertson's new ending of the play are taken over by the brothel image. Observer (26 August 1973) described the whole process of the re-arranged structure where 'The inmates became the actors, losing themselves in the illusion, but recovering to send old Gower begging on his way, his happy ending fading from the sight as cynical reality reasserts itself '.

Coupled with the brothel and the transvestism is what Time Out called a 'total disregard for gender'. First, of course, Harold Innocent playing the Bawd and Antiochus in drag. The whores are all male with rouged faces and curls and clad in bikinis and gold stars. Antiochus' daughter played by Jamie MacDonald Reid becomes 'a vulgar little transsexual trollop'; whilst Jan Waters doubled Dionyza and Boulton. Time Out felt that all this added depth and variety to the whole 'rather than creating confusion'. But this view was certainly not shared by Michael Billington writing in the Guardian (22 August 1973) who felt that 'the emphasis on sexual masquerade certainly works against the text; incest at Antioch loses its point when stimulated by a transvestite who looks like a flashy Deitrich in black suspenders and a pretty boy in a turquoise bikini and what one wonders is ^{the} virginal Marina doing in a brothel that caters exclusively for a homosexual clientele?' Not surprisingly Billington concluded that 'the production lacks grace and magic '. The Sunday Telegraph however, made the point that whores in drag probably represented 'how it would have been done in Shakespeare's day when all the female parts were played by men '. Whilst the truth of this cannot be denied,

the change of emphasis Robertson made throws the brothel aspect into a kind of prominence that certainly reflects little of contemporary Shakespearian concepts of acting or production. Robertson had used modern dress in order to emphasise the style he wished to impose. The Times (28 August 1973) reviewer Irving Wardle commented that 'clad in Mafia suits and grotesque drag, actors get no chance to inhabit a role'. The Observer (26 August) summed up the costumes as 'Modern-eclectic-phantasmagoric'. Certainly any idea that this might be a return to a Shakespearian all male cast must be quickly dispelled. Robertson saw Pericles as a 'womanish hero' and wanted a way of throwing the characters of the good and the bad protagonists into high relief. The vivid dichotomies produced by the brothel environment demonstrate the method he chose. Robertson's radical alterations to the already complex scenes were sometimes confusing for the audience. In Act IV Scene 6 for example when Lysimachus is converted by Marina this production omitted "Came with no ill intent". (New Penguin Shakespeare 1.107) Philip Edwards noted that "by thus further abbreviating a truncated scene [it] quite bewildered the audience".⁴

J.C. Trewin, writing this time in The Lady (13 September 1973), thought the production was 'blurred by self-conscious self-indulgent ingenuities'. The Financial Times (24 August 1973) however felt that 'the transvestite bawd and her court of hedonistic poseurs provide a colourfully timeless buffer to the adventures of the passive prince'. However the review goes on to make a very important point that was acknowledged a valuable feature of the production both by those for and against Robertson's thematic ideas. The point that 'The setting is not insisted upon where

inappropriate, but the continual reference the production makes to it by bringing on Harold Innocent in ... fur-lined gown to punctuate the fairy story with a churlish flounce is a neat way of throwing the romantic element into sharper relief '. It is in the re-union scene between Marina and her father that the music-hall, cabaret approach had to cease. 'There could be no tampering with the beauty of the emotions at play there. The play spoke out clear and unencumbered.' ⁵ The Evening Standard (3 August 1973) endorsed this view 'Pericles is an innocent in a world that has no morality. The greater the decadent crudity and immorality around him, the more the final deeply moving reconciliation with his daughter and his wife stands out '. The Times saw however not a dramatic contrast but that the re-union scene on a bare stage' was 'a standing reproach to the surrounding buffooneries '. Wardle felt that the production was 'belittling the play's time and geography into a Genet-like masquerade, and encasing the benevolent ending within the same shabbily cynical framework '.

Wardle's reaction was certainly not echoed in some of the many countries that the company visited. The Evening Standard ^(3.8.73) reported that 'Although the Shaffer play and Twelfth Night [the other productions in the Prospect's Tour repertory] have been warmly received it is the third production of ... Pericles 'that caused 'a sensation. The word is not lightly chosen.' ... 'In the Herod Atticus theatre the other night 5000 Athenians rushed down from their seats on to the stage cheering and applauding the cast. It was a remarkable demonstration.' The Yugoslav audience 'mostly young' was also captivated and a measure of their involvement was the way that both Athenians and Yugoslavs alike joined in the Hair-like final song New Joy Waits for You.

The music composed by Carl Davis, and played by the seven piece Bordello Band (violin, clarinet, accordion, two guitars, percussion and kaval) was very eclectic, ranging in style from Kurt Weill to the almost Mozartian Epitaph for Marina.⁶ An extra bonus for the predominantly youthful Eastern audiences was the fact that two bars of the music in one song happened to be the same as a current middle-eastern hit tune. Robertson's production seems to have had immense vitality and part of this vivid liveliness is in the music. The Financial Times reviewer thought that Carl Davis' setting for Gower's introduction to Act IV 'probably the best for a Shakesperian speech since MacDermot's for "What a piece of work is man".'. Praise for the music was not by any means universal however, Wardle in The Times called it 'seedy night-spot music...(to which much of the text is sung) which joins the growing list of theatrical scores that make me wish Kurt Weill had never been born '.

Robertson's inventiveness did not stop at re-structuring the play. Under his hand the Knights at Pentapolis became 'absurd Olympic athletes' (Time Out). 'They come on in tee-shirts like American footballers and do press-ups.' (Evening Standard 31 August 1973). Equally vivid are the fishermen who appear 'with clown's noses and tumble about' (Evening Standard). Principal members of the cast who were not turned transvestite appeared in hitherto untried personæ. Timothy Davies' Cerimon became 'a gently unnerving guru, with the longish beard and glittering eye of a comparatively Ancient Mariner', (Observer 26 August) but the Financial Times dismissed him as a 'Pop-eyed Indian'. Henry Moxon's 'Honest Lord Helicanus was made 'a Japanese Gentleman out of

The Mikado' (Observer 26 August 1973), and the now female Boulton of Jan Waters dressed in an immaculate trouser-suit was 'as sharp as Mack the Knife '. (Observer 26 August 1973). Robertson's idea of a camp Lysimachus however failed, at least according to the Financial Times who found his transformation 'frankly incredible'. Derek Jacobi's Pericles, and Marilyn Taylerson's Marina/Thaisa retained the characteristics of the original play. The effect of their innocent simplicity contrasted with the debauched hedonistic amorality all round them was the dramatic centre of this production. Perhaps the following from the Sunday Times review expresses this most clearly:

Personally I do not like transvestite productions, but it would be churlish of me to deny the flamboyant skill of this presentation, which, in 1930s costumes, recreates with painted, simpering male whores the decadence of the Weimar Republic. Through this lurid atmosphere the Pericles of Derek Jacobi, with his splendid Cambridge speaking, gentle and incisive, passes like a beneficent spirit spectacularly offset by the obscene evil of Harold Innocent's masterly Bawd.

Marilyn Taylerson for her part 'admirably manages to represent virginal purity without ever being priggish' (Guardian). The reunion of father and daughter has already been mentioned for its touching emotional simplicity. John Barber in the Daily Telegraph noted 'such feeling, and such heartrending pauses', whilst the Observer (26 August 1973) supplies some detailed description of Jacobi's technique, 'reunited with his daughter, he stretches out his hands but dares not touch her, in case she too, proves illusory'. This simple gesture vividly contrasting the flamboyance that characterised the brothel atmosphere and the 'Levantine-erotic' settings designed by Robin Archer (Observer 26 August 1973).

This was a production remarkable for the strength of its inventiveness, for its vivid contrasts and for the energy of the playing. A particular feature seems to have been the change in the atmosphere of the play at the reunion scenes. The shift in tone and feeling was noted as being quite remarkable.⁷ Perhaps Christopher Hudson (31.8.73) writing in the Evening Standard summed up much of the reviewers' reaction to the play when he suggested that 'a straighter production might well have given us cause for thought as well as entertainment'. It must be added, however that a 'straighter production' would not probably have engendered the dramatic shift in atmosphere that produced such a strong impression on members of the audience.

NOTES FOR PROSPECT 1973

- 1 - Conversation with Toby Robertson 31 July 1981.
- 2 - Letter from Harold Innocent 29 August 1982.
- 3 - Conversation with Toby Robertson.
- 4 - Philip Edwards (editor) in his introduction to The New Penguin Shakespeare Edition. General editor T.J.B. Spencer
(Harmondsworth 1972.) p.24
- 5 - Letter from Harold Innocent.
- 6 - Conversation with Toby Robertson.
- 7 - Conversation with Dr. Russell Jackson 31 August 1986.

NEWSPAPER REVIEWS QUOTED

<u>Birmingham Post</u>	27 August 1973
<u>Evening Standard</u> 3 ^{and}	31 August 1973
<u>Financial Times</u>	24 August 1973
<u>Guardian</u>	22 August 1973
<u>The Lady</u>	13 September 1973
<u>Observer</u>	26 August 1973
	21 April 1974
<u>Sunday Telegraph</u>	26 August 1973
<u>The Times</u>	28 August 1973
<u>Time Out</u>	24 August 1973

CHAPTER VI

STUDIO PERICLES 1979

This production directed by Ron Daniels was originally presented at The Other Place, Stratford-upon-Avon on 28 March 1979. In 1980 it was taken to Gulbenkian Studio Theatre, Newcastle and to the Warehouse Studio at the Donmar Theatre, London. Reviews quoted are from either the Stratford or the London production - the date indicates which. So far as I am aware no changes were made when the production went on tour.

This production holds two points of special interest. Firstly it was a studio production designed and directed originally for The Other Place; secondly the director deliberately set about treating the allegedly least Shakesperian part of the play (Acts I and II) in a different style from the last three acts where Shakespeare's voice is clearly heard in richer more vibrant and powerful language.

The significance of this studio environment had, of course, a profound effect on the way the play was presented, and it is worth looking briefly at some comments on The Other Place in order to put this production into perspective.

Michael Billington wrote a review of the first ten years of The Other Place in the Spring 1984 issue of the Royal Shakespeare Company's Newsletter. He noted that although it had been variously described as 'a savagely shrunken aircraft-hanger', 'a derisory tin shed' (this from Trevor Nunn) and 'a rather well-appointed cow byre', he felt that it has had 'a major impact on the whole æsthetic of theatre'. It 'created a definite Studio Theatre æsthetic and then applied it to the world repertory'. The 'major impact' was because of the intensification of method, and of experience demanded by the studio environment.

For the most part directors have shown that the compression—chamber quality of *The Other Place* demands truth, selective detail, emblematic realism, elimination of the superfluous ... You are close in. You can see the actor's¹ eyes. You can often pick up momentary signs of panic or passion. You are also just enough aware of the other customers to feel you are participating in a shared event. Watching a play there is like combining the close-up excitement of television with the unpredictability of live theatre.¹

Colin Chambers records in his book Other Spaces² that *The Other Place* owes its existence to the vision and enthusiasm of Trevor Nunn and Buzz Goodbody. Ron Daniels took over as artistic director in 1976 after Buzz Goodbody's tragic death. Chambers notes (interestingly enough with regard to Pericles) that Ron Daniels had 'a liking for an epic approach that places the individual in great detail against a social and political background rather than indoors'. He adds 'Daniels talks of plays that look at "how we face and make choices" and at "the desire to change and the pressure to conform" '.

Thus for this production there is the combination of a director who concentrates upon the importance of the individual; and an environment that intensifies this by subordinating every aspect of theatre to present the actor in the closest juxtaposition to the audience.

It must not be assumed however that everyone thought Pericles a perfect fit for *The Other Place*.

Except for a few scenes and speeches, the text rarely stands up to the searching analysis that *The Other Place*

makes of every play I felt throughout that it needed the size and resources of the main theatre.

(Birmingham Post 5 April 1979)

Most reviewers however seemed to agree with Michael Coveney (Financial Times 19 May 1980)

An ideal Studio production, patient with the tedious plotting of the early acts and inventive along pretty familiar minimalist lines.

'Minimalism' is a word that crops up several times in relation to The Other Place, (to Studio Theatre productions in general in fact) but it is an interesting side-light on the change in theatrical fashions to note that in 1984 when Michael Coveney reviewed David Ultz's (Theatre Royal, Stratford East) production he saw fit to add one word 'cosy' to 'minimalist' when making a reference to The Other Place production. Nowhere in any of the contemporary reviews was there a hint that this production might be considered 'cosy'. Ned Chaillet (The Times 16 May 1980) thought Mr. McEnery's Pericles too subdued and suggested that he would 'probably be happier with a loosened voice and unrestrained grief on a large stage' but the idea that the epithet 'cosy' might be applied to this production would not I think have occurred to any reviewer at the time.

Chaillet and Coveney were both reviewing the Warehouse production and I noted above that so far as I am aware there was no change between Stratford, London and Newcastle. I ought however to note Billington's comment on the unique features of The Other Place.

The building has one other asset I have never seen remarked upon; the sensation of being in a closed-in space in the middle of Warwickshire. Outside you

sense a world of night owls, church bells, the wind
soughing through surrounding poplars. It adds a touch
of mysterious atmosphere that can never be re-captured
at the attic Warehouse or the subterranean Pit.

(RSC Newsletter)

Even taking into account differences between present day and contemporary
Shakespearian styles of acting and presentation it is not out of the way
to suggest that a Studio production of this play might achieve an
intimate atmosphere between audience and actors similar to that enjoyed
by some sixteenth-century audiences. Significantly this production
was not attempting a re-creation of the Elizabethan Theatre as for
example Atkins had sought to do at Blackfriars in the 1930s. Daniels
set out to re-interpret the play in the Studio idiom and in doing so
broke new ground in productions of this play in the present century.
Billington commented (RSC News) that the production transformed the play
from 'a travel brochure "Around the Med in 15 years" into something
rigorous and pure'.

In an interview at the Barbican ³ Ron Daniels outlined to me some of the
underlying concepts which he used as a thematic basis for his interpre-
tation. He saw a thematic relationship with The Tempest and noted
similarities between Prospero and Simonides especially in a prevalent
obsession with the sexual anxiety between and about fathers and daughters
- 'the threat of young men'. He doubled not the more usual Thaisa and
Marina (as Stratford 1958 for example) but Antiochus' daughter and Marina.
Also Antiochus doubled as the Pandar, two interesting parallels under-
lining this thematic sexual concern. Daniels also pointed out that
Pericles' reaction to Antiochus who is 'bad' is in fact very similar in
nature to his reaction to Simonides who is 'good'.

Another interesting parallel is between Pericles and Timon (Timon of Athens), both enter a state of withdrawal - total and catatonic in Pericles' case. But whereas Timon has no way out from his withdrawal state Pericles is provided by his daughter with a regenerative experience that enables him to return to the world. With Pericles' regeneration comes the release not only of his daughter, but also of his wife.

I mentioned above that Daniels treats the first two and the last three acts in different ways, and in our conversation he made two points about this. One was his feeling that the epic serial structure of the first part needed music, musical bridges and ceremonial, to bring it into cohesive unity. The other was that he relied for his effects not upon tape-recorded sound but percussive instruments and a wind machine. He also pointed out the basic thematic effect he had sought to obtain in his blocking of the play The geometric pattern of the severed heads on poles in Act I Scene 1 was repeated in the positions of the knights for the ritualised stave fight at Pentapolis Act III Scene 2, and again repeated in the positions of the crowd when Boult shows off Marina in the market place (interpolated scene marked 18A in the Prompt Copy⁴ - Act IV Scene 2). By this patterning Daniels sought to impose a visual unity on disparate elements in the text.

The key to Daniels' technique was simplicity and as John Barber (Daily Telegraph 5 April 1979) noted 'simplicity works in realistic Pericles'. Barber in the same review added that the production was 'gravely realistic' and that 'the marvel' was that 'his company believe every word of it'. He felt that the first half wanted 'more colour, more variety' but that the 'nursery simplicity' of the opening scenes 'paid off' and one was prepared to accept the tremulous emotion of the

great climax'.

Billington (Guardian 6 April 1979) thought the production 'extraordinarily tactful' and noted how Stephen Oliver's percussive music filled out the blank verse of the first two acts and then gradually allowed Shakespeare's verbal music to take over.

A Welsh bardic Gower (Griffiths Jones) set the mood of the early part acting in the convention of telling a story by reciting it with mimed actions. Pericles (Peter McEnery) began by reading his lines as if at a poetry recital emphasising rhythm and sound and Ned Chaillet (The Times) noted that when finally called upon to integrate this poetic quality with action McEnery did so with authority. Even so Chaillet felt that the 'verse speaking formality' of the production caused a division between actor and character. John Peter (Sunday Times 18 May 1980) thought this did not matter as this was 'a play for voices rather than characters'.

Roger Warren (Shakespeare Survey No.33 p.172) thought that Daniel's style created the danger of the audience feeling that the play was merely marking time dramatically until Shakespeare's voice and power make themselves felt. He thought the miming for the Pentapolis scenes 'rather empty' and the practical medical detail of the Cerimon at Epheus scenes, the result of the text itself becoming 'more detailed and interesting'.⁵

Keith Brace (Birmingham Post 5 April 1979) thought the first two acts worthy only to be trudged through 'with the unfortunate actors' who took it all 'with stoically professional seriousness'. John Peter (Sunday Times) took the opposite view and found in the production 'a sense of pristine wholeness' where the actors invested every line with

'a sense of devoted conviction'.

It is worth putting together the reviewers' reactions to one particular scene in order to gain a conspectus of the critical appraisal the play excited. I have already mentioned the thematic use Daniels made of the geometric positioning of the severed heads, the Pentapolis knights and the market-place crowd. The Pentapolis knights' contest was mentioned by many reviewers although in fact^{only 4A} one made Daniels' point about the repetition of the geometric position which presumably means that it did not have the effect he had hoped for or at least not powerfully enough to excite special comment.

