

JOSEPH E. LEVINE PRESENTS
A MARTIN POLL PRODUCTION

THE
LION
IN
WINTER

AN AVCO EMBASSY FILM



Of Kings+ Castles And A Queen



It was a fierce and prideful age, a time of troubadours and tournaments, of courtly love and cruel custom. It was the age of Eleanor of Aquitaine, one of the most fascinating women ever to haunt the pages of history. Because she was so often in the midst of great events and because she lived an astonishing—for the period—eighty-two years, she was the dominating figure of the Twelfth Century, and her influence spanned several generations. "A woman beyond compare," the contemporary chroniclers called her. Beautiful and spirited, she was heiress to the domains of Aquitaine and Poitou in France. Those rich regions had been long coveted by the nominal kings of France, the Capets, who, though at the apex of the feudal system of overlordship were somewhat land-poor. A marriage was arranged between Eleanor and young Louis Capet, and she became Queen of France when she was a mere fifteen.

What is so remarkable and can only be understood in terms of the dynastic and religious codes of the period is that Eleanor, when she was thirty, left Louis (or was shed by him) and married Henry, a young heir to the Plantagenet succession in England and Normandy. Shortly thereafter, when Henry was crowned Henry II of England, Eleanor again became a queen, this time of a vaster realm—including a large portion of France. For Henry, she produced what she had been unable to produce for Louis, royal male heirs. She gave birth to five in all; two lived to become kings of England.

Behind this brief outline of events lies an

*"God save Lady Eleanor
Queen who art the arbiter
Of honor, wit, and beauty,
Of largesse and loyalty.
Lady, born wert thou in a happy hour
And wed to Henry King."*

Phillipe De Thün

The regal lady on the left is Eleanor and her companion is said to be Isabella of Angouleme: the scene is from an early 13th Century wall painting in the Chapel of St. Radegund, Chinon.



Henry II, from a Thirteenth Century French Manuscript.



Peter O'Toole as Henry II.

almost incredibly complicated, not to say bizarre, pattern of intrigue and political maneuver. England and France were still feudalistic confederations. In theory, large and small domains, baronies, counties, and duchies, were loosely tied together in a system of vassalage and overlordship, mainly for purposes of protection. A king's boundaries were never certain, depending on who was being loyal to whom. At the time of Henry II, England in a sense still belonged to France!

The Normans, Frenchmen in high vassalage to the Capets of France, had conquered England in 1066. Although the Norman empire grew larger and more powerful than that of France, England and France were still in a loose, although extremely uneasy, kind of confederation. Independence was not really desired by the rulers of England, who, after all, were French. They spoke the preferred language of the elegant Ile de France, of which Paris was the center, and also their own Norman dialect. Power was the predominant aim of the day; power depended upon the possession of lands, of their fortresses, and revenues. And, through the extension and the delineation of overlordship,



Katharine Hepburn as Eleanor of Aquitaine.

the states of England and France developed with increasing separatism.

Crucial to this turning point in history was Henry II, Duke of Normandy, King of England. He was a giant of his age, a born leader, a fearless warrior, a ruthless but masterful politician, a maker of laws, a man of violent emotions and lusty appetites. The Plantagenet rule of England, which lasted until nearly 1400, began with his ascension to the throne in 1154. With him, he brought his new queen, Eleanor. When he first saw her, he was a mere eighteen, still in the company of his father, the elder Duke, about whom there were rumors that he saw Eleanor first. But the old Duke died suddenly, and Henry quickly put into effect the dream of dynasty.

Here we must understand something about the manner of king-making in the time of Henry and Eleanor. Ideally, the people acclaimed whoever the leading dignitary presented to them, and usually it was the old king who designated his eldest son, or closest suitable relation. This was done to avoid a bloody battle for succession by rival claimants, which could

On this seal of Henry II can be faintly seen the title he gained from Eleanor, *Dux Aquitanorum* (Duke of Aquitaine.)



The Seal of Louis VII of France, the left inscription giving his title, *Dux Aquitanorum*, the result of his marriage to Eleanor.



mean the abolition of the reigning dynasty. Male heirs—being regarded as far more suitable than females—were of enormous importance, and in France the Capetian dynasty produced male heirs with astonishing regularity. The normal practice was to ensure the succession by 'electing,' anointing, and crowning the heir in his father's lifetime.

This custom seldom involved the displacement of the old king, unless he happened to be in his dotage. Henry II followed the custom by crowning his eldest living son, Henry, the young King of England, and brought himself much trouble thereby. For there were other sons, each hoping for, or entitled to, a distribution of estates.

