

The Doctor of Honour

by Calderon
in a translation by Roy Campbell



Don Pedro	<i>The King</i>	William Hope
Don Henry	<i>The Prince, his brother</i>	Neil Pearson
Don Gutierre	Alfonso Solís	Nigel Terry
Don Arias	<i>companion to the Prince</i>	Kilian McKenna
Don Diego		Ben Onwukwe
Doña Mencía de Acuña	<i>wife to Don Gutierre</i>	Michelle Fairley
Doña Leonor		Claire Benedict
Coquín	<i>a lackey</i>	Mark Williams
Jacinta	<i>a slave</i>	Sue Devaney
Ludovico	<i>a bloodletter</i>	Kilian McKenna

Other parts played by the company

Set built by Nick Bloom Stage Production Services. Ladies' costumes made by Hilary Boulton, men's costumes made by Robert Gordon and Luke Pascoe. Movement consultant — Geraldine Stephenson. Hair by 'Smile', 434 King's Road, London SW10.

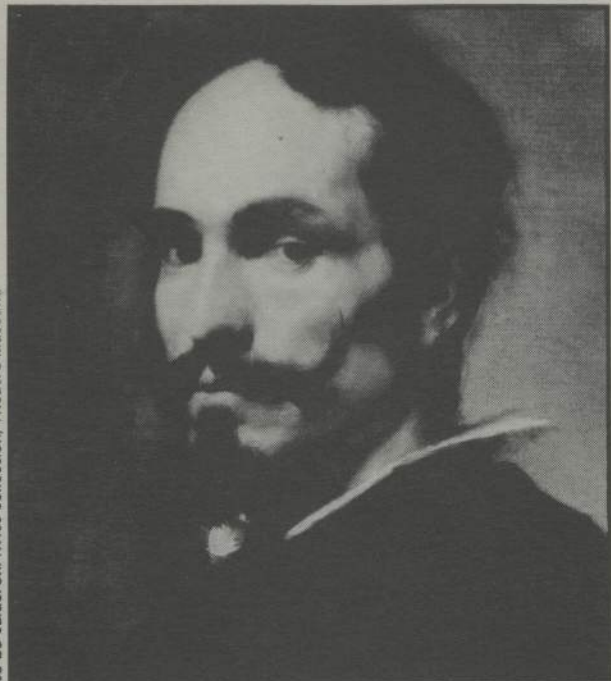
Special thanks to: Dr Garcia at University College London, Price's Candles, Dr Brian Bracegirdle, Ian Davies, the Actors Touring Company, Bryan Bowen at the Royal Court, Watts & Co. and Emma Frater.

This version of *El médico de su honra* by Pedro Calderon de la Barca, was translated by Roy Campbell as *The Surgeon of his Honour* and is performed with the kind permission of The University of Wisconsin Press.

Director	Lindsay Posner
Designer	Julian McGowan
Music Director	Stephen Warbeck
Lighting Designer	Rick Fisher
Company Stage Manager	Hazel Ryan
Deputy Stage Manager	Charles Carne
Graphic Design	Iain Lanyon
Costume Supervisor	Louise Page
Programme Researcher	Lucy Astor

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

THE FIRST HALF LASTS APPROX 1 HOUR 10 MINUTES
THE SECOND HALF LASTS APPROX 1 HOUR



The Doctor of Honour

...*"a curious specimen of bad taste"*.
G.H. Lewes (1846)

Pedro Calderon de la Barca

1600—1681

Calderon's father, a fairly well-to-do government official, was a man of harsh and dictatorial temper. Strained family relations apparently had a profound effect on the youthful Calderon, for several of his plays show a preoccupation with the psychological and moral effects of unnatural family life.

Destined for the church, Calderon matriculated at the University of Alcala in 1614 but transferred a year later to Salamanca, where he continued his studies in arts, law, and probably theology. Abandoning an ecclesiastical career, he entered the service of the constable of Castile and in 1623 began to write plays for the court, rapidly becoming the leading member of the small group of dramatic poets whom Philip IV gathered around him. Calderon's popularity was not confined to the court, his early plays were also acclaimed in the public theatres, and after the death of Lope de Vega, in 1635 Calderon became the undisputed master of the Spanish stage. On the outbreak of the Catalan rebellion he enlisted in a cavalry company of knights of the military orders and served with distinction until 1642. In 1645 he entered the service of the Duke of Alba, probably as a secretary.