Brace (Birmingham Post) felt that the 'tabled~~ux~~ storms, royal courts, ceremonies and magic rites of reincarnation and reconciliation ... needed the size and resources of the main theatre'. Billington (Guardian) took the opposite view and reported that the play 'evokes spectacle without ever straining after it. The tournament at Pentapolis for instance (arranged by William Hobbs) is suggested by black-gloved Bruce Lee-style oriental whirling and the thunderous clash of staves.' Cushman (Observer 8 April 1979) saw 'a well stylised tournament (and less happy dance)' but felt it dragged and commented upon 'the long pantomime of Pericles'wooing'. Chaillet (The Times) found fights, dances and storms formalised into ritual exercises 'accompanied by a spare musical score' and commented 'If he is doing it in anticipation of the difficult scenes in the brothel it leads to a convincing seriousness there'. Coveney (Financial Times) felt that 'the very boring scene where Pericles wins Thaisa in competition with six other Greek knights is transformed by cunning choreography and the ingenious little dance of seven males waving

their headscarves'. The rather cynical comment at the end highlights the ever present danger inherent in this style of production.

A more serious view is taken by Warren (Shakespeare Survey)

'The harder Mr Daniels worked at the Pentapolis court scenes, the feebler they seemed; the elaborately dangerous quarter-staff tournament, the interpolated, unnecessarily difficult song for Pericles, the feast whose thimble-size glasses crossed the thin boundary between the symbolic and the affected....'

Warren also noted 'The Simonides was too colourless to exploit the humour of the king's abrupt switches between public severity and approving asides which have sometimes carried these scenes in the past'.

Warren's comments strike at a serious flaw in the production. Some reviewers were content to dismiss the knights' contest with a humorous epithet whilst others felt it dragged. What emerges is an uneasiness which I feel must be related to the problem of being put in the position of being very close to a contest of arms which, however presented, must appear to be either so formalised as to have little or no dramatic effect as regards the outcome or so seemingly dangerous as to excite audience uneasiness for the wrong reasons.

The reviewers' comments on Daniels' use of the mime and narrative elements indicate that he was effectively successful. Gower, given those parts of Helicanus' lines that were not cut is able to maintain a more closely integrated relationship with the action of the play than his part normally allows. Pericles tells the tale of his visit to Antioch directly to Gower. Gower therefore takes Helicanus' lines in

Act V Scene 1 and the text is cut to make Gower in direct conversation with both audience and Pericles. Gower's part is thus intensified and his position as intermediary between audience and action acquires a more forceful significance.

Simplicity was also reflected in both settings and costumes. Barber (Daily Telegraph) described the scene, 'The bare hall is unfurnished, the costumes are sober. A post and a rope are enough to suggest a ship'. In a play which moves frequently from place to place performed in an environment which does not readily admit of scenery let alone set changes Daniels uses the cast themselves, with a minimum amount of hand props to suggest changes of location. Billington (Guardian) added to Barber's evocation of the scene

'The setting is little more than a wooden circle with such props as are necessary. The chorus Gower has only to say "This Antioch then" for the saturnine figure of the incestuous Antiochus to appear accompanied by the skulls of his daughter's suitors impaled on wooden poles. The emblematic qualities of the play's imagery is thus firmly established.

But what of the storms which are such an essential part? Here again Daniels uses a telling simplicity. From the wooden post set to one side of the circle stretches a diagonally slanting rope 'and as the characters cling precariously to it in lightning flashes the sense of being in a tempest is instantly conveyed' (Guardian). It has already been noted that taped sound effects were not used, Daniels achieved his storm sounds by means of a wind machine and percussion. Francis King (Sunday Telegraph 8 April 1979) noted that 'Leo Leibovici's resourceful

lighting suggest[s] changes of scene'. The number of lighting cues in the prompt copy is considerable and they are related to changes of mood as well as of scene. For example a lighting change is cued to Pericles and Thaisa's kiss in Act II Scene 3. (Interpolated typescript after line 108.) Three lighting changes are cued during Pericles' song in the same scene related to the movements of Thaisa and Simonides as they approach and begin to leave the circle of the acting area. Cueing is very precisely indicated as for example in Act IV (in a typescript interpolation after the chorus) where a cue is marked for both sound and lights on line 52 : 'With Leonine a murderer ' and the 'Go' is marked to exactly the first syllable of the word 'murderer'. Such precise detail is by no means unusual but in the intimate confines of a studio theatre it is an essential part of production. Unfortunately it is usually not possible from a prompt copy to determine what lighting and sound cues are but only when they occur. In this case however three lines further on there is a note 'Reds Off' which probably indicates that red filters were used at the mention of 'murderer'. David Ultz in his Theatre Royal Stratford East production had Thaliard and Leonine wear red fingered gloves to similar effect. There is a strong element of melodrama in the play which does lend itself to such effects. Also the narrowing and concentrating of the acting area to the focus of a bare circle intensifies dramatic effects especially that of lighting. 'The focal point in the centre of the circle was emphasised by powerful overhead lighting at crucial moments '. (Shakespeare Survey)

The simplicity of setting and design was reflected also in costume.

Simple costumes (robes and slippers, Sheik-like head-dresses, a minimal black shift for Antiochus's daughter, an identical white one when she re-appeared as Marina).

(Shakespeare Survey)

Barber (Daily Telegraph) thought the costumes 'sober' and Brace (Birmingham Post) saw 'the production as drab rather than romantic'. Billington (Guardian) noted that the good characters wore white, the bad ones black and that 'everything has the spell-binding charm of a Shakespearian fairy tale'. The photographs of the production show flowing Eastern style robes. Simonides' costume boasts a row of buttons down the front but there is little or no other ornament. Pericles' armour saved from the sea has pieces to protect the upper arms only and the lower part has divided panels from the waist rather in the style of Roman armour. The costumes seem to provide a background for the emotional intensity of the latter part of the play, without offering a visual distraction for the audience to see the action in anything but its own terms.

Having noted the differing styles in which Daniels seeks to play the first two, and last three acts Warren specifically notes that the production goes 'from strength to strength' from the interval after Act III.

(Shakespeare Survey) The position of this interval is of considerable significance. It occurs after Act III Scene 3, Pericles having said farewell to Lychorida, leaves her in charge of the infant Marina at the court of Dionyza and Cleon. Immediately following this scene, in the Penguin text which Daniels used, is the scene between Cerimon and Thaisa (Act III Scene 4) wherein Thaisa determines, as she will never see 'her wedded lord' again, to take 'a vestal livery'. Thus Cerimon directs her to Diana's temple. In this production this whole scene was transposed to follow Thaisa's speech in Act III Scene 2 which begins 'O dear Diana' (line 102) altered in the prompt copy as follows

THAISA Where am I ! It seems I have been
 in a strange country
 Where am I ? Where's my lord ? What world is this ?
 I long to speak with him.

Cerimon then replies with his speech 'Madam this letter, and some certain jewels ...' which begin the transposed scene. This has two effects. Firstly it allows what is now the second half to begin with Gower's chorus speech at the beginning of Act IV. This serves to remind the audience of the story so far as they return to the play. It also means that the episodic nature of the flow of the action is improved by avoiding a scene change and playing the two Ephesus scenes together. I believe it is these scenes that are the transition between the two parts. It is with Cerimon at Ephesus that Daniels abandons 'the rather empty miming of Pentapolis in favour of practical medical detail'. (Shakespeare Survey) What is also of considerable significance, as Warren also notes, is the way in which human values transcend the mime and recitation technique:

Cerimon and Philemon showed real concern as they carefully applied their medicines to recover Thaisa; there was a strong sense that, if Thaisa's return to life is a kind of miracle, it nonetheless happens through the agency of human wisdom and learning.

Of course such intimate concern is easier to demonstrate to an audience in a small area and Daniels took full advantage of it to make a very telling dramatic point. The stage directions in the prompt copy are, as one would expect, very precise. On line 85 (Act III Scene 2) Philemon 'enters with tray and instruments, fire and cloths'. Cerimon listens to Thaisa's heart, then pours oil into a

bowl and opens a box of herbs while the cloths are heating in the oil. He fills a pipette from a bottle around his neck and drops the liquid in Thaisa's mouth. The direction for this is marked at the end of line 86 'Well said, well said, the fire and cloths'. A little later Cerimon is directed to put a cloth on Thaisa's forehead with one hand, whilst massaging the artery in her neck with the other. He massages her wrist, repeats the filling of a pipette from the bottle round his neck and again drops some liquid into her mouth. He then listens to her heart and then massages the centre of her foot. Coveney (Financial Times) commented on this:

I felt Thaisa should be brought to life more magically than by having her feet tickled, but even that scene is done with the sort of severe dignity typical of the whole.

On line 90 'I pray you give her air' Philemon lifts Thaisa's head and massages the base of her skull. On the next line, 'Gentlemen, this queen will live!' a pause is marked after 'Gentlemen' and Philemon, as Thaisa opens her eyes 'lifts her higher by moving closer underneath her back'. There are in fact eight directions in six short lines, and as may be seen the medical detail is realistic. Also Cerimon's use of the bottle which hangs round his neck is no doubt meant to indicate that he is using a special and precious liquid that he keeps close about him.

The brothel scenes - carefully expurgated by Phelps, made a central theme by Toby Robertson, are in this production amusing but also similar. We might laugh at Jeffrey Dench's Pander lamenting ruefully that his profession is 'no calling' (Act IV Scene 2 line 38) but the interpolated market-place scene between Act IV Scene 2 and Act IV Scene 3 shows Boult advertising Marina to potential customers, circling round her to sing

'Away with These Self-Loving Lads' in a sinister half light. Gone now is the mime and recitation of the earlier part - these scenes are played with realistic vigour.

The conversion of Lysimachus is a crux - how to make him an acceptable suitor for Marina after his having been originally to the brothel in pursuit of nothing but carnal pleasure. The problem is always not to make him appear a hypocrite, but to make his conversion credible and thus able to retain audience sympathy.

The prompt book shows how carefully this scene (Act IV Scene 6) was worked out. Lysimachus enters, Boult prepares his bed - a double mattress set centre stage, by spreading a cloth over it and putting a glass and bottle beside it. Lysimachus is now outside the circle and he and Boult are back to back. Lysimachus stamps twice, Boult stamps back. Lysimachus enters the circle on the Bawd's line (19) 'Now, the gods bless your honour'. He puts his arm round Boult on the line (20) 'I am glad to see your honour in good health' establishing an easy intimacy with the establishment in two movements, the stamping - a signal, and the embrace to Boult.

Boult must then go to fetch Marina but the exact exit is not marked. Boult's speeches at lines 31 and 34 are given to the Bawd to enable Boult to enter with Marina after line 36 as the Bawd says 'Here comes that which grows to the stalk never plucked yet, I can assure you'. A much stronger entry with Marina visible than if she and Boult enter after the Bawd has spoken the line. On line 48 the Bawd crouches by Marina to whisper 'First I would have you note this is an honourable man' Lysimachus has crossed to the 'bed' and sits by or upon it so

that the focus is transferred to it. Now Pander the Bawd and Boulton all exit at line 62 'Now, pretty one'. Lysimachus takes off cloak and purse and slowly removes his sandals. Marina is on the down right corner of the bed kneeling facing downstage. Lysimachus sits on the left corner, left of Marina. On 'how long have you been at this trade?' he kisses the inside of her elbow and she pulls away. Lysimachus leans back on his elbows. Marina breaks away until line 86 'Come, Come Come' when he pushes her down on the bed. 'Bring me to some private place' is cut - it is not needed - in the intimacy of The Other Place we are already in a 'private place'. On 'If you were born to honour show it now' Marina pushes him off and kneels leaving Lysimachus propped on his elbows across the bed. Warren noted that Marina appeared very vulnerable both because of her close proximity to Lysimachus and also because of her fragile slightness. He went on to say that she seemed to win him over not only by her pleading but by her 'enchanted tenderness' and unaffected innocence' (Shakespeare Survey). She does not react violently, she remains within the circle and reasons it out with Lysimachus' better nature. The demonstration of this better nature is what saves Marina and wins audience sympathy for Lysimachus. An interpolated 30 or so lines from Wilkins after line 91 replacing lines 92 - 94 allows Marina more time to convert Lysimachus, and a telling direction after line 98 at the end of her speech is simply 'M. drops head' a simple but highly effective gesture, particularly close to, as the body juxtaposition of the two characters can remain unaltered. Finally (line 111) Lysimachus puts his purse round her neck and on 'it shall be for thy good' (line 114), kisses her chastely on the forehead a neat balance between that and the first kiss. Warren remarks 'you felt that...

love was born in the process' of Lysimachus' conversion. (Shakespeare Survey)

Lysimachus' exit from the brothel is sudden and violent – pushing Boult out of his way with an oath 'thou damned doorkeeper'. The reaction against Marina thus imprudently left alone and undefended is equally violent as she is dragged to the bed by Boult who climbs on top of her. Now comes a further crux as Marina has plausibly to talk her way out of a situation that would seem to hold no hope for her whatsoever. Daniels engineers the plausibility of a pause in the action by having Boult force Marina to drink (line 151) as Marina asks 'Whither wilt thou have me?' and again on her 'Prithee tell me one thing first'. By drinking she seemingly begins to accept his advances – at least he feels he has made some progress and so his response (line 154) 'Come now your one thing' is the beginning of a dialogue established between them. Marina cannot physically compete with Boult but as soon as they converse she can by her skill and sincerity of purpose begin to establish her supremacy. Marina's question 'What canst thou wish thine enemy to be' elicits 'Why I could wish him to be my master or rather my mistress'. And Daniels has added 'Who are as bad as the devil himself' followed by the stage direction '(laughs)'. Boult forces Marina to drink once more after which on line 98 she says 'Neither of these are so bad as thou art'. Marina sits up and faces her would-be rapist. She has scored a point over him, forced him to see himself through her eyes – the objective approach brings him realisation that he is worse than his hated mistress. Swiftly (at line 180) she follows up her advantage by giving him the gold just given her by Lysimachus. She thus averts the danger and wins Boult to her cause.

The dramatic effects Daniels uses are very simple but highly effective in the studio theatre environment. As Marina gives Boult the gold (for example) she stops him from taking a drink. A neat reversal of the earlier image.

In Act V Scene 1 there is of course no 'goodly vessel' for Lysimachus to indicate at line 16, so he simply 'points down stage' and that is enough. The meeting between Marina and her father is simply arranged and the song she sings is 'Among the Harlots Foul I Walk' from George Wilkins.⁶

It is interesting to see a direction for Pericles in the recognition scene to hold his hand up towards Marina before line 82 'Hum Ha!' thus it is more natural for her to reach out and take it giving motivation to Pericles' sudden unexpected and dramatic move to push her away. This very small movement of Pericles to hold up a hand is another example of the simple scale of movement that can be so effective in an intimate theatre environment, but might easily seem insignificant on a large proscenium stage.

Two more simple gestures are indicated towards the end of the scene. At line 239 'The music of the spheres! List my Marina!' Pericles crosses to her and strokes her hair. On the line '...thick slumber/ Hangs upon mine eyes. Let me rest' Pericles lies down in Marina's lap, and sleeps.

There is an interesting annotation on the prompt copy Act V Scene 3 at line 36 where Thaisa is to recognise Pericles by the ring. Daniels gives alternatives for the ring to be made obviously visible to Thaisa. One

is that Pericles puts his hands on his head at the salutation 'Immortal Dian!', the other that he stretches out his arms and Thaisa takes his hand thus seeing the ring. In any production this is a very significant piece of business but in the confines of a studio theatre with audience all round and at two levels it is important that the effect is clear and uncontrived. The second idea would therefore seem better than the obeisance of putting up the hands Indian fashion which in fact would only display the ring sideways on. A small point perhaps in the total context of the production but a further indication of the care and concentration in this environment required at every turn and nuance of the text.

Pericles' speech at line 68 is carefully plotted to follow the lines through with simple but significant movement. On 'Pure Dian' he turns upstage, takes Thaisa's hand and they face the statue together. Marina who is kneeling rises to her feet. Then 'Thaisa/ This Prince, the fair betrothed of your daughter,' Thaisa and Pericles turn down stage facing Lysimachus and Marina. Then on the completion of the line 'Shall marry at Pentapolis,' Lysimachus and Marina kiss. Simple, in fact so simple the directions seem almost inevitable but this is the mark of a carefully integrated production where the motivation grows naturally from the text.

So comes the concluding speech. Gower's epilogue which finishes as the play began with him sitting on his bundle by the post. Thus is continued what Francis King called

this organic unity that...Daniels unfailingly maintains
in a production remarkable for its simplicity,
consistency and power. (Sunday Telegraph)

Pericles has perhaps suffered more at the hands of adaptors than any other play in the Shakesperian Canon. Possibly a combination of authorial doubt and an undeniably corrupt text are responsible. Whatever the reason may be, directors and actor managers seem to have been inspired to remarkable textual adventures when preparing their productions of this play for the stage.

John Coleman in 1900 at Stratford saw fit to follow the example of George Lillo and made considerable cuts, and to follow Phelps and purge the brothel scenes. Lillo, Phelps and Coleman all did without Gower whilst more modern productions tend to emphasise his capacity to act as a link between plot and audience. Daniels increased Gower's part and his relationship to Pericles by omitting Helicanus completely and giving Gower his lines. Daniels' text is little adapted and the changes he has made are generally towards greater clarity and availability to the audience. Gower by being given Helicanus' lines is not only able to integrate closely into the action but also by his duality of position both inside and external to the story to help with the forwarding of the often complex exposition. Act I Scene 2 for example presents a problem in that Pericles enters with his Lords only to dismiss them at once for no very obvious reason. By bringing Gower and Helicanus together Pericles can now discuss events with the chorus figure who also relates directly with the audience. Gower's omniscience is thus increased and the device helps the audience cope with what for most of them is a twisty and unfamiliar plot. Gower/Helicanus stands for the attendant Lords in this second scene of the play and an interpolated 'in Tyre' after 'Here' in line 5 reminds the audience that Pericles has returned from Antioch.