What Eleanor had not done for Louis Capet was to provide him with sons, although she had been generous to him with daughters. The need for a male heir being imperative, Louis found a reason to divorce Eleanor (who, there are hints, was not entirely unwilling to be let free.) Since almost all ruling families in those days were related to each other, to a near or distant degree, there was a handy excuse for divorce: the churchly ban on what it called consanguinity, or blood relationship. There was a degree of permissible consanguinity, but a friendly bishop or archbishop could sometimes be found who, after looking into the blood lines, saw too great a degree of consanguinity, and the marriage, no matter how long-lasting, nor how many offspring it had produced, could then be revoked. This happened to Eleanor. She returned to her domains of Aquitaine and Poitou and there Henry came and married her, and, not at all incidentally, gathered to his possession Aquitaine and Poitou, lands of great richness.

By this time, Eleanor had already led a full and

legendary life. She had gone on crusade with Louis, leading her own band of noble ladies to help spur to high purpose the armies of knights and their followers. The crusade foundered, but she was, for a time, in the holy city of Jerusalem, and, on the peril-fraught return trip, fell into the hands of privateers. Troubadours sang of her beauty, and, in her various courts, she encouraged this form of literary and musical expression. It was Eleanor who had much to do with introducing the medieval "courts of love," at which lovers pleaded their cases before judicial bodies of elegant ladies.

It can be imagined how dire was the necessity for Louis to sire a male heir, if he permitted the rich and fair and powerful Eleanor to return to her own lands, for he knew that she was ripe for another judicious marriage which would help someone else to enlarge his territory. There are indications, however, that this problem was diplomatically worked out between the Plantagenets and the Capets. And Louis eventually got his heir, who became Philip Augustus and got for himself at an early age the throne of France, and its possessions, somewhat depleted at the time by the political maneuvering and the machinations of Henry. For Henry knew how to play the dynastic game with consummate skill.

Eleanor's first-born son died in infancy. Her second-born, Henry, lived until 1183, by which time she had been a prisoner of her husband, the king, for nearly ten years. How this happened is again due to a complicated skein of events, but we can assume that Henry II's fancies had much to do with it. After many years of royal amity and affection, Henry turned to another woman, Rosamond Clifford, whom he made his mistress. Gossip of the period had it that he hoped to divorce Eleanor





A Twelfth Century seal in France's Bibliotheque Nationale shows a knight doing homage to his lady, a custom encouraged by Eleanor. This imposing figure is Emperor Manuel Comnenus, who was Eleanor's host in Constantinople, on her way to the crusade. (From a Twelfth Century manuscript in the Vatican Library.)



and marry his mistress, which could have meant the disinheriting of all of Eleanor's progeny. The usual grounds of course: consanguinity. But this plan, if it existed, never came to fruition, and Eleanor, still the queen, retreated to Poitiers, where she set up her court, at which chivalry and the arts of love and plainsong flowered. Her third son, Richard, was declared the inheritor of her domains, and it was largely in Aquitaine and Poitou that the man who became Richard the Lionhearted made his early reputation for chivalry and bravery. To this court came also Henry the Young, who would one day inherit the succession, and Geoffrey, the fourth son. John, the fifth son, known as John Lackland—he had been assigned no portion—stayed closer to Henry, who had little time for filial affection, the strengthening of his boundaries being his prime concern.

And what of the mistress, Rosamond? That fair young lady languished and died, and from that sad event came a legend that she had been poisoned by the jealous Eleanor. Not true, today's historians tell us. On the

date of her death, in 1176, Eleanor was herself a prisoner. Although not kept in durance vile—her high station entitling her to certain courtesies—she was hardly in a position to pay a visit to Rosamond and present her with a choice between a dagger and poison. No, Rosamond became ill (of what we do not know) and retired to a nunnery, and Henry afterwards sent an annual donation to the convent where she was buried. He must have been very fond of her, and this can hardly have been unknown to the shrewd Eleanor.

Can we ascribe to her wounded vanity the aims she pursued while holding court at Poitiers? At any rate, her sons, with the exception of John, banded together and rampaged through Henry's lands. Partly this was to establish Richard's rightful hold on the dower Eleanor had contrived to cede to him, and partly it was actual rebellion against the king, for Young Henry had long been dissatisfied with what turned out to be an empty portion. He was king in name, but he had no lands. He was entitled to royal homage, but he had no revenues, not enough, at any rate, to justify his generous expenditures. Eleanor must be regarded as the prime instigator of this revolt; it was her barons of Aquitaine who brought their banners to the cause of the sons; and, when it failed, and she fled Poitiers, she was captured, and brought to England, and there placed in Salisbury Tower—her normal place of residence, actually, while in England, except that now she would be guarded. With Eleanor in his possession, a captive, Henry now did try to obtain a divorce, but the attempt failed, and, in any case, Rosamond soon died.