A few years later an illegitimate son was born to him; nothing is known about the mother, but it has been suggested that it was sorrow at her death that led him to return to his first vocation, the priesthood. He was ordained in 1651 and announced that he would write regularly for the court theatre. He also wrote each year the two Corpus Christi plays for Madrid. Appointed a prebendary of Toledo cathedral, he took up residence in 1653. Receiving permission to hold his prebend without residence, he returned to Madrid and was appointed honorary chaplain to the king in 1663.

The Doctor of Honour deals with the murder of an innocent wife on an unfounded suspicion of adultery. The subtle problematic of tragedy in this play has induced many critics to conclude that Calderon condoned the demands of the honour code, but the outrage felt by readers and spectators is surely the effect intended by the dramatist.

Calderon's concept of tragic guilt (where the sufferer is partially or almost wholly innocent, and others are guilty) is therefore an inversion of the Greek concept (where the sufferer is guilty and others innocent)... This is the least 'fair' conception we can have of life, the least comprehensible, and hence the least acceptable...

Henry W. Sullivan (1983)

The honour play became convention before Calderon, mainly because it gave the dramatist a sure fire formula to capture popular audiences. In a dramatic handbook of the period, Lope de Vega wrote, "Incidents concerning honour are preferable because they move all people forcefully."

Edwin Honig

"Honour pricks me on. Yea, but how if honour pricks me off when I come on? How then? Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour has no skill in surgery, then? No. What is honour? A word. What is that word? Honour. What is that honour? Air."

Henry IV part I, V.i

Roy Campbell Translator

1901-1957

Born into a wealthy Durban family and educated at Oxford, Campbell was a perpetual outsider and individualist. He lived most of his adult life in Southern France, Spain and Portugal and fought for Franco during the Spanish Civil War. Although he was acclaimed for his powerful literary debut *The Flaming Terrapin* (1924), and for his lyrical collections of short poems, he was best known for his satirical attacks on the South African intellectual establishment (*The Wayzgoose*), the Bloomsbury Group (*The Georgiad*) and on left wing ideas (*The Flowering Rifle*). In spite of his ultra conservative views he fought with the British during World War Two. In 1952 Campbell moved to Portugal. Some of his best works in this period were translations of French, Spanish and Portuguese literature. He died in a car crash in 1957.



*"But jealous souls will not be answer'd so,
They are not ever jealous for the cause,
But jealous for they are jealous. 'Tis a monster
Begot upon it self, born on it self."* Othello (V.ii)

'Conjugal Paranoia': The symptomology consists of accusations of infidelity, destructive, hostile, and aggressive attitudes to the spouse coupled with a feeling of insecurity and dependency on the marital partner. The accusations may have some basis in reality, but the truth is distorted and "evidence" is frequently fabricated. The diagnostic difficulties are due to preservation of personality, to capacity to work, and to the ability of being convincing to others. Not only the family members but also psychiatrists are misled in their evaluation, so that what is a delusion or fabrication may be taken at face value and the healthier partner will be considered as mentally disturbed... Assault on the healthy marital partner is not uncommon and on occasions may lead to homicide. Revitch and Schlesinger: "Psychopathology of Homicide" (1981)



A dramatist makes imaginary people in order to show them to real people. It is probable that Calderon had in mind an audience which contained a fair proportion of gentlemen who were susceptible of their blood, their privileges, their rank, and what the neighbours thought of them; who, at Mass, took the opportunity to spy upon the woman of their household; who thought it unmanly to grant another man his opinion or to fail to answer arrogance with arrogance; caught up in their catch-phrases, doing, in short, the conventional, bloody-minded thing, acting like dramatic clichés, convinced that they were good Christians and explaining, if pressed, that we cannot all be saints.