There is some careful re-arrangement a little later in the scene which both clarifies the meaning and gives greater coherence and unity to the rather awkward dialogue. Line 16 is cut from 'This Great Antiochus' to the end of line 24. Inserted with minor cuts and alterations are lines 70 to 90 'I went to Antioch' to 'he'll fill this land with arms'. There is an interesting cut line, in lines 80 to 84 so that the speech now reads

'Tis time to fear when tyrants seem to kiss

... And tyrants fears

Decrease not, but grow faster with the years

a good example of the sensitive use of cuts in this production. The result seems both clear and natural. Line 34 is cut and then right through to line 69 where follows the transposed passage noted above. Another cut follows at lines 91 to 94 and then lines 101 to 119 transposed to follow line 33. Gower then advises Pericles 'go travel for a while' and the whole duologue follows in a clear simple way with Pericles exiting on the lines

The care I had and have of subjects' good

On thee I lay, whose wisdom's strength can bear it. (ll. 118-9)

Thaliard is cut and we move straight on to Tarsus. Thaliard's visit is related by Gower at the beginning of Act II. A neat alteration here cuts lines 17 to 22 and by a four word insertion gives:

This letter tells what/ haps in Tyre

and so the audience are kept fully informed of events. The lines lost here are more likely to confuse than to inform and narrative clarity seems more important than textual exactitude in this part of the play where the ruin of the greatness is most apparent.

An example of the care taken to elucidate the text occurs at the end of the previous scene (Act I Scene 4) where the strange remark of Pericles,

Which welcome we'll accept, feast here awhile,

is made into natural sense by the substitution of 'rest' for 'feast'. 'Feast' under the circumstances of the famine stricken Tarsus seems unlikely whereas 'rest' is perfectly logical.

A similar example is found at the end of Act II Scene 1 where in the Penguin text Pericles says:

Then honour be but a goal to my will

This day I'll rise, or else add ill to ill.

F.D. Hoeniger notes 'a goal' is strained in sense and impossible in verse. Daniels adopts what Hoeniger calls 'Staunton's brilliant emendation' and 'a goal' in Edwards' text becomes 'equal' which as Hoeniger reminds us is supported by line 110 'were my fortune equal to my desires'.⁷

In Act III Scene 2 line 4 there is a further example;

or tie my pleasure up in silken bags,

Daniels adopts Hoeniger's 'treasure' (Arden Edition p.87) which is a more likely reading, certainly it makes better sense. Thus Edwards' reading is changed to one that will make the best sense to the audience. If an audience are given words or phrases that are difficult to follow then their attention will wander whilst they attempt to understand what is being said. Sometimes this is unavoidable but Daniels takes as few chances as possible. For example in Act II Scene 2 he takes care that King Simonides translates the knights' mottos so that the audience are not left to puzzle out what the knights intend.

Shakespeare's audience would possibly have been divided between those to whom the translation presented no problem and those who were merely content to observe the spectacle and the contest. Present day audiences are unlikely to contain many Latinists and Daniels does his best to remedy this.

Kenneth Muir suggests that 'editors of Pericles should make more use of Wilkins' novel in preparing their text than they have done in the past'.⁸ Daniels uses five interpolations from Wilkins and it is worth looking at them in some detail. Wilkins' novel is of considerable interest because 'It is clear from the title-page and from references to Gower in the Argument and elsewhere that the novel was based on a play performed by Shakespeare's company'.⁹ Daniels, (following Hands' text prepared for his 1969 Stratford production) interpolates one passage in Act II Scene 3.

Simonides is bidding goodnight to the knights at the end of the dance following the banquet after the tournament. Firstly lines 108-110 are transposed to follow line 114. This simply has the effect of sending off the other knights so that Pericles alone remains for Simonides' remark that he has given him lodgings 'next our own'. Pericles then thanks Simonides and asks for music 'to still my soul'. There follows a song (not in Wilkins) 'With Marjoram Gentle'. Whilst Pericles sings Thaisa approaches her father and tells him of her love for Pericles. This is taken directly from Wilkins (p.47) using the text of what in the novel is a letter from Thaisa to her father.

The prompt copy at this point does not indicate the relative positions of Pericles and Simonides and his daughter but one must assume Pericles

is withdrawn from them in his 'chamber'. It is indicated that Thaisa and Simonides approach the acting circle just before Thaisa's speech. It might be conjectured that Pericles is somewhere outside it.

Simonides has two speeches in reply to Thaisa but as he addresses his daughter in the third person as 'her' it might be assumed that the remarks are made to himself:

What virtue's in this choice that binds her thoughts
to this particular liking? He comes but poor into
my court, and poverty is Nature's work for others
to contemn . (Daniels' typescript interpolation after 1.109 Act II
Scene 3)

Wilkins' has:

Which request of hers, when the king her father
had thus vnderstood of, hee beganne first
to examine with him selfe, what vertue was
in this choice, that should bind her thoughts to
this liking, and what succeeding comfort hee
might expect, the expectation of which, might
invite him to his consent. First hee beganne to
remember himselfe, that he came vnto his
Court but poore, and for pouerty, quoth the
good king, tis a woorkemanship, that Nature
makes vppe euen for others to contemne... (pp.47-8 1.21ff)

The relationship between the passages is obvious and so in Simonides' second speech, following a further verse of the song Pericles is singing:

And yet the man's uprightness makes me recognise our
sole perfection doth in virtue lie.

Wilkins has:

his vprightnesse
 [made him see, that in vertue consisisted mans
 onely perfection . (p.48 1.13ff)

Thaisa's speech following:

And therefore she thinks it best, as in her Court, in
 him to place her royal residence.

xactly parallels Wilkins, continuing directly from the previous
 quotation (p.48 1.15ff);

and in him, as her befitting
 [Court, she thought it fittest to keepe her royall
 residence ...

The interpolated passage ends with a speech from Pericles after Thaisa
 and Simonides have left:

Now day, that even hath the sovereignty back to
 withdraw his empire from the night, brings morning
 on.

Wilkins reads:

But day that hath still that soueraigntie to drawe
 backe the empire of the night, though a while
 shee in darkenesse vsurpe, brought ^{the} morning
 on ... (p.46 1.25ff)

In truth both Daniels and Wilkins have a rather clumsy image, or rather
 an image obscured in awkward sub-clauses - one can only conjecture what
 the original might have been.

The overall effect of this interpolation is that it demonstrates Thaisa's

love for Pericles, and Simonides' acceptance of Pericles as a man of moral worth despite his poverty. This gives background not present otherwise in the text to Simonides' rather strange treatment of Pericles later in Act II Scene 5. It may be assumed that Thaisa speaks aloud the letter to which Simonides responds in the interpolation. The audience now know the content of the letter and Simonides' feelings. They may realise that Simonides is testing Pericles at line 47 when he says 'Thou hast bewitched my daughter/ And thou art a villain'. Also they will know that Pericles is wrong in thinking (with a mind no doubt coloured by his experience at Antioch) that the letter is some trick planned by Simonides to entrap him and take his life.

Thus the audience have been prepared for a scene that is otherwise enigmatic. Also with the song Pericles sings he gives reason for Simonides' thanks at line 25ff. The interpolation has both practical value and it provides a musical interlude. It must have been originally intended that Pericles would demonstrate his musical prowess, so indicating his worth as a complete man to Thaisa, (and of course gaining approval in the eyes of her father). It is no accident that Pericles' song here is concerned with virtue and addressed to a maiden in the manner of a lyric of courtly love.

The next interpolation from Wilkins occurs in Act IV between the end of Gower's chorus speech and Dionyza's first speech in Act IV Scene 1. It is taken from chapter 9 of Wilkins' novel (p.75 l.14ff). Again the object is exposition. Leonine, Marina's would-be murderer is introduced with scant explanation and the reason in the text for Leonine to murder Marina is solely 'Thou has't sworn to do't' (Act IV Scene 1 line 1).

Daniels cuts this line and substitutes the interpolation. This extract has Dionyza reminding Leonine that she has dominion over him 'Thou art my bondslave', and also offering him a reward to commit the murder: 'Receive this gold as promising reward/ Still greater yet'. Leonine, as in Wilkins, asks exactly what he is to do and Dionyza explains where and when Marina will be murdered. Marina's custom of visiting Lychorida's tomb is explained by Dionyza and the audience therefore are made aware that Marina will be in a sequestered place, alone and vulnerable. Leonine's doubts, 'Marina killed;/ Why, 'twere an act unheard of', receive a sharp reaction from Dionyza who at once threatens Leonine with prison and worse. As the interpolation finishes and we return to the text it is easy to see that the audience are now in a better position to understand the action following. An extra insight has been given into the relationship between Leonine and Dionyza and tensions and cross currents of feeling are established. Leonine is forced to carry out Dionyza's demands but he is the unwilling agent. Also the audience have been told about Marina visiting Lychorida's tomb so that the remarks made by Marina and Dionyza at lines 14 - 29 are immediately understandable. It is also explained why Leonine is prepared to let Marina go with the pirates and to pretend she is dead. He was forced to agree to the murder and is glad that the opportunity has been taken from him.

It is clear that the short interpolation does a great deal to clarify the remainder of the scene and demonstrates a creative use of additional material thus certainly justifying Kenneth Muir's remark.

The third interpolation from Wilkins occurs in Act IV Scene 6. It fits into the text during the dialogue between Marina and Lysimachus,

(beginning after Lysimachus' speech at line 91) and it amplifies Marina's adept persuasions to preserve her chastity. The interpolated passage is taken from chapter 10 (p.89 l.20ff) and from it Marina's argument is made considerably more eloquent and persuasive than in the original text and there seems little doubt that Wilkins based his novel on some earlier version of the play now lost to us. Not only is Marina given a chance to persuade Lysimachus at some length but also there is much more reason for him to say (line 99) 'I did not think thou couldst have spoke so well'.

Earlier it should be noted that Daniels interpolates a song from Wilkins and a market scene where Marina is shown off. This is placed between Act II Scene 2 and 3. The song is not given in the prompt copy but the scene is clearly taken from Wilkins' chapter 9 (pp.80-1).

Daniels' alterations as well as his interpolations are almost invariably in the interest of dramatic power. In Act III Scene 1 for example line 65 from 'O Lychorida' to the end of the scene are transposed to follow line 54 so that Pericles' speech beginning 'A terrible child, bed hast thou had, my dear' (line 55) concludes the scene. These beautiful lines are Pericles' eloquent epitaph for his supposedly dead wife and made a considerably more poignant and dramatic ending to the scene than the original text which concludes the scene with Pericles instructing the sailors to make for Tarsus and then adding:

'Go thy ways, Good mariner

I'll bring the body presently'

which dissipates the force of Pericles' grief for necessary but relatively undramatic practicalities.

As already noted Daniels has one interval which comes after Act III Scene 3 but into this scene he transposes Act III Scene 4 to follow line 105 altered to :

Thaisa Where am I ? It seems I have been in a
 Strange country. Where am I ? Where's
 My Lord ? What world is this? I long to
 Speak with him .

The transposed scene follows with Cerimon showing Marina the letter and jewels. This scene follows organically as Daniels transposes it. It seems quite natural for events to happen in their new order.

Cerimon to show Thaisa the letter Pericles placed in her coffin and for her to be ~~taken~~ to the next chamber with great care at the conclusion. The final scene is therefore Pericles at Tarsus with Cleon and Dionyza about to depart once more on his voyage leaving Marina and Lychorida behind him. This parting leaves an atmosphere of unresolved tension, an ideal way to conclude the first half so that the audience return after the interval eager for the resolution of events. They return to Gower (Act IV Chorus), an excellent introduction to the remainder of the drama.

I have noted earlier that Gower is given what remains of Helicanus' lines although much of his part is deleted. An interesting transposition is made in Act V Scene 1 which indicates how Daniels combines the part of Helicanus ~~with~~ the character of the Chorus. Gower as Chorus begins the Act and relates Marina's adventures. Daniels has him finish at line 20, where he tells of Lysimachus making his way to Pericles' barge. Act V Scene 1 is cut in such a way that it turns into a dialogue between the sailors and Gower:

Sailor of Mytilene: My Lord.

Gower: Here.

Sailor of Tyre: Sir, there is a barge put off from Mytilene,
And in it is Lysimachus, their governor,
Who craves to come aboard. What is your will ?

Gower: That he have his.

I pray greet him fairly.

Again the alterations are made in the interests of clarity, and by cutting superfluous characters here and integrating the choric figure into the expository body of the play the plot is carried forward clearly and simply. Daniels concludes the scene with the remaining four lines of the chorus' speech reminding the audience of 'heavy Pericles' on board his ship. Gower now returns to the action taking Helicanus' lines.

It is worth noting that this fifth interpolation from George Wilkins occurs soon after this when Marina sings 'Among the Harlots Foul I Walk' from chapter 11 of The Painfull Aduentures .

There is an interesting transposition at line 101 of this same scene where Marina's

(102) ~~May~~ I was mortally brought forth

and am no other than I appear

is removed from this exchange leaving Pericles with:

(100) 'Pray^{you,} turn your eyes upon me.

You're like something that -

and then continuing at line 105 'I am great with woe ...'. Thus there is a sudden break at line 101 but so there is in the text as Pericles leaves the sentence unfinished. What now happens is that Marina's two lines about her genesis are inserted at line 153 after Pericles'

But are you flesh and blood ?

Have you a working pulse ? And are no fairy [?-deleted]

Motion [?-added]

Now Marina speaks her lines which seem to take on greater organic sense and dramatic force here than in their original position. They follow a direct question from Pericles which has more dramatic energy about it than the original (deleted) question 'What country woman ? / Here of these shores ?'. At the earlier point Pericles is only just on the verge of wondering who the girl might be, circumstances are just beginning to come together in his unsteady mind. By line 153 certainty is growing in him and with it dramatic tension. Marina's reply at this later point is a stronger spur to her father's growing realisation as to what he is being told. Once again Daniels manipulates the text to increase clarity and dramatic impact.

Daniels' textual cuts and alterations are not nearly so numerous as in many of the earlier productions. They are however especially important in their effect and they have been made with a sensitive regard for the play and with an excellent eye and ear for clarity and dramatic effect.

NOTES FOR STUDIO PERICLES 1979

1. - Michael Billington in the Royal Shakespeare Company Newsletter, Spring 1984.
2. - Colin Chambers, Other Spaces, (London 1980) p.45.
3. - Interview with Ron Daniels at the Barbican 16 March 1982.
4. - Daniels' prompt copy is based on the New Penguin Shakespeare Edition edited by Philip Edwards, General Editor T.J.B. Spencer (Harmondsworth 1972).
- 4A. - J.R. Mulryne, 'To glad your ear and please your eyes: Pericles at The Other Place' in Critical Quarterly Vol.21 No.4 (1979) pp31-40,(p.36).
5. - Roger Warren, 'Shakespeare at Stratford and the National Theatre' in Shakespeare Survey No.33, edited by Kenneth Muir (Cambridge 1980) page 172. All following references are taken from this page.
6. - George Wilkins, The Painfull Aduentures of Pericles Prince of Tyre edited by Kenneth Muir (Liverpool 1953) chapter 11 pp. 103 - 4.
7. - F.D. Hoeniger (editor) in a note to Act II Scene 1 line 164, Pericles Arden Edition (London 1979) p.51.
8. - George Wilkins as note 6 above - Introduction p.xv.
9. - George Wilkins Introduction p.iv.

NEWSPAPER REVIEWS QUOTED

<u>Birmingham Post</u>	5 April 1979	Keith Brace
<u>Daily Telegraph</u>	5 April 1979	John Barber
<u>Financial Times</u>	19 May 1980	Michael Coveney
<u>Guardian</u>	6 April 1979	Michael Billington
<u>Observer</u>	8 April 1979	Robert Cushman
<u>Sunday Telegraph</u>	8 April 1979	Francis King
<u>Sunday Times</u>	18 May 1980	John Peter
<u>The Times</u>	16 May 1980	Ned Chaillet

STUDIO PERICLES 1984 - CHEEK BY JOWL

The second studio production of the play was presented by the Cheek by Jowl Company on tour during April, May and June 1984. Pericles was played at Fareham and Gosport Drama Centre, Winchester College, Lincoln, *Rugby School*, Tolworth Recreation Centre, Nell Gwynne Theatre Hereford, West End Centre Aldershot and The Old Town Hall Arts Centre Hemel Hempstead (where I saw it). The play was also taken to the Israel Festival. It was thus performed in a variety of situations but, unlike the Prospect Tour in 1973, the Cheek by Jowl Company played mainly in small studio environments. The Arts Centre Theatre at Hemel Hempstead for example, is a small auditorium seating about seventy people on steeply raked tiers above a small, intimate acting area with no ~~proscenium~~ or wings and a single exit at the back: simply a space with a flat floor with overhead and front of house lighting.

The scenery and properties were obviously designed for this simple presentation. Basic wooden frames along the rear of the acting area supported thundersheets and musical instruments: tubular bells, cymbals and various other percussion pieces that the cast played as required. At the centre back the frame had double doors with a ship painted upon them and above a tympanum bearing the 'round face of a god' (Observer 20 January 1985). The stage cloth was a 'bleached turquoise' (Observer) and so were the frames. The blue theme was carried into the costume. All seven members of the cast wore similar pale blue pyjama-like garments without buttons. Down each side of the set were four plain wooden chairs upon which members of the cast sometimes sat when they were not performing. The only other furniture, set centre stage at the opening, was two plain

wooden rectangular boxes with rope handles. They were about the size of a coffin and were subsequently seen to have removable lids which, when turned over had struts fixed transversely upon them so that they could be used as bridges between the boxes.

The tympanum played a vital part in the vision of Diana (Act V Scene 1) when it was opened to 'form a triptych bearing the image of Diana hovering in maternal benediction between the blazing sun and the sickle moon'. (Observer). The face of the goddess thus revealed was enigmatic, neither male nor female but bearing a resemblance to the actor who played Cerimon. This accorded with the director's view that Diana was the ruling deity of the play. Declan Donellan who directed the play and who is also one of the artistic directors of the Cheek by Jowl Company told me in an interview (9 November 1983) that he felt the hymn to Diana which he interpolated at the end of the production, was the culmination of what he saw as the structural plan of the play leading Pericles to his ultimate reunion with Thaisa within the temple of Diana. The feeling he wanted to create at this reunion (and he unlike Daniel Seltzer¹ saw the reunion with Thaisa as being of greater importance than the reunion with Marina) was of a presiding beneficent deity who finally, after suffering brought good fortune. Donellan said that he felt the underlying message of the play was didactic. He saw it as showing how man should set about understanding suffering. Pericles is, of course, the passive exemplum in his not making choices and undergoing inexplicable suffering. Donellan felt that Pericles started on his journeys not because of physical threat from Antiochus via Thaliard but because he was psychologically disturbed by the events at Antioch and that is what motivated him to take Helicanus' advice and leave Tyre.

