



Patricia Conolly and Pat Galloway in *Twelfth Night*, directed by Robin Phillips.

Lynn Redgrave to perform at the Greenwich for twenty-five pounds a week.

He plunged in at Stratford, rebuilt the Theatre's balcony, removed the central pillars from the by now traditional stage and rebuilt the auxiliary Avon Theatre.

In his first year, with occasional help, he gave that summer's audiences more Shakespeare than ever before—*Twelfth Night*, *Measure for Measure*, *The Comedy of Errors*, *Two Gentlemen of Verona*—plus *The Crucible* by Arthur Miller, *Fellowship* by Michael Tait, *Oscar Remembered*, compiled by Maxim Maxumdar, *Kennedy's Children* by Robert Patrick and Oscar Wilde's *The Importance of Being Earnest*. He had some assistance directing, from William Hutt, David Jones, John Wood, Bernard Hopkins, Bill Glassco and David Toguri, but he directed or co-directed four of the major offerings himself.

The next year Clive Barnes wrote in *The New York Times*: "For years Canada has been unduly smug about its Stratford Festival. For most of this period it was the best classic theatre ensemble in North America, which is perhaps not saying very much. Certainly it was not as good as that delightful Canadian chauvinism might have led the world to expect. Now it has done it. The troupe is still No. 3 in the English-speaking theatre—after Britain's National Theatre and its Royal Shakespeare Company—but now for the first time it is clearly playing in the same league."

The Stratford Festival relied on stars, such as Maggie Smith, Brian Bedford, Hume Cronyn, Richard Monette and Alan Scarfe, to make sure the house was always filled, but it had developed a splendid company. In the words of Walter Kerr, "the overall quality . . . as well as the range of the repertory, is still the finest on this continent and even shows signs of going itself two or three better."

Phillips signed a contract that would commit him through the 1980 season, but though he was still in his thirties with apparently inexhaustible energy, he was showing signs of poor health.

He departed Stratford on schedule, after his most successful season, with plans for an international theatre group based in Toronto and London. Replacement would prove difficult. There had been three Britons heading the Festival over the years, and a great many people in Canada's theatrical world felt strongly that it was time for another Canadian artistic director. There were a number of Canadians highly qualified—Hume Cronyn, John Neville, Douglas Rain and John Hirsch among them, but some were more qualified than others and not all were available.

The Festival Board appeared both to avoid and resolve the dilemma by appointing not one artistic director but a board of four—Pam Brighton, Martha Henry, Urjo Kareda and Peter Moss, all members of the company. The Board, however, dismissed the four last October and announced its intention to hire John Dexter, production head of the Metropolitan Opera, and a Briton. The Canadian Actors Equity Association reacted with outrage, calling for a boycott of the Festival if the appointment went through. It was immediately clear that without Equity actors there could be no Festival. The Minister of Immigration announced that Mr. Dexter could not be given a work permit until the Minister was persuaded that the Festival Board had tried and been unable to find a Canadian citizen qualified for the job. On December 18, 1980, the Board hired John Hirsch. The appointment seemed to satisfy almost everyone.

The Tempest

The tempest at Stratford over the selection of a new artistic director got mixed reviews.

The Canada Council, which contributed \$550,000 last year to Festival operating expenses, was not amused. (Although the Festival took in



Richard Monette as the King in the 1980 production of *Henry V*, directed by Peter Moss.