When Calderon showed to these men the perfected simulacrum of themselves in his "honour plays", it was as if to say: "You are trying to have the best of both worlds and losing both. It would be better to follow wholeheartedly and consistently a worldly canon than try to compromise with Christian values, so long as you realise what are the consequences to yourself and others of choosing that way..."

A religion has a central rite which expresses and sustains the relation between god and man. There is shedding of blood, in fact or in symbol; ritual and sacrifice, either as self-giving or as propitiation...

Honour is a religion of perfection, but since humanity is not perfect, men of honour may find that they have to avenge themselves on what they love most.

...honour knows no redemption; it demands the ancient retributive rites. Honour is like a high tension cable in that, if a man dies after touching it we may say, with equal justification, that death was caused by electricity, or that it was caused by imprudence in touching it.

P. N. Dunn (1960)

Velasquez: Lady with a Fan
(The Wallace Collection)





Nigel Terry, Michelle Fairley

**"An honourable murderer, if you will;
For nought I did in hate, but all in honour."
Othello (V.ii)**



Michelle Fairley, Sue Devaney

Gutierre is a man of principle who acts scrupulously in accordance with the laws of honour of his day... But the code which Gutierre followed, despite its positive values, countenanced dissimulation and insisted upon revenge... The whole society presented here is one whose moral values are confused, and the consequences are necessarily tragic. Calderon's play is a vigorous criticism of the code of honour.

A. E. Sloman (1958)

Doublethink means the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them. The Party intellectual knows in which direction his memories must be altered; he therefore knows that he is playing tricks with reality; but by the exercise of *doublethink* he also satisfies himself that reality is not violated. The process has to be conscious, or it would not be carried out with sufficient precision, but it also has to be unconscious, or it would bring with it a feeling of falsity and hence of guilt.

George Orwell: "Nineteen Eighty Four"



Lindsay Posner, Charles Carne

Calderon's view of the human predicament is not a heroic but a sad one... and with this sadness a sense of compassion—for the wrong doer because, although he is guilty, he is so because others, both before him and with him, are guilty too.

A. Parker (1962)

Rather than the death of the tragic hero, Calderon's conception of tragedy demands that he should go on living, to bear the burden of his own and of the general human guilt.

C. A. Jones



Neil Pearson
William Hope



Claire Benedict

**"Morality which is based on
ideas, or on an ideal,
is an unmitigated evil."
D.H. Lawrence**



Neil Pearson,
Killian McKenna,
Ben Onwukwe,
William Hope,

**Everything is cleansed by blood
and without the shedding of blood
there is no forgiveness.
Hebrews (9.22)**

Society highly values its normal man. It educates children to lose themselves and to become absurd, and thus to be normal. Normal men have killed perhaps 100,000,000 of their fellow normal men in the last fifty years. The double action of destroying ourselves with one hand, and calling this love with the other, is a sleight of hand one can marvel at. Human beings seem to have an almost unlimited capacity to deceive themselves, and to deceive themselves into taking their own lies for truth. By such mystification, we achieve and sustain our adjustment, adaption, socialization. But social adaption to a dysfunctional society may be very dangerous. The perfectly adjusted bomber pilot may be a greater threat to species survival than the hospitalized schizophrenic deluded that the Bomb is inside him. Our society may itself have become biologically dysfunctional....

R. D. Laing: "The Politics of Experience" (1967)



Mark Williams, Nigel Terry

REHEARSAL PHOTOS BY
ALASTAIR MUIR

The Company



KEY TO PHOTO

1. Stephen Warbeck
2. Rick Fisher
3. Julian McGowan
4. Mark Williams
5. Deborah Aydon
6. Michelle Fairley
7. Claire Benedict
8. Charles Carne
9. Kilian McKenna
10. Ben Onwukwe
11. Nigel Terry
12. Hazel Ryan
13. Neil Pearson
14. William Hope
15. Sue Devaney
16. Lindsay Posner
17. Elaine McGowan

Photo by Alastair Muir



DEBORAH AYDON completed an Honours degree in French and Film Studies at the University of Kent, then joined the Canterbury Festival as the Press and Marketing Assistant. She joined Cheek by Jowl in March 1988.