Donellan presented the play with a cast of six which resulted in some intricate doubling. Simon Dormandy played Antiochus, the Second Fisherman, and the third Knight, Philemon, Leonine and Lysimachus. Amanda Harris played the Daughter, the Third Fisherman, the Second Knight, Lychorida, an Ephesian lady and Marina. Andrew Collins played Pericles, the First Pirate, and the First Gentleman. Michael Rigg played Helicanus, Simonides, the Second Sailor, Philoten, the Third Pirate, the Pandar, and the Second Gentleman. Duncan Bell played Cleon, the First Knight, the First Sailor, Cerimon, the Second Pirate, Boult and a Sailor. Sadie Shimmin played Dionyza, Thaisa, and the Bawd. This kind of doubling requires ingenuity and considerable versatility and Donellan's young cast certainly possessed these qualities. Michael Ratcliffe (Observer) noted that 'About the ~~actors~~ there is little need be said since cool teamwork-projection of the text is paramount, but individual inventiveness is never disruptive'. Eric Fowler (Stage 26 April 1984) thought that the six actors were disposed 'with consummate skill'.

Unlike Ultz, Donellan was more concerned with the human aspects of the story than with the different locales of the plot. He wanted fluid movement and simplicity. His production possessed a greater simplicity than Ron Daniels employed for his studio production at The Other Place (1979). Donellan made considerable use of mime, and his programme records Sara Van Beers as having special responsibility for this. He made no attempt at period or localised costume but as noted used basic outfits that caused Fowler (Stage) to report the cast were a 'band of players barefoot and clothed like judo exponents'.

Before the play itself began, the cast walked about and chatted to the audience seeking to break down the barrier between the actors and the

auditorium. As the lighting changed, dimming the houselights and illuminating the acting area, the cast came forward and each in turn said 'Imagination'. An opening incantation and the key word of this production. Donellan dispensed with Gower, 'which causes the plot told by various characters to become a trifle muddled until well into the piece.' (Stage). In fact the distribution of Gower's part amongst the cast, and the general absence of indication of locale undoubtedly seem to have confused the audience. Even so the swift, and strongly imaginative production often more than made up for this shortcoming by the dramatic presentation of events.

The opening of the play was taken at great speed and no attempt was made to mime or demonstrate the incest theme. Instead the Daughter stood on one of the boxes and the other was used to indicate a coffin into which Pericles looked to realise the fate of the other suitors. An imaginative idea that dispensed with the need for severed heads. The Riddle was read as if it hung across the front of the acting area so that Pericles 'read' it looking out at the audience. The change to Tyre (Act I Scene 2) was achieved simply by moving the boxes together and setting two chairs upon them. I was not able to see the prompt book but I did have sight of a preparation copy of the text which indicated the cuts. I could not be sure if they were exactly as used for the production but certainly in this scene Donellan made a number of small cuts to keep the movement of the action as taut as possible.² Bearing in mind his remarks to me at our interview (noted above) that he wanted to emphasise the psychological aspect of Pericles' reaction he achieved this by skilful cutting of the text. For example at the start of the scene Donellan's amended text read:

PERICLES ... Yet neither pleasure's art can joy my spirits,
 Nor yet the other's distance comfort me.
 Helicanus, what seest thou in our looks ?

HELICANUS An angry brow, dread lord.

PERICLES What wouldst thou have me do ?

HELICANUS To bear with patience such griefs
 As you yourself do lay upon yourself.

PERICLES Thou speakest like a physician, Helicanus ...

The first line of the scene is cut thus removing the need for the attendant lords, and the remainder of the speech continues to the beginning of the quotation above. Lines 11 to 49 are cut and the first part 'Thou hast moved us' in line 51. Lines 53 to 63 are then deleted. What remains is a strong human interchange, indicating Pericles' tension and disturbed state of mind. The 'angry brow' and the uncertainty of 'What wouldst thou have me do?' demonstrate the possibility of this for the actor.

A lighting change and clash of cymbals announced the move to Tarsus, which began with a dirge and a coffin born in procession in a semi-circle round the stage to indicate the fate of the famished people. 'The misery of Tarsus' (line 55) was indicated by Cleon making a gesture to the coffin.

For Act II Scene 1, 'Enter Pericles wet', the boxes and lids were arranged so that one lid acted as a bridge between the two and the other lid was used as a gang plank. Parts of Gower's Act II Chorus were used as commentary to a mime of a ship in a storm and on 'By waves from coast to coast is tossed.' (line 34) Pericles was actually lifted up by members of the cast and tossed about.

The Pentapolis fishermen had slight northern accents and mimed the hauling of the nets whilst standing on the boxes. The idea of begging was treated as a running joke so that Pericles' line 'I did but crave.' (line 88) caused considerable mirth amongst the fishermen giving point to an otherwise fairly esoteric interchange which has sometimes been allowed to degenerate into meaningless 'Mummerset'. A special point was made of the hauling up of the armour and a triangle was struck to announce a special event, an aural emphasis to a symbolic moment.

For the lists at Pentapolis in the following scene the rostra boxes and lids were arranged in a line across the acting area with Simonides and Thaisa sitting in state on chairs upon them. They looked out front as if watching the tournament although it in fact went on behind them. This is an imaginative device which of course has the great dramatic merit that the audience are able both to watch the spectacle of the tournament and to study the reactions on the faces of the King and his daughter. The contests, all excellently mimed, took the form of first, a trial of strength by striking with a hammer to ring a bell at the top of a column in the manner of a fairground side-show; then archery followed by running. This last was done in slow motion. The suggestion of a sporting contest rather than a fight fitted with the essentially humane basis of this production, and the creative use of mime was dominant. The knights at the banquet for example mimed eating in slow motion. The 'soldiers' dance' turned out to be an exciting production number. To the Latin-American 'Sing Me a Song of Love' the cast performed a complicated conga-type of dance instigated by Simonides giving Pericles a pair of maraccas. This was the 'sweet music' that Simonides praised Pericles for providing later in Scene 5.

Michael Rigg played Simonides as a wag. At line 84 (Act II Scene 5) 'Either be ruled by me, or I'll make you -/Man and wife.' Thaisa was about to round on her father on the word 'or' when he stopped repeated the first phrase - and then finished the sentence. A simple but effective way of dealing with the difficult nature of this character who seems to be indulging in a type of humour which is apparently at odds with the situation. The couple ^{then} went to their marriage bed - the rostrum covered with a huge white gauzy cotton sheet. Gower's Act III Chorus was divided up in the same way as before and the rostra re-arranged so that as Marina was born she emerged from between Thaisa's legs, the birth being accompanied by the sounding of the thunder sheets.

In the storm scene which followed, Lychorida's line 'do not assist the storm' (Act III Scene 1 line 19) was exclaimed as Pericles shook her, overcome with his grief. Thaisa's body was put into one of the 'coffins', which were so designed that she was able to slide out of the side of it and exit very swiftly. This is important to the action for it means that the coffin can remain on stage all the time. Donellan transposed Act III Scene 2 to follow Act III Scene 3 so that the audience saw Tarsus before Ephesus. Donellan arranged at Tarsus a neat dramatic parallel between Lychorida and her infant down stage right and Dionyza and her baby standing down left on 'I have one myself.' (Act III Scene 3 line 33). Donellan then interpolated ten lines of his own to bring the action back to Ephesus and took the opportunity to include a reminder that there 'eternal Diana, Goddess kind,/Holds her votaries'. This of course accorded with his remarks concerning the goddess' significance .

At Ephesus the coffin was brought in and placed on top of the other rostrum box. Cerimon examining it on 'Nay certainly tonight' (Act III Scene 2 line 80)

realising that there was a chance of life, suddenly stopped in the act of closing the lid. At great speed he set about the business of reviving Thaisa. The coffin was swung in an arc with the head up on the rostrum and a bowl of fire was set on the floor between it and the audience where it flamed and smoked lending an air of magic and mystery to Cerimon's actions. The frames were moved downstage during Cerimon's action to revive Thaisa and the cymbals were struck for the 'woeful music'. The scene, and the first half of the production ended on the First Gentleman's line 'Most rare.' (Act III Scene 2 line 105).

The second half began with a repetition of the key word 'Imagine' from Gower's speech at the beginning of Act IV. The jealousy between Philoten and Marina was acted in mime and a funeral dirge and coffin-bearing procession demonstrated the death of Lychorida. The rostra boxes with a lid as an upstage ramp became the margin of the sea and the slow motion arrival and fight with the pirates quickly brought about the change to Mytilene and the brothel. The brothel atmosphere was cleverly suggested by the use of a transistor radio playing 'musak' in the background. The Bawd and the Pandar were seen warming themselves by an imaginary fire, whilst a gum-chewing, slightly camp Boulton, with a Geordie accent, admired himself before an imaginary mirror before going out 'to search the market'. A very appropriate 'ding-dong' chime doorbell announced his return with Marina. The sudden freeze and return to Tarsus for Act IV Scene 3 was however an example of the shortcomings of this production. The change was not obviously pointed and so it was difficult to follow. It was made more difficult by the doubling. Boulton lost his accent and became Cleon, Marina became her statue and the Bawd became Dionyza. Because the actors were the same but all had changed character it took several moments to work

out what had happened and those who did not know the play were at a considerable disadvantage. On the other hand Pericles' arrival at Tarsus and the Dumb Show in Act IV Scene 4 were effective in that they showed Pericles' extreme reaction to Marina's supposed death and provided the groundwork for his strange wildness at the reunion with Marina a little later.

The move back to Mytilene was more obvious and the arrival of 'Lord Lysimachus disguised' (Act IV Scene 6 line 15) was heralded by frenetic preparations within the brothel after the Governor of Mytilene had been seen through a spyhole in the brothel door putting on his disguise. All was very effectively done in mime. It was interesting to note that the pop music background from the transistor radio was discreetly turned off as Marina persuaded Lysimachus out of his desires.

Pericles at Mytilene demonstrated his withdrawal from the world by being wrapped in the same billowing white cotton cloth that had covered him on his marriage bed, and he lay on the rostra boxes as they had already been arranged for the brothel bed. This is an example of the studied economy of movement that helped make this production so effective and swiftly moving. Marina was half afraid of the strange wild man who asked her so many questions and on 'thou art my child' (Act V Scene 1 line 214) she ran first to Lysimachus for reassurance before crossing to Pericles.

The Music of the Spheres, always a problem for directors, was suggested by silent beating of the cymbals and Pericles was entranced at the soundless music. The opening of the tympanum doors for the vision of Diana has already been noted. For her temple in Act V Scene 3 the cast put on long white hooded calico cloaks. The rostra boxes became an altar

and Cerimon's bowl of fire was again used, this time to denote the votive offering. The cast stood in a line behind the altar and at the close of the play they all repeated the words 'New joy' (Epilogue line 18) as they had repeated 'imagine'.

NOTES FOR STUDIO PERICLES 1984 - CHEEK BY JOWL

1. - Daniel Seltzer. 'The Staging of the Last Plays' in
Later Shakespeare, edited by John Russell Brown
 and Bernard Harris, Stratford-upon-Avon Studies 8
 (London 1966) pp. 126-165 (p.163).
2. - All references are to the New Penguin Shakespeare edition edited
 by Philip Edwards.

NEWSPAPER REVIEWS QUOTED

Observer 20 January 1985

Stage 26 April 1984

DESIGNER'S PERICLES - THEATRE ROYAL STRATFORD EAST 1983 - DAVID ULTZ

The most significant fact about this production was that its director David Ultz was primarily known as a theatrical designer. Originally trained as an actor Ultz had become 'something of a cult figure with his designs for fringe and main-house productions' (Sunday Times 23 October 1983). He has designed several productions for the RSC and 'his frothy extravaganzas, literally dreamt up for The Twin Rivals almost stole the show ' (RSC News Spring 1983). For that production he used ' swathes of white-on-white Victorian bedspreads ' to dress the 'beau monde ' (Sunday Times 23 October). His designs for Adrian Noble's 1982 production of The Comedy of Errors included dressing merchants 'in city pinstripes with ruffs and heavy clown make-up ' (RSC News).

Leslie Geddes-Brown (Sunday Times 23 October), reporting an interview with Ultz noted that he saw Pericles as 'a journey to enlightenment,' and went on to say that Ultz 'as a follower of the Hindu-based philosophy Vedanta and a vegetarian ... seems to identify with the play and its prince '. Pericles revealed on board his ship in the harbour at Mytilene sat in the lotus position and emitted a curious humming-sound like a tranced prayer without words. He looked like an Indian mystic, a guru, thereby adding a new and exciting dimension to the scene. In the same interview Ultz is reported as saying 'The play..is staged for your delight '. As Ultz's Hindu philosophy resulted in the strong visual image of the bereaved prince expressing his grief via Indian mysticism, so his concept that his production is staged for the 'delight' of the audience resulted in a production with a strong emphasis on visual fun. 'The set ... is studded with bursting fruit; the stage floor with clumps of spring flowers and above the actors fly clouds of birds ' (Sunday Times 23 October).

Nicholas de Jongh however called it 'a permanent clutter' (Guardian 1 November 1983) and thought it part of Ultz's 'larky inappropriateness and ... studied refusal to be serious '. There were indeed visual tricks that offended those who felt that 'Pericles is a wonderful play. To inject fun into it in this way is like injecting a peach with peppermint.' (Sunday Times 6 November 1983). Simonides for example at the beginning of the banquet after the jousting summons the food to the table and it descends from the flies in the form of a roast fowl mobile. This is a typical example of Ultz's visual fun. The treatment of Cerimon is an example of Ultz's stance as a director, he is presented as a wizard complete with pointed hat and spangled robe. This undoubtedly robs the part of its intended depth and puts it on the level of Christmas pantomime. On the other hand the giant chest filled with complex glass tubes, alembics and bottles that accompanies Cerimon is a piece of pure visual theatre and is an exciting background to Thaisa's recovery even if Cerimon himself is a disappointment.

These huge wooden boxes were a feature of the production. They literally contained the various scenes, and were moved about, opened and then closed again as required. They remained all the time in view at the back of the Theatre Royal's deep, green painted, cavernous stage, a constant reminder of the serial nature of the play. Irving Wardle commented upon 'the powerful element of lo-and-behold that accompanies each opening of the box doors '. (The Times 1 November 1983). Cerimon's magic box has already been mentioned; the Tarsus box demonstrated Cleon's passion for model building, a memorial to Marina was added to it at the right moment, whilst Cleon brooded over it unable to escape from the pressures his wife brought upon him. The Antioch box was black and splashed with blood. Typically Ultz

made a joke out of the severed heads of the unsuccessful suitors. They were the real heads of the three actors who played all the supporting parts standing behind the box so that their heads seemed to rest upon its top. As Pericles came to read the riddle they came to life and with entreating grimaces seemed to beg Pericles not to engage himself with it. This certainly fitted with the pantomime atmosphere but detracted from the horror of the scene, an element which some other directors (Hands and Richardson for example), found very important. On one door of this box hung a picture of the Daughter and on the other hung the riddle whilst beside the box stood the executioner in a black robe with red buttons and with red gloves on his hands. The same actor played Thaliard also in red gloves reminding the audience of his murderous intent in visiting Tyre. In Act IV Leonine wore gloves with red fingers - a typically Ultzian visual symbol for a murderer.

A great wooden chest served Pericles for a ship during the storm scenes but the storms lost dramatic force because they were played without any storm sounds at all. Pericles clung to the slowly revolving chest crying out in the otherwise silent void. The box was cleverly revolved by the sailors who also clung to it, when opened the chest revealed the body of the supposedly dead Thaisa. Excellent visual ideas but the silence of the scene detracted from its dramatic impact.

The Mytilene box, when opened, revealed a dingy white painted bloodstained cabin with a pig in it (evidence of bestiality?) and a narrow shelf on which cowered Marina. The shape and size of it bore obvious relationship with the Antioch box, a well pointed conjunction. Again here, with a designer's eye for dramatic visual effect Marina had the long skirt brutally cut from her dress when she arrived at the brothel, making her appear

vulnerable and so emphasising the strength of her determination in the face of adversity.

It was in another plain wooden box that Pericles sat as in his barge in the harbour at Mytilene. Helicanus instead of drawing aside a curtain to reveal Pericles, opened downwards the side of the box making therefore a shallow ramp up which Marina could walk later in the scene. First Pericles pushed Marina away with a strong sudden gesture but later (line 141) he asked her to sit by him and then he unfolded himself from the lotus position and they came down the ramp of the box together, Pericles re-entering the world with Marina as his guide.

The boxes were very effective providing instant, immediately recognizable settings and Ultz exploited their potential wherever he could. The Tarsus model for example actually changed from a village to a magnificent porticoed palace as famine was relieved and it grew richer. Like the clanking gold ornaments that hung about Dionyza, this was direct evidence of increased prosperity. On the other hand the boxes presented a lighting problem as their configuration meant that their interiors could be lit neither from overhead, nor from front of house. Lamps could not be hung to throw inside the boxes due to the height of the top. To overcome this lamps had to be actually fixed to the stage in the middle of the main acting area. The bunches of fruit and flower decoration served to hide lamps located round the stage but there was no attempt to hide the lamps on the stage floor.

Another aspect of the settings was the 'hanging white tapestry' which served as a background to the dumb shows which were presented à la Japonaise (Financial Times 1 November 1983). This white curtain was also used at the beginning of the play as the cast in ordinary clothes passed across

the stage before it bowing to the audience and honouring one another in the tradition of circuses and pantomimes. On a purely practical level this provided a suitably neutral background to show up the actors in strong relief. They would have been lost against the dark green of the deep stage.