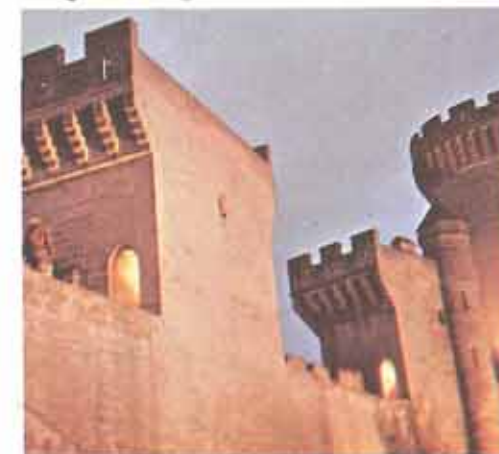
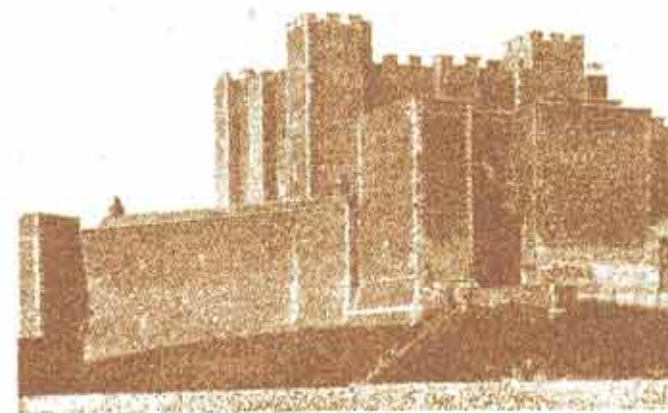
From time to time, Eleanor would be released from her detention to attend some state function, to appear occasionally at the Easter or the Christmas Courts



held in a castle and a region of the king's choosing. The quarrel with the sons was uneasily resolved, and, again, we can only understand this filial peace-making in terms of the dynastic necessities. It was far more important to Henry and to the stability of his kingdom that he establish a succession than that he severely punish treason. Family quarrels in so high a place could not be kept within the family, for they affected the destinies of many nations.

Some years before, the young daughter of Louis Capet, Alais, had been affianced to Henry's son, Richard, who was heir to Aquitaine and Poitou. A contract of marriage had been signed but not celebrated, and this brought to Henry II the dower of Alais, the region of the Vexin, a part of France, but much coveted by Henry. As was common with such contractual marriages, the youthful bride-to-be would be raised by, and in the domain of, her in-law father, and so Alais came to Henry's custody and with it came her hereditary right to the Vexin. But Henry dawdled about celebrating the marriage, and the status of the Vexin remained in much doubt and caused considerable rancour, wrangling, and some battle between Henry's forces and the French.

But, in 1177, a scandalous allegation made the rounds, and it would seem to be certainly true, for King Louis, having heard of it, made an immediate appeal to the Holy See of Rome to have the marriage celebrated without delay. Henry, it appears, had seduced the young Alais, and had made her his mistress after the death of Rosamond. And so, presumably, she remained for many years. Naturally, Richard wanted his bride, not because he languished for love of her, but because she would strengthen his own dynastic claims. He never did get her, and Henry from time to time would promise to deliver Alais to Richard, and then again, to John, who never got her, either. But, as a result, Alais lived as a kind of hostage in the hands of the kings of England, and her state was one of semi-captivity. As for Richard, who did eventually marry advantageously, there was some evidence that he had homosexual inclinations, and he was certainly overly friendly with Philip, the young king of France. The chroniclers tell us that they hunted together, ate together, and even slept in the same bed together. As for the princess Richard married, she, it turns out, had a peculiar fondness for female companionship!



A section of Dover Castle (left) known as "the keep," built by Henry II, and a Norman Castle (right) as it appears in the film.



But that was later. Meanwhile, young Henry continued his course of rebellion against his father until, one day, he sickened, and, after a few days of a rampaging illness, died on June 11th, 1183. The problem of succession to the throne of the Plantagenets now assumed a paramount importance. The logical claimant was Richard, but the king regarded that strong and war-like son darkly, perhaps because he was so close to his mother, Eleanor. Nor was Henry very close to the middle son, Geoffrey. The new favorite, it became apparent, was John, still in his teens, and for him Henry desired nothing less than the cession of the lands of Eleanor's inheritance, Aquitaine and Poitou, to the lack-land son. The need for family conference became urgent.