CLAIRE BENEDICT trained at LAMDA and with the Black Theatre Workshop of Montreal. Theatre credits include *Dreadful Tales* and *Away from it* for Common Stock, *Don Juan* and *Twelfth Night* for ATC, *Mama Queenie* in *Flash Trash* at the Half Moon, *Annabel Lee* in *So Long on Lonely Street* at the Palace Theatre, Watford, *Gloria* in *11 Josephine House* for the Black Theatre Co-operative, *Dianne Cupido* in *The Cape Orchard* for Foco Novo and *Susan* in *King of England* at Stratford East. She has appeared in *The Nine Night* for Umoja, *The Bacchae* for Shared Experience and in *Maya Angelou's* production of *Moon on a Rainbow Shawl*, for which she won a Time Out/01 for London Award.

CHARLES CARNE trained in Stage Management and Technical Theatre at the Mountview Theatre School and has been stage manager for tours with Remould Theatre company, Entertainment Machine and Eastern Angles. He has also worked at the Birmingham Rep and lit the *Farndale Murder Mystery* at the Swan Theatre, Stratford.

SUE DEVANEY joined the Oldham Theatre Workshop on leaving school and has since worked for many reps including The Royal Exchange, Oldham Coliseum, Bolton Octagon, Windsor Theatre Royal and Nottingham Playhouse. She played Dorothy in *The Wizard of Oz* at Birmingham Rep and Ruby in *When We Are Married* at the Whitehall Theatre. TV credits include *In Loving Memory*, *Scully*, *Coronation Street*, *Exclusive Yarns*, *When We Are Married*, *Flying Lady*, and *The Real Eddy English*. She was also presenter of BBC TV's *But First This*.

MICHELLE FAIRLEY has appeared in *By the Border* at the National Theatre Studio, *Lady from the Sea* at the Citizens Theatre, Glasgow, *Don Juan* at The Royal Exchange, *Joyriders* for Paines Plough, *The Hostage* at the Tricycle Theatre, *Phip Here I Come* and *Dr Faustus* both at the Tron Theatre, Glasgow. She has recently appeared in *Pentecost* at the Lyric Theatre, Hammersmith. TV credits include *Crossfire* for the BBC and *Hidden City* for Channel 4.

RICK FISHER has worked at the Royal Court on *A Mouthful of Birds*, *Bloody Poetry*, *Room and Serious Money* (also at Wyndhams and in New York). Other recent theatre includes: *Temptations and Restoration* at the RSC, *Three Sisters*, *Macbeth* and *A Dolls House* at The Royal Lyceum, Edinburgh, *A Midsummer Night's Dream* at the Edinburgh Festival and The Royal Exchange, *The Bacchae* for Shared Experience, *Fatty* for Stratford East, *Mrs Vershinin* at Riverside Studios, *A Walk in the Woods* at the Comedy and *Fatherland* for the Bush Theatre. He has also worked on a double bill of opera for Opera Factory at the Queen Elizabeth Hall, and on two seasons for Musica Nel Chostro.

WILLIAM HOPE trained at RADA and has worked for many reps including The Royal Exchange, the Northcott Exeter, Nottingham Playhouse, Leicester Haymarket and the Latchmere. He played Clay in *Swim Visit* at the Donmar Warehouse, Mickey Marcus in *The Normal Heart* at the Alberty, Orsino in *Twelfth Night* at the Sheffield Crucible and Ellard in *The Foreigner* also at the Alberty. TV credits include *Charlie in Lace*, *Harry in Nancy Astor*, *James in Master of the Game* and Michael Turner Jnr in *92 Grosvenor Street*. On film he has appeared in *The Lords of Discipline*, *The Last Days of Paton*, *Going Home*, *Hellraiser II*, and *Allens*.