Together with the settings it would be expected that a designer/director would pay particular attention to costume. Ultz decided to keep this fairly simple in vaguely eastern flowing lines but the significant thing is that each country is colour coded. Ultz was as ever, anxious to clarify as much as possible the difficult serial nature of the plot. His often self-indulgent sense of humour is secondary to the fact that he wants his audiences to enjoy his productions and this means that they must find it as easy as possible to follow the plot. 'All wear the same clothes colour-coded by country; Tyre is grey, Ephesus blue "the colour of mysticism" and Mytilene purple "good for kings and heady sex" '. In Tarsus, 'the sand colour changes to gold as the country becomes rich '. (Sunday Times 23 October). In addition Pentapolis was green and the fishermen catch Pericles' armour in a seemingly endless emerald green net.

Together with the colour coding Ultz makes a virtue of having a low budget and a small cast by having one actor 'who is all the kings, another all the queens and so on '. (Sunday Times 23 October). This is very clearly explained in the large well laid out programme where on one inter-fold headed 'At each land Pericles visits:' is given a series of cast photographs (head only) noting that Brian Protheroe played all the kings, Darlene Johnson all the queens, all the lords were played by Arthur Cox and James Walker and all the Citizens by Vas Blackwood, Michael Crompton and Jeremy

Flynn. Brian Protheroe was praised by The Times for his 'nice distinction between the lusts of Antioch and Cleon's passion for model building '. The Financial Times noted that 'The entire company personnel of 13 gives the piece both air and flight and produce a genuine spectacle '. Coveney went on to say that Ultz's production was 'far more interesting than the RSC's recent studio, cosily minimalist approach '. This is a reference to Ron Daniels' 1980 production at The Other Place and, as has been noted in the examination of that production, the concept of its being 'cosy' was seemingly not entertained by Coveney at the time. He goes on to say 'Nothing is shirked and the constraints of a low budget prove no obstacle to imaginative ideas '. This was the strength of this production but as Eric Shorter reported (Daily Telegraph 4 November 1983) the 'general lightness of touch and fairytale treatment even of the incestuous and brothel-cruelty episodes warn us not to worry too much' so that 'we remain unmoved at the family reunion '.

Gower was played by the composer Martin Duncan who also directed the small pit orchestra. Cushman noted that 'Designers and musicians have been threatening to take over Shakespearian production for some time now; here they do it with encouraging results '. (Observer). The musicians doubled as the pirates in toy pirate hats in typically Ultzian style and their mixture of violin, horn, recorder, cymbals, drums, electronic organ, bells, temple blocks, accordion and various percussion pieces provided 'exotically percussive commentaries on the action '. (The Times). Neither the settings nor the music pleased all the reviewers however and de Jongh called it 'Martin Duncan's ugly jangle of music' and felt that both the set and the method suggested 'an arty, casual limbo '. Gower himself was physically

modelled on Gower's tomb in Southwark Cathedral and Ultz suggested in a programme note that as the first performance of Pericles was exactly 200 years after the poet's death 'it was possible that the event was part of local bi-centennial celebrations'. It is impossible to prove such a statement but the idea is an attractive one. Ultz's Gower maintained an excellent rapport with the audience. He was not the 'ancient' Gower of the text but portrayed as he is on his tomb 'in the full vigour of his youth '. (Programme).

Geddes-Brown (Sunday Times 23 October) reported some comments Ultz made on the play as a whole which indicated the position from which he chose to direct, 'Half the joy is in the play's structure and I want the audience to enjoy that. The trend 10 years ago was to get the meaning of the words across as a priority. But the medium is half the message '. Perhaps it is obvious that a designer might look primarily at structure; in this case by putting structure before content Ultz provided a new kind of interpretation. So far, directors had attended to the structure of the play only so far as designing scene changes that interfered as little as possible with the movement of the plot, and which broke the forward movement of the action as briefly as could be devised. Ultz highlights the proliferation of scenes and locales by the use of the great wooden chests, instant scenery of a novel kind that makes a virtue out of the necessity to demonstrate clearly to an audience exactly what location the action moves to with each new scene. Some reviewers disliked the whole thing, and agreed with Sheridan Morley in Punch (9 November 1983) that 'they've unleashed the stage designer Ultz to give an anyway unworkable play a kind of ghastly campy jokiness reminiscent of the worst of The Canterbury Tales'. De Jongh (Guardian) suggested that 'Ultz is a four letter word and one

which used in association with Shakespeare directing may work as a novel expletive '. What I believe caused such a strong reaction was Ultz's unevenness of style. It was as if he could not help introducing the pantomime type of joke: Cerimon's wizard costume, Simonides' Pentapolis feast, the party-hatted pirates, and the constantly priapic Boult, all demonstrating a brand of humour that was inappropriate not only to the play but often to other parts of Ultz's own production of it. Gerard Murphy's Pericles for example is noted as speaking 'the part magnificently, graduating from armoured, mail-chained prince to nautical hermit with a deepening of the voice and a true regard for the hero's poetic stature '. (Financial Times). Ultz's production occasionally pulls against itself. Sometimes 'in the midst of a lot of guying of what is most preposterous in the text [Gerard Murphy] manages to make of this ill-fated traveller a figure of moving gravity ' (Sunday Telegraph 6 November). The same reviewer noted that Brian Protheroe brought 'an irreverent zest to his portrayals of the various rulers whom Pericles visits'. Protheroe's kings decked out in a series of huge pantomime crowns provided a good deal of humour and lively fun; even Antiochus had the endearing wickedness of a demon king rather than the sinful viciousness of an incestuous father.

Toby Robertson in his high camp Prospect production in 1973 managed to find a balance between the bordello cabaret setting he used as a basis and the touching re-union scenes at the end. The vivid hectic over-playing of the earlier part was used as dramatic contrast to the ending which was simple, powerful and effective without the dramatic pyrotechnics employed earlier. Ultz was not so sure of himself and as a result the production was not well balanced. Despite this however Ultz provided an evening of undoubted dramatic fun, effectively staged and with a new and powerful image in the

great and ever-present wooden chests. It did not, however provide other than intermittent flashes of the moving dramatic depths of the play. De Jongh (Guardian) felt that there was 'no emotional strength or voltage in the shaping and development of the play '. I think this overstates the point because there was undoubtedly emotional strength in the re-union scenes but this strength was only sparodically displayed. The main strength of this production was however that Ultz made a strong dramatic point of the serial nature of the play rather than trying to hide it.

THEATRE ROYAL STRATFORD EAST 1983NEWSPAPER AND PERIODICAL REVIEWS QUOTED

<u>Daily Telegraph</u>	4 November 1983
<u>Financial Times</u>	1 November 1983
<u>Guardian</u>	1 November 1983
<u>Punch</u>	9 November 1983
<u>RSC News</u>	Spring 1983
<u>Sunday Telegraph</u>	6 November 1983
<u>Sunday Times</u>	23 October 1983
	6 November 1983
<u>The Times</u>	1 November 1983

CHAPTER VIII

PERICLES ON RADIO AND TELEVISION

Although this thesis is concerned with stage presentations of Pericles it would be incomplete if no mention were made of radio and television productions. These represent a translation of the play into the terms of modern media forms and whilst they stand separately from stage presentations, they enable the play to reach a wider audience than ever before and the influence of broadcast and televised productions is therefore considerable. Antony Hammond in his introduction to the Arden edition of Richard III notes that 'a film is not strictly a performance of the play: in its very permanence, its being exactly the same every time it is seen, it establishes a theatrical text for the play, much as an editor establishes a reading text'.¹ To a lesser extent this also applies to radio and with the advent of the cassette recorder this type of production can be reproduced at will, as frequently as desired.

Radio Pericles can solve the problem of the rapid changes in location but it can present problems in the identification of visual business, scenes and voices. The first radio production appears to have been on the Third Programme for Sunday 15 February, 1953. Michael Horder played Pericles; Cyril Shaps, Gower; Ralph Trueman, Antiochus; and Noel Iliff (who directed the 1933 Cambridge production) played Leonine. Diana Maddox played both Marina and Thaisa. Raymond Raikes adapted and directed the play, and the music was composed and directed by John Hotchkis. Lionel Hale writing in the Observer (22 February 1953) noted that the production 'had the storm where it properly belongs, in the voice'.

The next radio production was again a Third Programme presentation on Wednesday 7 March 1958, with Paul Scofield as Pericles, (the third time he had played the part); Lockwood West as Gower, Malcolm Hayes as

Antiochus and Boult, June Tobin as Antiochus' daughter and Diana, Nicollette Bernard as Thaisa, and Jill Raymond as Marina. R.D. Smith adapted and produced the play and Marcus Dods composed and conducted the music.

The next production was again on the Third Programme, on Friday 26 November 1965. As in 1953 Raymond Raikes arranged and directed the play, Roberto Gerhard composed the music as he had done for Tony Richardson's 1958 production at Stratford. There was obviously a strong musical element in this production: the cast list includes the Hubert Williams Chorale, and the BBC Welsh Orchestra conducted by Rae Jenkins. Roderick Jones played Gower, Tim Seely Pericles, Ralph Truman Antiochus, Gabriel Woolf Cleon and Mary Wimbush Dionyza. Robert Eddison (who played Pericles in Robert Atkins 1939 Regent's Park production) played Cerimon, Mary Law played Thaisa and Denise Bryer Marina.

Pericles was not heard again on the radio until 1981 when David Spenser directed a production which was broadcast on 8 October. Nick Bicât composed the music, Tim Piggot-Smith played Pericles; Angharad Rees, Marina; David March, Gower and Cerimon; Stephen Thorne, Boult; Richard Hurndall, Helicanus; Sheila Grant, Thaisa and Michael Aldridge, Simonides. I heard this production and felt that it excelled in demonstrating the dramatic power of the aside. On radio this can only be done by expert layering of voices and sounds and here the technique worked particularly well. In Act I Scene 3 for example when Thaliard comes to Tyre sent by Antiochus to kill Pericles, it is essential that the audience realise that he speaks in asides, observing but unobserved by the Lords of Tyre who enter after him. Expert manipulation of sound levels left no doubt as to what was happening and it was easy to follow the smooth transition

as Thaliard emerged from his place of concealment and presented himself on 'Peace to the lords of Tyre' (line 29).

Two further examples from this production may also demonstrate the art of the radio director. In Act I Scene 1 King Antiochus is contemplating the uncomfortable fact that Pericles has solved the riddle revealing his incestuous relationship with his daughter. Antiochus decides that Pericles must die. How does Spenser demonstrate the depths of Antiochus' wicked character? Very simply, the director has him drinking: we hear him gulping draughts of wine as he plans Pericles' death. By this simple but very effective means Antiochus' debauched personality was made manifest in sound.

The second example is the doubling of Gower and Cerimon. Both characters have extra-ordinary powers. Gower manipulates the story itself, calling forth the characters and appearing to control the complex working of the plot. Cerimon exercises his special control within the story. In his recovery of Thaisa he seems to have power over life and death. Spenser gave both parts to David March who also acted as presenter and read the cast list of the principals at the beginning. Spenser by amalgamating the two parts gave a strong unity of control. Gower is an ideal radio figure in that he can be used to interpolate occasional mention of changes of location and this was, of course, quite natural in the character of his part.

Radio makes the text speak for itself and this text is, in the early part at least bare and often disjointed. This puts a great deal on the shoulders of the actors and much use was made of background sound, cicadas calling in Antioch, crows cawing in famished Tarsus and music and musical bridges from Nick Bicat's evocative eastern sounds. Storm and jousting

effects were good but unsurprising, whereas the accents of the fishermen, pirates, and inhabitants of the brothel were interesting in that they had a genuine Mediterranean intonation which though unspecific was very much more in keeping with the carefully defined eastern atmosphere than the frequently employed 'Mummerset' would have been. One particular advantage of radio is speed. Scene changes are truly instant so that Spenser could present an almost complete text within two and a half hours without any sense of strain.

The television version of the play was presented by BBC 2 on 8 December 1984. Mike Gwilym played Pericles, Edward Petherbridge, Gower; John Woodvine, Antiochus; Amanda Redman, Marina; and Juliet Stevenson, Thaisa. The lack-lustre Gower seemed to be in a constant state of apology. Nancy Banks-Smith (Guardian 10 December 1984) called him 'an omnipresent pest' and also remarked on his American sounding accent which varied a good deal and was not a help to the character. It may have been intended as an indication of Middle English but this certainly was not clear.

The Daily Telegraph reviewer (10 December 1984) felt that the 'wonderfully mobile plot might have been written for the intimate movie form'. This is an acute comment for television similar to film in its permanence conveys directly into the home so that it is much more intimate in atmosphere. The production is therefore more personal, more in individual focus for both actor and audience. The camera for example carried the audience into the brothel which encompassed Marina as no stage setting could do. Boult forced her into a tiny room to try to rape her, a claustrophobic intimacy that added considerably to the atmosphere of the passage. Again, at the reconciliation scene in the harbour at Mytilene, the action moved from a shot of Lysimachus closing the screens on Marina,

as she went to try and revive the strange grief-stricken stranger, to a shot from inside the screens so that the audience could participate in a scene from which even the other characters on the barge were excluded.

The production was, however, by no means entirely successful. Whilst the brothel scenes were vigorous and dramatic with an excellent Boulton (Trevor Peacock) who combined coarse humour with just enough humanity to make his conversion by Marina seem credible, Cerimon lacked conviction and dramatic force. The close-up shots of the recovery of Thaisa made little impression. The energetic hand and foot massage (reminiscent of that carried out in Ron Daniels' production at The Other Place in 1979) lacked both the magic of theatrical distance and the clinical detail audiences have been led to expect from television drama. Cerimon himself seemed merely benign.

On the other hand this medium lends itself to such effects as the vision of Diana at the end of the play. She appeared behind Pericles who seemed to see her behind the camera and of course she was able to appear and vanish in an instant. Another example was the way in which Gower's head was superimposed over the stormy sea at the end of the Chorus before Act III Scene 1. Gower's words and image mingled with the rising storm and provided a dramatically effective introduction to 'Pericles a-shipboard'.

The settings for the production reflected David Jones' idea that 'It is a play that belongs to no real period or place'.² The recurrent sand-dunes (described by the Guardian as 'the BBC sand-pit') seemed to exist in isolation and the Temple of Diana which appeared among the dunes in the final scene looked very artificial. The sight of blocks of

sculptured polystyrene does not accord with Jones' comment (Radio Times 8 December 1984) that 'there is something so truthful-feeling about anything the camera looks at'. Tarsus and Mytilene looked credible enough however and the vaguely eastern back-alley that housed the brothel was an excellent introduction to the scene. Boult's lack of success in getting customers demonstrated as the scene opened, with a prostitute sitting in the window and Boult trying to stop passers-by, lead naturally to the discussion a few moments later when Pandar comes out and bemoans 'We have lost too much money this mart by being too wenchless.' (Act IV Scene 2 line 4).

Despite this the general feeling of the settings was of studio artificiality, especially so at Antioch where the incestuous king seemed to live in a conservatory full of artificial plants. The row of severed heads on a wall amongst the plants might well have been mistaken for flower pots. This element was much more satisfactory in the 1981 radio production which introduced the fate of the other suitors by an unmistakable and far more sinister rattle of bones. Edita Brychta had just the expression of tainted beauty but the scene lacked imagination and certainly did not have the 'atmosphere of adolescent nightmare' Jones wished to convey. (Radio Times 8 December 1984).

What the production did emphasise however, by the technique of close-up, was facial expression which was particularly valuable in the scenes between Pericles and Marina, and between Marina and Lysimachus. The text used was that edited by Peter Alexander (London 1951) and Jones added extracts from Wilkins' novel to make clearer Lysimachus' conversion. It was, however, through facial expression that one saw the effect Marina had upon him. On 'I hither came with thoughts intemperate' in the Wilkins

interpolation, Lysimachus gave Marina his hand and this gesture in the intimacy of the television screen achieved the idea of Lysimachus' conversion in a way which is not available to the theatre, even in a studio production.

In his introduction to the production in the BBC published text (B.B.C. 1984), Henry Fenwick notes that Don Taylor the designer 'avoided confusion between country and country by clear-cut colour distinctions' (p.19). This is exactly what Ultz did in his 1983 production but whereas Ultz's design was very obvious in a stage setting, the camera's intimate eye actually tended to blur this kind of detail. Colin Lavers who designed the costumes is quoted by Fenwick as describing the dress of Antiochus' daughter as 'figure clinging green veils... you can sometimes see flesh through the material at the front and sometimes not' (p. 19). The eye does not, however, have the chance to dwell on costumes and settings as it does in the theatre because one has to look through the eye of the camera. Television Pericles seems therefore to be a question of trading vivid dramatic intimacy for a lack of free will in where the audience is allowed to look at any given moment. The camera can obscure as well as reveal.

NOTES FOR PERICLES ON RADIO AND TELEVISION

1. - Antony Hammond, in the Introduction to the Arden Richard III,
(London 1981) pp. 71-2.
2. - Henry Fenwick. Interview with David Jones. Radio Times
8 December 1984.

NEWSPAPERS AND PERIODICALS QUOTED

<u>Daily Telegraph</u>	10 December 1984
<u>Guardian</u>	10 December 1984
<u>Observer</u>	22 February 1953
<u>Radio Times</u>	15 February 1953
	7 March 1958
	26 November 1965
	8 October 1981
	8 December 1984

A P P E N D I X I

Cast Lists

CAST LISTS

Where possible the cast lists are taken from photographic copies of the original programmes. The arrangement of scenes where indicated, and the way the cast lists are set out sometimes throws an interesting side light on the production in question. The 1983 Theatre Royal and the 1984 Cheek by Jowl productions are examples of this. David Ultz used his programme to further his concept of easily identifiable characters whilst Declan Donellan superimposes his cast list on a map of the Mediterranean. Donellan's list also shows the complex arrangement of doubling used by his small versatile cast.

Nugent Monck's Maddermarket productions had no cast lists but I have included the arrangement of scenes and the Dramatis Personæ from his 1929 production as it shows the characters 'in the order of their on-coming' in Monck's heavily cut text. It may also be noted that the Pandar is described as 'an Innkeeper', and that Monck has added some 'Hosiers' to the list of characters.

1854 SADLER'S WELLS SAMUEL PHELPS

PERICLES	Samuel Phelps
MARINA	Edith Heraud
THAISA	Miss Atkinson
BAWD	? Miss Cooper
	Mr Marston
	Mr Hoskins
	Mr Robinson
	Mr Barratt
SCENE PAINTER	Frederick Fenton

1900

Stratford

John Coleman

Tuesday Night & Wednesday Afternoon,

Pericles

PRINCE OF TYRE.

As adapted for Representation and produced under the direction of Mr. John Coleman.

Lyrics by Mr. Herman Merivale. Music composed and arranged by Mr. C. Wilson.

Pericles, Prince of Tyre	-	-	MR. JOHN COLEMAN
Lysimachus, Governor of Mytilene	-	-	MR. T. B. THALBERG
Cleon, Governor of Nineveh	-	-	MR. OSCAR ASCHÉ
Helicanus, Marshal of the Court of Cyrene	-	-	MR. E. HARCOURT WILLIAMS
Simonides, King of Cyrene	-	-	MR. ASHETON TONGE
Cerimon, a learned Physician	-	-	MR. A. M. LANG
Leonine, Captain of the Guard	-	-	MR. JOHN V. KEATES
Philemon, Cerimon's freedman	-	-	MR. ARTHUR VEZIN
Lysander, a Fisherman	-	-	MR. O. B. CLARENCE
Iykon,) His Sons (	-	-	MR. H. O. NICHOLSON
Pilch,)	-	-	MISS LEAH HANMAN
Valdez, a Pirate	-	-	MR. H. BUNSTON
Slavedealer,	-	-	MR. ASHETON TONGE
First Pirate	-	-	MR. P. DARWIN
Crier	-	-	MR. R. H. FRY
Thaisa	-	-	MISS LILY BRAYTON
Marina	-	-	MISS L. BRAITHWAITE
Dionyza	-	-	MISS WETHERALL
Lychorida	-	-	MISS CONYERS RADCLIFFE
Daphne	-	-	MISS BRENNARD
Diana	-	-	MISS NANCY PRICE

Act 1, Scene 1.—Temple of Belus at Nineveh. Scene 2.—The Sea Shore at Cyrene. Scene 3.—The Bay of Pentapolis.

Act 2, Scene 1.—Palace of Simonides, Pentapolis. Scene 2.—Outside Simonides Palace. Scene 3.—Temple of Hymen.

TWELVE MONTHS ELAPSE.

Act 3, Scene 1.—Pericles's Galley. Scene 2.—Exterior of Cerimon's House at Ephesus. Scene 3.—Cleon's Palace at Nineveh. Scene 4.—Interior of Cerimon's House at Ephesus.

EIGHTEEN YEARS ELAPSE.

Act 4, Scene 1.—Outskirts of Nineveh. Scene 2.—Market Place at Mytilene. Scene 3.—Palace of Pericles at Tyre. Scene 4.—Palace of Lysimachus at Mytilene. Scene 5.—Palace of Cleon at Nineveh. Scene 6.—The Cemetery at Nineveh.

A FURTHER ELAPSE OF TWELVE MONTHS.

Act 5, Scene 1.—Galley of Pericles. Scene 2.—A Street at Ephesus. Scene 3.—Temple of Artemis at Ephesus.

1921 OLD VIC ROBERT ATKINS

Antiochus - King of Antioch	WILFRID WALTER
Pericles - Prince of Tyre	RUPERT HARVEY
Helicanus)	ERNEST MEADS
) Lords of Tyre	
Escanes)	ALAN WATTS
Simonides - King of Pentapolis	AUSTIN TREVOR
Lysimachus - Governor of Mytilene	FRANCIS LANGLEY
Cerimon - A Lord of Ephesus	WILFRID WALTER
Thaliard - A Lord of Antioch	J. SMITH-WRIGHT
Philemon - Servant to Cerimon	JOAN MYER
Leonine - Servant to Dionyzia	MAXWELL WRAY
Marshall at the Court of Pentapolis	MARIE VICTOR
A Pandar	NEILL CURTIS
Boult his servant	ANDREW LEIGH
Messenger	DOROTHY BAKER
Tyrian Lords	EDMUND HAYTHORNE
	DAVID GILL
Three Fishermen	ANDREW LEIGH
	D. HAY PETRIE
	EDMUND HAYTHORNE
Gentlemen of Ephesus	FRANCIS LANGLEY
	J. SMITH-WRIGHT
Sailors	D. HAY PETRIE
	EDMUND HAYTHORNE
Pirates	ALAN WATTS
	AUSTIN TREVOR
Gentlemen of Mytilene	MAXWELL WRAY
	GODFREY BOND

1921 OLD VIC ROBERT ATKINS continued

Servants at Ephesus	FRANCIS SULLIVAN
	GODFREY BOND
Knights	FRANCIS LANGLEY
	J. SMITH-WRIGHT
	MAXWELL WRAY
	GODFREY BOND
	FRANCIS SULLIVAN
The Daughter of Antiochus	ISABELLE VENNER
Dionyza, wife of Cleon	FLORENCE SAUNDERS
Thaisa, daughter to Simonides	JANE BACON
Marina, daughter to Pericles and Thaisa	MARY SUMNER
Lychorida, nurse to Marina	MARJORIE YOUNG
A Bawd	MARION LIND
Diana	NELLIE ROBSON
Gower as Chorus	ROBERT ATKINS

Dances arranged by MISS DAPHNE JAYE
of the Mayfair School of Dancing.

The Play is presented in Three Parts, the Scene being dispersedly at Antioch, Tyre, Tarsus, Pentapolis, Mytilene, and at Sea.

1926 NEW SCALA TERENCE O'BRIEN FELLOWSHIP OF PLAYERS

Pericles	PHILIP DESBOROUGH
Helicanus	TRISTAN RAWSON
Cleon	D.A. CLARKE-SMITH
Escanes	HUBERT LANGLEY
Cerimon	FREDERICK HARKER
Philemon	ABRAHAM SOFAER
Marshal	DONALD WOLFIT
Leonine	ABRAHAM SOFAER
Lysimachus	HUBERT LANGLEY
Thaisa	? JOSEPHINE WILSON
Marina	NANCY HARKER
Bawd	LAURA SMITHSON

The Actors in the Order of their on-coming.

Gower, as Prologue
 Pericles, *Prince of Tyre*
 Three Fishermen
 Simonides, *King of Pentapolis*
 Thaisa, *his Daughter*
 Certain Lords and Knights
 Lychorida, *Marina's Nurse*
 Sailors
 Cerimon, *a Lord of Ephesus*
 Philemon, *his servant*
 Other Servants
 Cleon, *Governor of Tarsus*
 Dionyza, *his Wife*
 Leonine, *her Servant*
 Marina, *Daughter of Pericles and Thaisa*
 Pirates
 Pandar, *an Innkeeper*
 Boult, *his Man*
 Hosiers
 Lysimachus, *Governor of Mitylene*
 Helicanus, *a Lord of Tyre*
 Diana

The Order of the Scenes.

- | | |
|-----------|---------------------|
| PROLOGUE. | 1. Sea Shore. |
| | 2. A Pavilion. |
| | 3. A Palace. |
| ACT I. | 1. On Board. |
| | 2. Cerimon's House. |
| | 3. Cleon's House. |

INTERVAL

- | | |
|----------|-------------------------|
| ACT II. | 1. Sea Shore. |
| | 2. The Monument. |
| | 3. An Inn. |
| ACT III. | 1. The Barge. |
| | 2. The Temple of Diana. |

1933

Festival Theatre

Noel Iliff

Cambridge

THE LATE AND MUCH ADMIRERD PLAY, CALLED **PERICLES, PRINCE OF TYRE**. WITH THE TRUE RELATION OF THE WHOLE HISTORIE, ADVENTURES AND FORTUNES OF THE SAID PRINCE : AS ALSO THE NO LESSE STRANGE AND WORTHY ACCIDENTS IN THE BIRTH AND LIFE OF HIS DAUGHTER MARINA. BY WILLIAM SHAKESPEARE. GEORGE WILKINS AND OTHERS. DIRECTED BY QUETZALCOATL. FOR WHOM PRODUCTION BY NOEL ILIFF. CHOREOGRAPHY BY SARA PATRICK AND SETTINGS BY HUMPHREY JENNINGS.

CONTINUITY GIRL	VERA BIRCH
THE POET GOWER	JOSEPH GORDON MACLEOD
of Tyre : PRINCE PERICLES	GODFREY KENTON
HELICANUS, a lord	NOEL ILIFF
ESCANES, a lord	DENIS WALDOCK
of Antioch : KING ANTIOCHUS	BERTRAM HEYHOE
HIS DAUGHTER	VERA BIRCH
THALIARD, a lord	PERCY GOODYER
of Tarsus : KING CLEON	EADIE PALFREY
DIONYZA, his wife	DORIA PASTON
of Pentapolis : KING SIMONIDES	PERCY GOODYER
THAISA, his daughter	VIOLET JOHNSTONE
LYCHORIDA, a nurse	PAULINE RIEFSTAHL
of Ephesus : CERIMON, a lord	NOEL ILIFF
PHILEMON, his servant	PERCY GOODYER
LEONINE	PERCY GOODYER
MARINA	VIVIENNE BENNETT
of Mitylene : A PANDAR	EADIE PALFREY
A BAWD	SARA PATRICK
BOULT	BERTRAM HEYHOE
LYSIMACHUS, the governor	ROY NEWLANDS
LORDS AND LADIES OF TYRE, TARSUS AND EPHEBUS, KNIGHTS, FISHER- MEN, AND LADIES OF PENTAPOLIS : PIRATES, SAILORS AND VESTALS	BERTRAM HEYHOE, MICHAEL MORICE, ROY NEWLANDS, EADIE PALFREY, DENIS WAL- DOCK, VERA BIRCH, VIOLET JOHNSTONE, HAZEL LAMBETH, PAULINE RIEFSTAHL
THE GODDESS DIANA	DORIA PASTON

Business Manager : : : : MORTIMER HARVEY.
Secretary : : : : REGINALD BUCK.

Stage Director : : : : JOSEPH GORDON MACLEOD.
Assistant Producer : : : : NOEL ILIFF.
Assistant Stage Manager : : : : MICHAEL MORICE.
Choreography under the direction of : : : : SARA PATRICK.
Scenic design under the direction of : : : : DORIA PASTON AND HUMPHREY
JENNINGS.

1939	REGENTS PARK	ROBERT ATKINS
Gower		D.G. MILFORD
Pericles		ROBERT EDDISON
Antiochus		WILFRID WALTER
Thaliard		EARLE GREY
Helicanus		W.E. HOLLOWAY
Escanes		JOHN VERE
Cleon		CECIL RAMAGE
Leonine		CLEMENT HAMELIN
First Fisherman		MORRIS HARVEY
Second Fisherman		HUGH THURSTON
Third Fisherman		EADIE PALFREY
Simonides		TRISTAN RAWSON
Pandar		PETER BENNETT
Boult		HAROLD SCOTT
Lysimachus		CHRISTOPHER QUEST
Daughter of Antiochus		PATRICIA TUCKER
Dionyza		CATHLEEN NESBITT
Thaisa		SYLVIA COLERIDGE
Marina		MARGARET VINES
Bawd		POLLIE EMERY
Diana		PATRICIA LAFFAN
Premiere Danseuse		GERD LARSEN
Principal Dancer		GUY MATTEY
Choreography		WENDY TOYE

1939 REGENTS PARK ROBERT ATKINS continued

Costumes and decor designed by BARBARA HESSELTINE

Painter ERIC ALDHOUSE

Joust arranged by GABRIEL TOYNE

Ladies: Prunella Holloway, Patricia Hick, Pamela Nell,
 Anne Trage, Marjorie Field, Deborah Kerr,
 Marta Mitrovich.

Lords: Knights: Messengers etc. Bernard Anhard, Stephen Dolman,
 Oliver Hunter, John Vere, Kenneth Connor,
 Henry Cuthbertson, Henry Ingram, Jack Rodney,
 Michael Benthall, John Shepherd, John Baker,
 Victor Wood, Gerald Welch, Ronald Campbell,
 Thomas Mercer, Herbert Roven, Neve Roberts,
 Alan Hood, Russell Jackson, Gerald Fitzgerald,
 Ronald Song.

1947 Stratford Nugent Monck

PERICLES, PRINCE OF TYRE
WILLIAM SHAKESPEARE

Characters in order of appearance:

GOWER (<i>as Chorus</i>)	...	...	...	...	...	DUDLEY JONES
PERICLES, <i>Prince of Tyre</i>...	...	...	...	...	...	PAUL SCOTFIELD
FIRST FISHERMAN	...	...	...	...	...	LEIGH CRUTCHLEY
SECOND FISHERMAN	...	...	...	...	...	DAVID HUBMAN
THIRD FISHERMAN	...	...	...	...	...	ANTONY GROSER
SIMONIDES, <i>King of Pentapolis</i>	...	...	...	...	...	WILLIAM AVENUE
THAISA, <i>Daughter to Simonides</i>	...	...	...	...	...	IRENE SUTCLIFFE
TWO LORDS	...	...	...	...	{	HERBERT ROLAND RICHARD RENNY
FIRST KNIGHT	...	...	...	...	...	JOSS ACKLAND
SECOND KNIGHT	...	...	...	...	...	GEORGE COOPER
THIRD KNIGHT	...	...	...	...	...	JOHN MAYLS
FOURTH KNIGHT	...	...	...	...	...	KENNETH WYNNE
FIFTH KNIGHT	...	...	...	...	...	DAVID OXLEY
LYCHORIDA, <i>Nurse to Marina</i>	...	...	...	...	...	GWEN WILLIAMS
TWO SAILORS	...	...	...	...	{	MAXWELL JACKSON HERBERT ROLAND
CERIMON, <i>a Lord of Ephesus</i>	...	...	...	...	...	DOUGLAS SLALE
PHILEMON, <i>Servant to Cerimon</i>	...	...	...	...	...	JULIAN AMYES
TWO GENTLEMEN	...	...	...	...	{	ANTONY GROSER LEIGH CRUTCHLEY
CLEON, <i>Governor of Tarsus</i>	...	...	.....	...	...	PAUL STEPHENSON
DIONYZA, <i>Wife to Cleon</i>...	...	...	...	...	...	MURIEL DAVIDSON
LEONINE, <i>Servant to Dionyza</i>	...	...	...	...	...	DUNCAN ROSS
MARINA, <i>Daughter to Pericles and Thaisa</i>	...	...	...	...	...	DAPHNE SLATER
A PANDER...	...	...	...	...	...	WILLIAM MARCH
BOULT, <i>his Servant</i>...	...	...	...	...	...	JOHN BLATCHLEY
A BAWD	...	...	...	...	...	MARGARET COURTENAY
LYSIMACHUS, <i>Governor of Mitylene</i>	...	...	...	...	...	MYLES EASON
HELICANUS, <i>a Lord of Tyre</i>	...	...	...	...	...	LENNARD PEARCE
DIANA	...	...	...	...	...	DIANA MAHONY

Squires, Pirates, Ladies :—
ANNE DANIELS, ELIZABETH LEWBANK, MARGARET GODWIN, LOIS JOHNSON,
PAMELA LEATHERLAND, JOANNA MACKIE, BERYL WRIGHT, ANTONY HAINES,
TONY MAXWELL.

(*Daphne Slater appears by permission of Herbert Wilcox*).

SCENE: Dispersedly in various Countries.

THE PLAY WILL BE GIVEN IN TWO PARTS WITH ONE INTERVAL OF TWENTY MINUTES.

THE CURTAIN WILL FALL AT APPROXIMATELY 9.30 P.M.

IN THIS PRESENTATION, THE PRODUCER HAS OMITTED THE FIRST ACT, BEING IN
AGREEMENT WITH THE GENERAL ACADEMIC VIEW THAT IT IS IRRELEVANT AND NOT
THE WORK OF WILLIAM SHAKESPEARE.