KILIAN MCKENNA trained at RADA. For the RSC he appeared in *Hamlet*, *Richard II*, *Richard III*, *Shadow of a Gunman*, *Troilus and Cressida* and *The Lovegirl and the Innocent*. He has appeared in *The Hitch Hiker* at the Royal Court, in *Hard Life* at the Tricycle Theatre, as Claudio in the London Theatre of Imagination's *Much Ado about Nothing*, and toured Ireland with Field Day in *The Riot Act* and *High Time*. He has recently toured with the National Theatre in *Fanshen*. TV credits include *The Young Ones*, *Brookside*, *Boon*, *Harry's Game*, *Going Home* and *Stewart Parker's Joyce* in June. On film he appeared in *The Magic Toyshop*.

ELAINE MCGOWAN studied English Literature at the Polytechnic of North London and then helped set up a project teaching drama to those with special needs. She was awarded an Arts Council Bursary to train in Marketing and Publicity with Cheek by Jowl and in June 1988 became the company's PR and Marketing Officer.

JULIAN MCGOWAN trained at Central School of Art and Design. Since graduating in 1987 he has worked on the original production of *Pentecost* in Derry and *Making History* at the National Theatre for Field Day Theatre Company. He designed *Downfall* at the Royal Court, *Possibilities* at the Almeida, *Heart-throb* at the Bush, the set for *Don Juan* at The Royal Exchange and costumes for ATC's tour of *Princess Ivona*.

BARBARA MATTHEWS studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer for Opera 80 for 5 years and has worked for many companies, both as administrator and publicist. She has been Administrator of Cheek by Jowl since the second tour.

BEN ONWUKWE has appeared in *Andromache* at The Old Vic, *Blood Brothers* for Bubble Theatre Company, *The Pink Briefcase* at the Lyric, *Smile Orange* at Stratford East, *The Emperor and Greenland* at the Royal Court and *Romeo and Juliet* and *Just a Kick in the Grass* at Southampton. TV credits include *The Emperor*, *Bergerac*, *Hard Cases*, *Bandung File* and *Slingers Day*. On film he appeared in *The Chain* and *American Roulette*.

NEIL PEARSON trained at Central. Theatre includes *Trafford Tanzi* at the Lyric Hammersmith, *Summer and Smoke* at Leicester Haymarket, *Birds of Passage* at Hampstead Theatre, *Not Quite Jerusalem* at Liverpool Playhouse and *Spend, Spend, Spend* at the Half Moon. He played Hal in *Loot* at the Ambassadors and the Lyric, and Hal in *Henry IV Part I* for the Phoenix, Leicester. TV credits include *That's Love* for TVS, *Eskimos Do It*, *Bell Run* and *Submariners* for the BBC, *Oi for England* and *Intimate Contact* for Central, *Chelmsford 123*, *Home Video*, *This is David Landor* and *Upline* for Channel 4. He appeared in *Privates on Parade* for Handmade Films.

LINDSAY POSNER is a director at the Royal Court, where he has directed *Built on Sand* by Daniel Mornin, *Ficky Stingers* by Eve Lewis, *Ambulance* and *Downfall* by Gregory Motton. In 1989 he will direct *American Bagpipes* by Iain Heggie for the Royal Court. Lindsay was Assistant Director on *The Man of Mode* for Cheek by Jowl.

HAZEL RYAN trained in Stage Management and Technical Theatre at the Mountview Theatre School and has since worked at Birmingham Rep and the Shaw Theatre. She has toured with many companies including Joint Stock and Foco Novo.

NIGEL TERRY has appeared in rep throughout the country. He played Ishmael in *Moby Dick* at The Royal Exchange, and the title role in *Macbeth* at the Nuffield Theatre, Southampton. He has appeared in many productions for the Royal Court including *The Fool*, *Prairie du chien* and *Bloody Poetry*. Appearances for the RSC include *'Tis Pity She's a Whore*, *Pericles*, *Julius Caesar*, *The Merchant of Venice* and most recently *Bite of the Night*. For the National he played the title role in *Don Juan* and *Rakitin* in *A Month in the Country*. On film Nigel played King Arthur in *Excalibur* and the title role in Derek Jarman's *Caravaggio*. TV credits include *The Merry Wives of Windsor* for the BBC, *Upline* for Channel 4 and *A Gully Thing Surprised* for TVS.