CHARACTERS IN ORDER OF SPEAKING

CHORUS	...	...	...	...	...	...	...	...	MARY MORRIS
ANTIOCHUS, King of Antioch	...	...	...	...	...	...	...	...	PETER BULL
PERICLES, Prince of Tyre	...	...	...	...	...	...	...	...	PAUL SCOFIELD
ANTIOCHUS' DAUGHTER	...	...	...	...	...	...	...	...	DAGMAR WINTER
A PAGE	...	...	...	...	...	...	...	...	ROSEMARY CARVILL
THALIARD, a lord of Antioch	...	...	...	...	...	...	...	...	JOHN BENNET
A MESSENGER	...	...	...	...	...	...	...	...	PETER WHITBREAD
HELICANUS, a lord of Tyre	...	...	...	...	...	...	...	...	NORMAN TYRRELL
CLEON, governor of Tharsus	...	...	...	...	...	...	...	...	EWEN SOLON
DYONIZA, his wife	...	...	...	...	...	...	...	...	FRANCES MORE
A Lord of Tharsus	...	...	...	...	...	...	...	...	FRANK TAYLOR
1st FISHERMAN	...	...	...	...	...	...	...	...	OLIVER POSTGATE
2nd FISHERMAN	...	...	...	...	...	...	...	...	DONALD SINDEN
3rd FISHERMAN	...	...	...	...	...	...	...	...	NORMAN CULL
SIMONIDES, King of Pentapolis	...	...	...	...	...	...	...	...	REGINALD JARMAN
THAISA, his daughter	...	...	...	...	...	...	...	...	DAPHNE SLATER
A Lord of Pentapolis	...	...	...	...	...	...	...	...	LEON SINDEN
A Knight of Sparta	...	...	...	...	...	...	...	...	PHILIP NEWMAN
LYCHORIDA, a nurse	...	...	...	...	...	...	...	...	MARJORIE MANNING
1st SAILOR	...	...	...	...	...	...	...	...	JOHN BENNET
2nd SAILOR	...	...	...	...	...	...	...	...	LEON SINDEN
CERIMON, a lord of Ephesus	...	...	...	...	...	...	...	...	JOHN LINDSEY
PHILEMON, his servant	...	...	...	...	...	...	...	...	FRANK TAYLOR
1st Gentleman of Ephesus	...	...	...	...	...	...	...	...	PHILIP NEWMAN
2nd Gentleman of Ephesus	...	...	...	...	...	...	...	...	NORMAN CULL
A Servant	...	...	...	...	...	...	...	...	KIM GRANT
LEONINE, servant to Dyoniza	...	...	...	...	...	...	...	...	DONALD SINDEN
MARINA	...	...	...	...	...	...	...	...	DAPHNE SLATER
1st PIRATE	...	...	...	...	...	...	...	...	TENNIEL EVANS
2nd PIRATE	...	...	...	...	...	...	...	...	GERALD HARPER
3rd PIRATE	...	...	...	...	...	...	...	...	PETER WHITBREAD
PANDAR	...	...	...	...	...	...	...	...	PETER BULL
BAWD	...	...	...	...	...	...	...	...	BEATRIX LEHMANN
BOULT	...	...	...	...	...	...	...	...	PETER O'SHAUGHNESSY
1st Gentleman of Mitylene	...	...	...	...	...	...	...	...	LEON SINDEN
2nd Gentleman of Mitylene	...	...	...	...	...	...	...	...	KIM GRANT
LYSIMACHUS, Governor of Mitylene	...	...	...	...	...	...	...	...	DAVID PHETHEAN
THE GODDESS DIANA	...	...	...	...	...	...	...	...	DAGMAR WINTER
THAISA, as a nun	...	...	...	...	...	...	...	...	BAY WHITE
Court ladies, Mourners, Vestal virgins	...	...	...	...	...	...	...	...	ANNA MARITA, SHIELA POLLEN, MARGARET JOHNS, HELEN BEST, ROSEMARY CARVIL
Court gentlemen, Knights, Servants, Etc.	...	...	...	...	...	...	...	...	PETER WHITBREAD, GERALD HARPER, TENNIEL EVANS, GRAHAM MEDD, DENYS GRAHAM,OSWALD LAWRENCE, RICHARD PESCU, WILLIAM PEACOCK, ROGER OSTINE

Costumes and Decor by VOYTEK and CLAUDE WHATHAM
Heraldic designs by HARALD MELVILL
Original music by DICCON SHAW
Dance arranged by ANDREE HOWARD
The Text arranged from the Quarto of 1609 by JOHN HARRISON

THE PLAY PRODUCED BY JOHN HARRISON

1953

Radio (15 February)

Raymond Raikes

Third Programme

8.0 p.m. Michael Hordern in

**'PERICLES,
PRINCE OF TYRE'**

by William Shakespeare

Radio adaptation and production
by Raymond RaikesMusic composed and conducted
by John Hoichkie*Characters in order of speaking:*

John Gower, the presenter
 Antiochus the Great, king of Asia Cyril Shaps
 Pericles, prince of Tyre Ralph Truman
 Thaliard, a lord of Antioch Michael Hordern
 Helicanus, a lord of Tyre John Cazabon
 Cleon, governor of Tarsus George Skillan
 Dionysa, his wife Julian Somers
 Leonine, a lord of Tarsus Catherine Salkeld
 Three fishermen of Pentapolis Noel Iliff
 Master Eric Lugg
 Pilch Garard Green
 Patchbreach Jonathan Field
 Simonides the Good, king of Pentapolis Arthur Wontner
 Two lords of Pentapolis
 Thaisa, daughter to Simonides Derek Hart and Rupert Davies
 Lychorida, nurse to Marina Mary Wimbush
 Two sailors Margaret Ward
 Cerimon, a physician of Ephesus Allan Jeayes
 Philémon, servant to Cerimon and Michael O'Halloran
 Two gentlemen of Ephesus Leon Quartermaine
 John Cazabon and Garard Green
 Marina, daughter to Pericles and Thaisa Alan Reid
 Three pirates Diana Maddox
 A pandar of Mitylene Rupert Davies
 A bawd of Mitylene Derek Hart, Michael O'Halloran
 Boulton, their servant Frank Tickle
 Two gentlemen of Mitylene Nan Marriott-Watson
 Lysimachus, governor of Mitylene Wyndham Milligan
 Diana of the Ephesians John Cazabon and Alan Reid
 (BBC recording) Anthony Jacobs
 To be repeated on Friday at 8.0

DRAMATIS PERSONAE

GOWER, as Chorus	BERNARD HEPTON
ANTIOCHUS, King of Antioch	JACK MAY
PERICLES, Prince of Tyre	RICHARD PASCO
HELICANUS, a lord of Tyre	EDWARD HARVEY
SIMONIDES, King of Pentapolis	ALAN EDWARDS
CLEON, Governor of Tarsus	ALAN BRIDGES
LYSIMACHUS, Governor of Mytilene	ALAN ROWE
CERIMON, a lord of Ephesus	JACK MAY
THALIARD, a lord of Antioch	GRAHAM ROWE
LEONINE, servant to Dionyza	MICHAEL ROBBINS
A PANDAR	REDMOND PHILLIPS
BOULT, his servant	ALAN EDWARDS
TWO SAILORS	MICHAEL ROBBINS, GRAHAM ROWE
THREE FISHERMEN	REDMOND PHILLIPS, MICHAEL ROBBINS, ALAN ROWE
THE DAUGHTER OF ANTIOCHUS	JILL HIPKISS
DIONYZA, wife to Cleon	NANCIE JACKSON
THAISA, daughter to Simonides	ELEANORE BRYAN
MARINA, daughter to Pericles and Thaisa	DOREEN ARIS
LYCHORIDA, nurse to Marina	SHEILA JOHNSON
A BAWD	AUDREY NOBLE
DIANA	ANN CASTLE

Knights, Ladies, Pirates, Messengers, etc.

DINAH EVANS, VALERIE STEWART-FIDLER, JILL HIPKISS, SHEILA JOHNSON, WENDY SAKLATVALA, JACQUELINE WILSON, MICHAEL BELL, JOHN DAVIES, HAROLD INNOCENT, DAVID MALONEY, TERRY STOCKING, ANTHONY WOODHALL.

The Play directed by DOUGLAS SEALE

The Setting designed by PAUL SHELIVING

Scene : Dispersedly in various countries.

The play will be given in two parts, with one interval of fifteen minutes.

The music for the songs specially composed by Frank Mumby.

The dances arranged by Joan Blake (by kind permission of Mr. Derek Salberg).

The scenery made in the Theatre Workshops by J. McAndrew. Costumes by Charles H. Fox, Ltd. ; and made in the Theatre Wardrobe by Rae Lawley, assisted by Ann Page, from designs by Paul Shelving. Jewellery and accessories made by Finlay James and Juanita Waterson. Wigs by Wig Creations.

Students of The Birmingham Theatre School and The Birmingham School of Speech Training and Dramatic Art appear by arrangement with their respective principals, Miss Mary Richards and Miss Pamela Chapman.

DIRECTOR OF PRODUCTIONS : DOUGLAS SEALE

Stage Director : Michael Bullock

Stage Manager : Helena Williams

Assistant Stage Manager : Michael Bell

Property Master : John Probert

Wardrobe Mistress : Rae Lawley

Pianist : Doris Watkins

1958

Stratford

Tony Richardson

GOWER ... ..	...	...	EDRIC CONNOR
ANTIOCHUS, <i>King of Antioch</i> .. ..	...	...	PAUL HARDWICK
DAUGHTER OF ANTIOCHUS .. ..	...	...	ZOE CALDWELL
THALIARD, <i>a Lord of Antioch</i> .. ..	...	...	EDWARD WOODWARD
ANTIOCH MESSENGER ... ..	...	...	ROGER BIZLEY
PERICLES, <i>Prince of Tyre</i> ... ..	...	...	RICHARD JOHNSON
HELICANUS, <i>a Lord of Tyre</i> .. ..	...	...	CYRIL LUCKHAM
LORDS OF TYRE ... ..	...	{	THANE BETTANY
CLEON, <i>Governor of Tarsus</i> ... ..	...	...	KENNETH GILBERT
DIONYZA, <i>wife to Cleon</i> ... ..	...	...	DONALD ECCLES
TARSUS MESSENGER ... ..	...	...	RACHEL KEMPSON
FIRST FISHERMAN ... ..	...	...	JOHN GRAYSON
SECOND FISHERMAN ... ..	...	...	JULIAN GLOVER
THIRD FISHERMAN ... ..	...	...	ERIC HOLMES
SIMONIDES, <i>King of Pentapolis</i> .. ..	...	...	JOHN DAVIDSON
THAISA, <i>daughter of Simonides</i> .. ..	...	...	MARK DIGNAM
LYCHORIDA, <i>Nurse</i> ... ..	...	...	STEPHANIE BIDMEAD
MARSHALL OF PENTAPOLIS .. ..	...	...	MAVIS EDWARDS
PENTAPOLIS LORDS ... ..	...	{	DONALD LAYNE-SMITH
CERIMON, <i>a Lord of Ephesus</i>... ..	...	...	JOHN SALWAY
PHILEMON, <i>servant of Cerimon</i> .. ..	...	...	WILLIAM ELMHIRST
EPHESUS GENTLEMEN ... ..	...	{	ROY SPENCER
EPHESUS SERVANT ... ..	...	...	ANTHONY NICHOLLS
MARINA, <i>daughter of Thaisa</i> .. ..	...	...	KENNETH GILBERT
LEONINE, <i>servant to Dionyza</i> .. ..	...	...	ROY DOTRICE
PIRATES ... ..	...	{	ROY SPENCER
BAWD ... ..	...	...	PETER ANDERSON
BOULT ... ..	...	...	GERALDINE MCEWAN
PANDAR ... ..	...	...	PETER PALMER
MYTILENE GENTLEMEN ... ..	...	{	GORDON SOUTER
LYSIMACHUS, <i>Governor of Mytilene</i> .. ..	...	...	EDWARD DE SOUZA
DIANA ... ..	...	...	STEPHEN THORNE
			ANGELA BADDELEY
			PATRICK WYMARK
			DONALD LAYNE-SMITH
			WILLIAM ELMHIRST
			EDWARD DE SOUZA
			MICHAEL MEACHAM
			EILEEN ATKINS

Sailors, Knights, Citizens and Priestesses: MIRANDA CONNELL, EILEEN ATKINS, ELIZABETH EVANS, ZOE CALDWELL, THANE BETTANY, JOHN DAVIDSON, WILLIAM ELMHIRST, KENNETH GILBERT, JULIAN GLOVER, JOHN GRAYSON, JOHN SALWAY, GORDON SOUTER, ROY SPENCER, PETER ANDERSON, ROGER BIZLEY, EDWARD DE SOUZA, ROY DOTRICE, ERIC HOLMES, STEPHEN THORNE, PAXTON WHITEHEAD.

The Play directed by TONY RICHARDSON

and designed by LOUDON SAINTHILL

Music and Sound by ROBERTO GERHARD

Dance arranged by PAULINE GRANT

Lighting by MICHAEL NORTHEN

Special Recordings of Ancient and Exotic instruments played by JAMES MACGILLIVRAY and JOAN RIMMER

Music Adviser LESLIE BRIDGEWATER

The Theatre Orchestra under the direction of HAROLD INGRAM

Leader NICHOLAS ROTH

1958

Radio (12 March)

R.D.Smith

Third Programme

8.0 **Paul Scofield**
 with Nicolette Bernard
 Jill Raymond, Lockwood West
 and Malcolm Hayes in
 'PERICLES,
 PRINCE OF TYRE'



by William Shakespeare

Adapted and produced
 by R. D. Smith

Music composed by Marcus Dods

Cast in order of speaking:

GOWER, as Chorus.....Lockwood West

ANTIOCHUS, king of Antioch
 Malcolm Hayes

PERICLES, prince of Tyre
 Paul Scofield

THE DAUGHTER of Antiochus
 June Tobin

THALIARD, a lord of Antioch
 Haydn Jones

TWO LORDS of Tyre
 Brian Wilde and Douglas Storm

HELICANUS, a lord of Tyre
 John Ruddock

CLEON, governor of Tarsus
 David March

DIONYZA, his wife.....Selma Vaz Dias

THREE FISHERMEN of Pentapolis
 Patrick Wymark, Brian Wilde,
 and Frank Windsor

SIMONIDES, king of Pentapolis
 Oliver Burt

THAISA, his daughter
 Nicolette Bernard

LYCHORIDA, a nurse.....Betty Linton

CERIMON, a lord of Ephesus
 Errol John

PHILOMENA, his servant...Betty Linton

TWO GENTLEMEN of Ephesus
 Frank Windsor and Anthony Vaccars

MARINA, daughter to Pericles and
 Thaisa.....Jill Raymond

LEONINE, servant to Dionyza
 Patrick Magee

A PANDER of Mitylene.....Anthony Vaccars

BOULT, his servant.....Malcolm Hayes

A BAWD.....Patricia Hayes

LYSIMACHUS, governor of Mitylene
 Frank Partington

DIANA.....June Tobin

The Goldsbrough Orchestra

(led by Eli Goren)

conducted by Marcus Dods

SCENE: Dispersedly in various countries

1965

Radio (26 November)

Raymond Raikes

Third Programme

8.20 PERICLES**PRINCE OF TYRE**

by William Shakespeare

and others (1608)

Arranged for broadcasting

by RAYMOND RAIKES

with music

by ROBERTO GERHARD

Characters in order of speaking:

John Gower, the Poet (1330-1408).....RODERICK JONES

Antiochus the Great, King of Syria.....RALPH TRUMAN

Pericles, Prince of Tyre

TIM SEELY

Thaliard, a lord of Antioch

WILFRID CARTER

Helicanus, a lord of Tyre

WALTER FITZGERALD

Cleon, governor of Tarsus

GABRIEL WOOLF

Dionyza, his wife.....MARY WIMBUSH

Leonine, a lord of Tarsus

ALAN HAINES

Three Fishermen of Pentapolis:

Master.....JOHN DEARTH

Pilch.....GORDON FAITH

Patchbreech.....COLIN CAMPBELL

Simonides the Good, King of Pentapolis.....PATRICK BARR

Two Lords of Pentapolis:

BRIAN HEWLETT

PETER MARINKER

Thaisa, daughter to Simonides

MARY LAW

Lychorida, nurse to Marina

BETTY HUNTLEY-WRIGHT

Two Sailors:

HECTOR ROSS

WILFRID CARTER

Cerimon, a physician of

Ephesus.....ROBERT EDDISON

Philemon, servant to Cerimon

GODFREY KENTON

Two gentlemen of Ephesus:

GORDON FAITH

ALAN HAINES

Marina, daughter to Pericles

and Thaisa.....DENISE BRYER

Three Pirates:

PETER MARINKER

BRIAN HEWLETT

JOHN DEARTH

A Pandar of Mytilene

PAUL WHITSUN-JONES

A Bawd of Mytilene

MIRIAM MARGOLYES

Boult, their servant

MICHAEL BATES

Two gentlemen of Mytilene:

COLIN CAMPBELL

HECTOR ROSS

Lysimachus, governor of

Mytilene.....FRANCIS DE WOLFF

Diana of the Ephesians, goddess of Chastity

JOAN MATHESON

with the

HUBERT WILLIAMS CHORALE

and the

BBC WELSH ORCHESTRA

Leader, Philip Whiteway

Conducted by RAE JENKINS

Produced by RAYMOND RAIKES

Gower/Helicanus	Emrys James
Pericles	Ian Richardson
Thaisa/Marina	Susan Fleetwood

ANTIOCH

Antiochus	Morgan Sheppard
Thaliard	Alton Kumalo
Daughter of Antiochus	Juliet Aykroyd

TYRE

Lords	Roger Rees Philip Taylor Basil Clarke
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THARSUS

Cleon	Geoffrey Hutchings
Marshal	Boyd Mackenzie
Dionyza	Brenda Bruce
Leonine	Alton Kumalo

PENTAPOLIS

Fisherman	Denis Holmes
Pilch	Anthony Pedley
Patchbreach	Roger Rees
Simonides	Derek Smith
Marshal	Basil Clarke
Simonides Lords	Philip Taylor James Vallon Michael Shannon
Knights	Alton Kumalo Myles Hoyle Boyd Mackenzie David Bailie Geoffrey Hutchings
Lychorida	Janet Henfrey

STORM

Sailors	John Hallam John Berwyn
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EPHESUS

Cerimon	Sydney Bromley
Poor Man	Philip Taylor
Servant	James Vallon
Philemon	Basil Clarke
Gentlemen	Michael Shannon/Myles Hoyle
Diana	Lisa Harrow

MYTELENE

Pandar	Geoffrey Hutchings
Boult	Morgan Sheppard
Lysimachus	David Bailie
Bawd	Brenda Bruce

FINAL SCENE

Thaisa	Susan Fleetwood
Marina	Susan Sheers

Director Terry Hands

Assistant Buzz Goodbody
Movement John Broome
Voice Cecily Berry
General Stage Manager Roger Howells
Stage Manager James Langley
Assistant Stage Manager Julian Beech (Sound)
Assistant Stage Manager Barbara Penney (Book)
Assistant Stage Manager Frances Rifkin (Props)

Composer Guy Woolfenden

Assistant David Rowland
Instrumentalists:
Flute Richard Lee
Trumpet David Munden
Trumpet Edward Hobart
Horn Peter Hastings
Horn Anthony Gladstone
Percussion Edward Joory
Percussion Nicholas Coles
Guitar Adrian Hargan

Designer Timothy O'Brien

Assistant Tazeena Firth
Lighting John Bradley
Lighting Operator Michael White
Workshop Administration Desmond Hall
Scenery Fred Jenkins Peter Fulinger
Properties Bill Lockwood
Scene Painting John Collins
Wardrobe Management David Perry
Costume Cutting Supervisor Joe Clarke
Costume Cutters Teresa Barker
Norma Whittard Michael O'Neil
Costume Dyeing and Painting Dorothy Marshall
Millinery and Accessories Jack Wilson Julian Gilbert
Wigs Felicity Gillham

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

The action of the play takes place
in the Brothel at Mytilene

Pandar, owner of the Brothel	Willoughby Goddard
Bawd, his wife	Harold Innocent
Boult, her man	Jan Waters
Whores	John Bowe
	Robert Swales
	Robin Sachs
	Barry Warren
	Rupert Frazer
Waiter	David Mayberry

in the play

Gower, the Chorus	Ronnie Stevens
Pericles, Prince of Tyre	Derek Jacobi

at Antioch

Antiochus, King of Antioch	Harold Innocent
his daughter	Jamie MacDonald Reid
Thaliard, "of his chamber"	John Cording

at Tyre

Helicanus, "an ancient substitute"	Henry Moxon
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at Tharsus

Cleon, the Governor	Trevor Martin
Dionyza, his wife	Jan Waters

later

Philoten, their daughter	Barry Warren
Leonine, a murderer	John Cording
Marina, daughter to Pericles and Thaisa	Marilyn Taylerson

at Pentapolis

1st Fisherman	Henry Szeps
Pilch, 2nd Fisherman	James Hunter
Patchbreech, 3rd Fisherman	Tim Barker
Simonides, King of Pentapolis	Michael David
Thaisa, his daughter, later wife to Pericles	Marilyn Taylerson

in the storm

Lychorida, a nurse	Patricia Gerrard
1st Sailor	Frank Mughan

at Ephesus

Cerimon, a physician	Timothy Davies
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later

Diana, the goddess of the place	Penelope Potter
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at Mytilene

Lysimachus, the Governor	Rupert Frazer
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the Bordello Band

violin	Mark Hughes
clarinet	Joe Moir
accordion	Marsha Ricketts
guitar	Ken Shorter
guitar	Robert Swales
percussion	Michael Sillitoe
kaval	Jamie MacDondal Reid

There will be one interval

directed by Toby Robertson
designed by Robin Archer
music by Carl Davis
choreography by Eleanor Fazan
lighting by Michael Outhwaite

1979

Stratford

Ron Daniels

The Other Place

GOWER

PERICLES, Prince of Tyre

ANTIOCHUS, King of Antioch

THE DAUGHTER OF ANTIOCHUS

THALIARD, a Lord

A MESSENGER

CLEON, Governor of Tharsus

DIONYZA, Wife of Cleon

A LORD

1st FISHERMAN

2nd FISHERMAN

3rd FISHERMAN

SIMONIDES, King of Pentapolis

THAISA, Daughter of Simonides

1st KNIGHT

2nd KNIGHT

3rd KNIGHT

4th KNIGHT

5th KNIGHT

LYCORIDA

1st MARINER

2nd MARINER

CERIMON, a Lord of Ephesus

1st GENTLEMAN

2nd GENTLEMAN

PHILEMON

SERVANTS

MARINA, daughter of Pericles

LEONINE

A PANDER

BAWD

BOULT

LYSIMACHUS, Governor of Mitylene

1st GENTLEMAN

2nd GENTLEMAN

SAILOR

DIANA

MUSICIANS:

TRUMPETS

WOODWIND

PERCUSSION AND BASS TRUMPET

GRIFFITH JONES

PETER McENERY

JEFFERY DENCH

JULIE PEASGOOD

NEIL PHILLIPS

ROBERT GWILYM

NIGEL TERRY

SUZANNE BERTISH

JOHN MATSHIKIZA

CLYDE POLLITT

NEIL PHILLIPS

ROBERT GWILYM

HUBERT REES

EMILY RICHARD

JOHN MATSHIKIZA

PETER CLOUGH

NIGEL TERRY

ROBERT GWILYM

NEIL PHILLIPS

HEATHER CANNING

NIGEL TERRY

NEIL PHILLIPS

CLYDE POLLITT

JEFFERY DENCH

PETER CLOUGH

ROBERT GWILYM

NEIL PHILLIPS/

JOHN MATSHIKIZA

JULIE PEASGOOD

ROBERT GWILYM

JEFFERY DENCH

HEATHER CANNING

JOHN MATSHIKIZA

PETER CLOUGH

HUBERT REES

NEIL PHILLIPS

ROBERT GWILYM

SUZANNE BERTISH

ROBERT FRITCHAM

EDWARD WATSON

ROBIN WEATHEAD

1980 Donmar Ron Daniels (Transfer -- 1979 The Other Place)

GOWER

PERICLES, Prince of Tyre

ANTIOCHUS, King of Antioch

THE DAUGHTER OF ANTIOCHUS

THALIARD, a Lord

A MESSENGER

CLEON, Governor of Tharsus

DIONYZA, Wife of Cleon

A LORD

1st FISHERMAN

2nd FISHERMAN

3rd FISHERMAN

SIMONIDES, King of Pentapolis

THAISA, Daughter of Simonides

1st KNIGHT

2nd KNIGHT

3rd KNIGHT

4th KNIGHT

5th KNIGHT

LYCORIDA

1st MARINER

2nd MARINER

CERIMON, a Lord of Ephesus

1st GENTLEMAN

2nd GENTLEMAN

PHILEMON

MARINA, Daughter of Pericles

LEONINE

A PANDER

BAWD

BOULT

LYSIMACHUS, Governor of Mitylene

1st GENTLEMAN

2nd GENTLEMAN

SAILOR

DIANA

MUSICIANS:

PERCUSSION

TRUMPETS

WOODWIND

TRUMPBONE

GRIFFITH JONES

PETER McENERY

JEFFERY DENCH

JULIE PEASGOOD

ANDREW HAWKINS

ROBERT GWILYM

NEIL PHILLIPS

SHARON BOWER

JOHN MATSHIKIZA

CLYDE POLLITT

ANDREW HAWKINS

ROBERT GWILYM

HUBERT REES

EMMA WILLIAMS

JOHN MATSHIKIZA

CHRISTOPHER RAVENSCROFT

NEIL PHILLIPS

ROBERT GWILYM

ANDREW HAWKINS

HEATHER CANNING

NEIL PHILLIPS

ANDREW HAWKINS

CLYDE POLLITT

JEFFERY DENCH

CHRISTOPHER RAVENSCROFT

ROBERT GWILYM

JULIE PEASGOOD

ROBERT GWILYM

JEFFERY DENCH

HEATHER CANNING

JOHN MATSHIKIZA

CHRISTOPHER RAVENSCROFT

HUBERT REES

ANDREW HAWKINS

ROBERT GWILYM

SHARON BOWER

PETER WASHTELL

RODERICK TEARLE

VICTOR SLAYMARK

DAVID HISSEY

Directed by Ron Daniels

Assistant to the Director Peter Clough

Designed by Chris Dyer

Music by Stephen Oliver

Lighting by Leo Leibovici

Tournament arranged by William Hobbs

Dance arranged by David Toguri

Company voice work by Cicely Berry

Stage Managers Donna Rolfe & Iain McAvoy

Deputy Stage Managers Ruth Arnaud & Jennifer Leah

Assistant Stage Managers Stephen Dobbin & Sally Gjedsted

1981

Radio (8 October)

David Spenser

Radio 3

7.0 Stereo
Pericles, Prince
of Tyre

by WILLIAM SHAKESPEARE

With

Tim Pigott-Smith

as Pericles

Angharad Rees as Marina

Michael Aldridge

as Simonides

David March as Gower

To sing a song that old

was sung

from ashes ancient Gower

is come . . .

Shakespeare uses the poet

Gower to relate the

adventures, sufferings and

wanderings of the young

Prince. Pericles is

haunted by Fate, buffeted

by storms, driven from

country to country, and

even, at the height of his

happiness, harshly

separated from his wife

and baby daughter,

Marina. But there are

reconciling forces that lie

beyond the apparent

waywardness of Fortune.

Dionyza.....CAROLE BOYD

Thaisa.....SHEILA GRANT

Lysimachus.ROBERT MORRIS

Antiochus

NICHOLAS COURTNEY

Helicanus

RICHARD BURNDALL

Cleon.....MANNING WILSON

The bawd.....EVA STUART

Boult.....STEPHEN THORNE

Pandar.....JONATHAN SCOTT

Thaliard.CHRISTOPHER SCOTT

The Goddess Diana

JANE KNOWLES

Lychorida.....POLLY MARCH

Fishermen..PETER BALDWIN

JOHN LIVESSEY, HAYDN WOOD

Leonine.....JOHN WEBB

Servant.....JOHN MCANDREW

Philemon....SPENCER BANKS

Pirate.....MARK ELDRIDGE

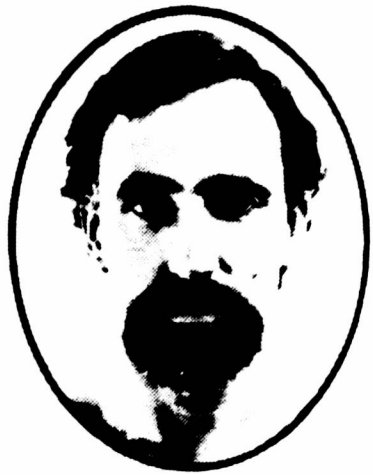
Music specially composed

by NICK BICAT

Directed by DAVID SPENSER

1983 Theatre Royal David Ultz Stratford East

Martin Duncan



John Gower is played by Martin Duncan and in presenting the story of **Pericles** he is aided by



Anne Miles



Marilyn Gordon



Mandy Jaquarello

At each land Pericles visits:

Pericles, Prince of Tyre



is played by Gerard Murphy



The King is played by Brian Protheroe



The Princess
is played by Felicity Dean



The Queen
is played by Darlene Johnson

Two Lords
are played by



Arthur Cox



and James Walker

Three Citizens
are played by



Vas Blackwood



Michael Crompton



and Jeremy Flynn

1983
Theatre Royal
Stratford East

The main action of the play follows the fortunes of Pericles, Prince of Tyre, as he journeys through various lands around the Aegean Sea in Ancient Times. Below is a list of the lands and the people who live there.

Part 1

AT ANTIOCH

King Antiochus
His daughter
Lord Thaliard
3 heads of former suitors

AT TYRE

Lord Helicanus
3 Knights of Tyre

AT TARSUS

King Cleon
Queen Dionyza

Part 2

AT PENTAPOLIS on the seashore

3 Fisherman

AT PENTAPOLIS in the court

King Simonides
Princess Thaisa
2 Lords
3 Knights

AT TYRE

Lord Helicanus
3 Knights of Tyre

AT PENTAPOLIS

King Simonides
Princess Thaisa
3 Knights

Part 3

ON BOARD **PERICLES' SHIP**

Lychorida, a Nurse
3 Sailors of Tyre

AT EPHESUS

Lord Cerimon
3 Poor Neighbours
3 Rich Neighbours

AT TARSUS Stratford East

King Cleon
Queen Dionyza

AT EPHESUS

Lord Cerimon

There will be an interval **of fourteen years.**

From this point on, while still following Pericles, the action also involves the fortunes of Marina.

Part 4

AT TARSUS on the seashore

Queen Dionyza
Leonine, a Lord
Princess Marina

AT MYTILENE

3 Citizens — Pandar, Bawd and Boulton

AT TARSUS

King Cleon
Queen Dionyza

Part 5

AT MYTILENE

Prince Lysimachus, Governor of Mytilene
2 Gentlemen of Mytilene
3 Citizens Pandar, Bawd and Boulton

Part 6

NEAR MYTILENE On board Pericles' Ship

3 Sailors of Tyre

Part 7

AT EPHESUS in the Temple of Diana

Princess Thaisa
Lord Cerimon
3 Priests of Diana

PERICLES, Prince of Tyre

BY WILLIAM SHAKESPEARE

ANTIOCH

Antiochus Simon Dormandy
His Daughter Amanda Harris
Pericles Andrew Collins

TYRE

Helicanus Michael Rigg

THARSUS

Cleon Duncan Bell
Dionyza Sadie Shimmin

PENTAPOLIS

First Fisherman Duncan Bell
Second Fisherman Simon Dormandy
Third Fisherman Amanda Harris
Simonides Michael Rigg
Thaisa Sadie Shimmin
First Knight Duncan Bell
Second Knight Amanda Harris
Third Knight Simon Dormandy
Lychorida Amanda Harris
First Sailor Duncan Bell
Second Sailor Michael Rigg

EPHESUS

Cerimon Duncan Bell
Ephesian Lady Amanda Harris
Philemon Simon Dormandy

PART II

THARSUS

Leonine Simon Dormandy
Marina Amanda Harris
First Pirate Andrew Collins
Second Pirate Duncan Bell
Third Pirate Michael Rigg

MYTILENE

Pander Michael Rigg
Bawd Sadie Shimmin
Boult Duncan Bell
First Gentleman Andrew Collins
Second Gentleman Michael Rigg
Lysimachus Simon Dormandy

Director Declan Donnellan
Designer Nick Ormerod
Music James Antony Ellis
Movement Sara van Beers
Costumes made by Charlotte Humpstone
Set built by Scenechange & Ken Marples (Carpentry) Ltd

TURKEY

THARSUS ●

ANTIOCH ●

CYPRUS

TYRE ●

For Cheek by Jowl:
Artistic Directors Declan Donnellan
Nick Ormerod
Administrator Barbara Matthews
Company Manager Martin Coates

1984 Television (8 December) David Jones

BBC 2



8.20 pm
The Saturday
Alternative:
Pericles,
Prince of Tyre

by WILLIAM SHAKESPEARE

Gower. EDWARD PETHERBRIDGE

Antiochus..... JOHN WOODVINE

Daughter to Antiochus

EDITA BRYCHTA

Pericles..... MIKE GWILYM

Thaliard ROBERT ASHBY

Helicanus ... PATRICK GODFREY

Marina AMANDA REDMAN

Escanes/Pandar

TOBY SALAMAN

Cleon NORMAN RODWAY

Dionyza ANNETTE CROSBIE

Simonides PATRICK ALLEN

Thaisa JULIET STEVENSON

Lychorida VALERIE LUSH

Cerimon CLIVE SWIFT

Leonine NICHOLAS BRIMBLE

Boult TREVOR PEACOCK

Bawd LILA KAYE

Lysimachus

PATRICK RYECART

Goddess Diana

ELAYNE SHARLING

First fisherman

GORDON GOSTELOW

Second fisherman

JOHN BARDON

Third fisherman

RICHARD DERRINGTON

with EDWARD CLAYTON

ADAM KURAKIN

CHRISTOPHER RAVENSCROFT

ROGER BIZLEY

CHRISTOPHER SAUL

PETER GORDON, STEPHEN OXLEY

IAIN MITCHELL, MALCOLM KAYE

Dancers RODNEY JAMES

JINTY COVENTRY

CHRISTINE MOPPETT

MANDY DEMETRIOU

Choreography

GERALDINE STEPHENSON

Music composed

by MARTIN BEST

Lighting SAM BARCLAY

Make-up artist DAWN ALCOCK

Costume designer COLIN LAVERS

Script editor DAVID SNODIN

Designer DON TAYLOR

Producer SHAUN SUTTON

Director DAVID JONES

A P P E N D I X I I

Chronological List Of Productions 1854 to 1984

1854	Sadler's Wells	Samuel Phelps	
1900	Stratford	John Coleman	
1921	Old Vic	Robert Atkins	
1926	New Scala	Terence O'Brien	Fellowship of Players
1929	Maddermarket	Nugent Monck	
1933	Festival Theatre	Noel Iliff	Cambridge
1939	Regent's Park	Robert Atkins	Open Air
1947	Stratford	Nugent Monck	
1950	Rudolph Steiner	John Harrison	Under Thirty Group
1951	Maddermarket	Nugent Monck	
1953	Radio (15 February)	Raymond Raikes	Third Programme
1954	Birmingham Rep.	Douglas Seale	
1958	Stratford	Tony Richardson	
1958	Radio (12 March)	R.D. Smith	Third Programme
1965	Radio (26 November)	Raymond Raikes	Third Programme
1969	Stratford	Terry Hands	
1973	Tour	Toby Robertson	Prospect Company
1979	Stratford	Ron Daniels	The Other Place
1981	Radio (8 October)	David Spenser	Radio 3
1983	Theatre Royal	David Ultz	Stratford East
1984	Tour	Declan Donellan	Cheek by Jowl
1984	Television (8 December)	David Jones	BBC 2

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the production to which they refer. Normally this is
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<u>Birmingham News.</u>	3 July 1954	(DS. 1954)
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<u>Plays and Players.</u>	Aug. 1954,	Cartwright Timms	(DS. 1954)

<u>Punch.</u>	16 July 1958	(TR. 1958)
	9 Nov. 1983, Sheridan Morley.	(DU. 1983)
<u>Radio Times.</u>	15 Feb. 1953	(RR. 1953BBC)
	7 March 1958	(RS. 1958BBC)
	26 Nov. 1965	(RR. 1965BBC)
	8 Oct. 1981	(DS. 1981BBC)
	8 Dec. 1984	(DJ. 1984TV)
<u>RSC News.</u>	Spring 1984, M. Billington.	(RD. 1984)
<u>Saturday Review.</u> [New York]	20 Sept. 1958, Henry Hewes.	(TR. 1958)
<u>Shakespeare Pictorial.</u>	Jan. 1930, p.15	(NM. 1929)
<u>Spectator.</u>	12 Nov. 1983, Giles Gordon	(DU. 1983)
<u>Stage.</u>	6 July 1950	(JH. 1950)
	1 July 1954	(DS. 1954)
<u>Stratford upon Avon Herald.</u>	25 July 1954	(DS. 1954)
	2 July 1954	(DS. 1954)
	4 April 1969	(TH. 1969)
	11 April 1969	(TH. 1969)
	9 March 1979	(RD. 1979)
<u>Sun.</u>	3 April 1969	(TH. 1969)
<u>Sunday Express.</u>	20 June 1939	(RA. 1939)
<u>Sunday Mercury.</u>	20 June 1954	(DS. 1954)
	4 July 1954	(DS. 1954)
<u>Sunday Telegraph.</u>	6 April 1969, Frank Marcus	(TH. 1969)
	11 March 1979	(RD. 1979)
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