STEPHEN WARBECK has written and directed scores for many plays including *The Caucasian Chalk Circle* for the Oxford Playhouse and Thames TV, *Franca Rame* and *Dario Fo's A Woman Alone* for BBC TV and several scores for the Royal Court including *A Lie of the Mind*, *Built on Sand* and *Downfall*. He wrote the music for Deborah Levy's *Ophelia* and the *Great Idea*, and directed Elsie's music for the National's tour of *The Mother*. Recently he wrote the score for *Mrs Vershinin* at the Riverside.

MARK WILLIAMS spent 3 years touring as an associate director and actor with the Mikron Theatre Company. He also worked with the Fools Theatre Company, at the Royal Court in *William* and *The Plague Year* (Young Writers Festival), and in *Fanshen* for the National Theatre. On film Mark appeared in *High Season* for Goldcrest and *Out of Order* for the BFI. TV credits include *Coppers*, *Tumbledown*, *Red Dwarf*, *Making Out*, and *Alexei Sayle's Stuff* for the BBC, and *Great Expectations* for Prime-time.



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MAILING LIST

If you would like to receive regular news of Cheek by Jowl's tours, please write to the above address, giving your name, address and postcode.

Artistic Directors:
Ian Donnellan & Nick Ormerod

PR and Marketing Officer:
Elaine McGowan

Administrator:
Barbara Matthews

Assistant Administrator
Deborah Aydon

Cheek by Jowl is supported by the Arts Council
of Great Britain and the British Council.



Cheek by Jowl gratefully acknowledges the support of British and Commonwealth Holdings PLC, who have agreed to sponsor the year's programme of work.



best wishes to
Cheek by Jowl

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"IF THERE IS ONE COMPANY THAT CAN BE SAID TO HAVE INFLUENCED BRITISH THEATRE IN THE EIGHTIES IT IS CHEEK BY JOWL"

THE INDEPENDENT

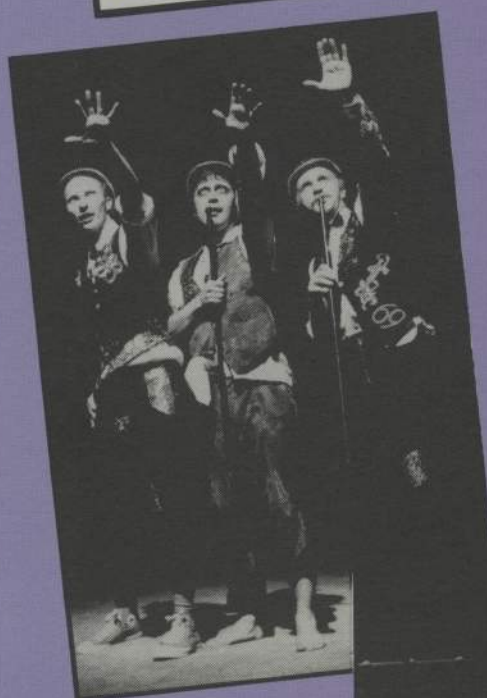
Since the first performance of *The Country Wife* at the Edinburgh Festival in 1981, Cheek by Jowl has performed across 5 continents and in 259 towns. As *The Doctor of Honour* tours the UK, *The Tempest* and *Philoctetes* are touring Singapore, Kuala Lumpur, the Perth Festival, Oslo, Prague, Bratislava, Bucharest, Istanbul and Ankara.

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An original musical based on the astonishing story of **Lady Betty** from Roscommon, Ireland's notorious hangwoman!

"One of the reasons Cheek by Jowl win awards hand over fist is that they're not afraid to nail their colours to the mast and be uncompromisingly theatrical." City Limits

"Cheek by Jowl is one of the few theatre companies to have received accolades from its inception. Since being born, fully formed, out of the ideas – and need for work – of its two twin guiding geni (director Declan Donnellan and designer Nick Ormerod) in 1981, the company has gained a reputation both in Britain and abroad for the extraordinary verve, versatility, devotion and inventiveness that characterise its style." DRAMA MAGAZINE



THE TEMPEST

"Declan Donnellan's *Tempest* is the most inventive I have ever seen. A gripping rediscovery of the play."

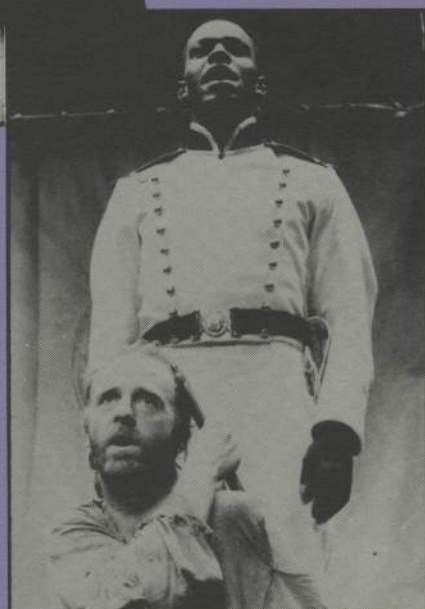
SUNDAY TIMES

"a revolutionary rethinking of the text"

PUNCH

THE TEMPEST

Michael Jenn, Duncan Duff, Keith Bartlett.
Photo: Robert Workman



PHILOCTETES

"If this production doesn't win some of the prizes going in 1988/9 AD, then Olympus is barren and the Gods unjust."

THE GUARDIAN

PHILOCTETES
Paterson Joseph, Keith Bartlett
Photo: Robert Workman

1983 Vanity Fair	Edinburgh Fringe First Scottish Arts Club Award
1985 Vanity Fair Pericles Andromache	Laurence Olivier Award 'Most Promising Newcomer'
1986 A Midsummer Night's Dream	Laurence Olivier Award Nominations: 'Comedy of the Year' 'Director of the Year' (Declan Donnellan)
1987 Twelfth Night	Drama Magazine Award: 'Best Director' (Declan Donnellan)
Philoctetes	LWT Plays on Stage Competition 1st Prize
Twelfth Night	Laurence Olivier Award Nomination 'Comedy of the Year'
Twelfth Night	Time Out Readers Award (Hugh Ross)
The Cid Twelfth Night Macbeth	Laurence Olivier Award: 'Director of the Year' (Declan Donnellan)
1988 A Family Affair The Tempest Philoctetes	Laurence Olivier Award Nomination: 'Designer of the Year' (Nick Ormerod)
A Family Affair	Laurence Olivier Award Nomination: 'Comedy Performance of the Year' (Lesley Sharp)
A Family Affair	Laurence Olivier Award Nomination: 'Observer Award for Outstanding Achievement' (Nick Dear)



Without a show there isn't an interval; without a company there isn't a show; without financial support there isn't a company. The subsidised arts are under threat - more and more of the smaller companies are finding that the levels of funding are at a standstill, are diminishing, or at worst are no more.

ITC has over 200 small-to-middle-scale theatre companies in membership, many are publicly funded, some not, all are concerned about the Government's latest attitude to the arts. So if you enjoyed tonight's show, and would like to see more by this and other ITC member companies, help us raise our profile. Write to your Local Councillor, MP or to the Minister for the Arts. You may also wish to join the National Campaign for the Arts, the independent voice of the arts at Westminster, in Whitehall and Fleet Street.

Contact Simon Crine NCA, Francis House, Francis Street, London SW1.

We'd like our audiences to raise more than a wine glass for small-scale theatre.

For further information contact

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Past productions include:

THE TEMPEST by William Shakespeare	1988
PHILOCTETES by Sophocles	1988
A FAMILY AFFAIR by Alexander Ostrovsky	1987
MACBETH by William Shakespeare	1987
TWELFTH NIGHT by William Shakespeare	1986
THE CID by Pierre Corneille	1986
THE MAN OF MODE by George Etherege	1985
A MIDSUMMER NIGHT'S DREAM by William Shakespeare	1985
ANDROMACHE by Jean Racine	1984
PERICLES by William Shakespeare	1984
VANITY FAIR by William Makepeace Thackeray	1983
OTHELLO by William Shakespeare	1982
THE COUNTRY WIFE by William Wycherley	1981

P denotes British Premiere