Several of these took place, one at the Christmas Court held in Windsor Castle, another in the Palace of Westminster, during the feast of St. Andrew. Eleanor's presence was required at these functions, and her captive conditions were relaxed and there was even a display of courtesies on the part of Henry towards his queen. And so the family came together, although what exactly transpired is not known to history. Out of these intriguing circumstances, James Goldman has built the story of



King Philip of France arrives at Chinon Castle.

The Lion in Winter, the lion being Henry, now aged fifty, hoping to maintain the empire he had pieced together through inheritance, marriage, intrigue, and force of arms, a man still possessing strength and craft, and a canny knowledge of the capacities of his adversaries, his own sons. Only in those turbulent times could a family reunion, occurring during a Christmas celebration, become a political convention.

In this film, the family convention has been transposed to the castle at Chinon, a favorite place of Henry's, and one at which he held several of his Christmas courts. Chinon was a mid-way point in Henry's French holdings. Known as the Treasure Castle, it looked down from Henry's birth-right territory of Anjou into Poitou to the south. Today we have few facts or relics left of Chinon as it was in Henry's time. It can be assumed that like other 12th Century castles, it was on the one hand a fortress, and, on the other, a town in miniature. Everything necessary to the life of the establishment existed within the walls, for if a siege came—always likely—the business of living could go on almost normally, give or take a stray arrow or two.

At special times, like the Christmas Court, during which the film occurs, the congestion could grow worse than usual. Depending on the lavishness of the presiding monarch, guests would crowd in, and the more distinguished their station the greater the size of the trains they brought with them, and these soldiers and servants had also to be accommodated somehow. The living conditions, even at the Treasure Castle of Chinon, were, relative to our standards, crude and rough. Floors were not covered by rugs, but by straw or rushes, and, for great occasions, cleaning up meant replacing old straw with fresh. The illumination came from smoky torches and candles. The furniture was fairly spartan. But in the midst of the general crudeness, nobles wore the most exquisite fabrics—cloths of gold and silver, delicate brocades. There was such a thing as feminine fashion, and jewelry and bric-a-brac were much coveted. Tables were set with fine linens, and yet it was customary to do most of the eating with fingers. Castles, in addition to their human tenants, were always populated by hundreds of dogs, attesting, perhaps, to the importance of the hunt in the courtly pursuits of that time.

Nothing much of permanence was settled during those conferences of the Plantagenets and Eleanor, but history tells us the final fates of the participants. Richard became the Lionhearted and King of England, but only after Henry's death (he was defeated in another rebellion of the sons, in any case) in 1189. Eleanor, while Richard was on crusade, was Queen-regent of England, and successfully countered the manipulations of John to gain the throne. Poor Alais was at last set free, to marry

no king; instead she married William of Ponthieu, described as a "knight of no consequence." And, when Richard died, in 1199, John of Lackland, ten years after the death of his father, finally seized what Henry had been unsuccessful in contriving to obtain for him, the throne of England. He was an infamous king and he was not long in losing much of the continental territory Henry had so jealously preserved for the Plantagenets. Philip was his opponent here, and the victor. In the same year that the forces of John in Normandy succumbed to the blows of Philip, 1204, Eleanor expired, some say at the place she had liberally endowed—the Abbey of Fontevrault.

But she left more than the scars of warring dynasties on her time. She was, for one thing, the very figure of that Idealized Lady to whom chivalrous knights and poets paid homage. And a highly practical lady, too. After Henry died, Eleanor, now liberated, brought a new and freer spirit to England. She revoked old laws that punished minor offenses with prison and even hanging sentences. She straightened out something Henry had never been able to untangle, the systems of weights and measures for grain, liquids, and lengths of cloth. She stabilized the coinage of England so that one town or region's coins would be valid in another, a situation that had remained in confusion ever since the Norman conquest. During her period of regent-ship, when Richard was on crusade and then in captivity, she was a true queen, and her solicitude for the poor, sick, and infirm became widely noted. In her home territory of Poitou she granted the burghers of the town of Poitiers their freedom from vassalage (and with it their enforced need to pay revenues), but it was a canny gift she gave, for in return the town agreed to maintain its own defense forces. From this grew a system of town-maintained militias and a change in the military patterns of the age.

In her last repose, she lay at Fontevrault between two kings, her husband Henry and her son Richard. "The highhearted Plantagenets are marble still," wrote Amy Kelly, the biographer of Eleanor. "The dusty sunlight falls softly where they sleep."



Out of History, This Story

Princess Alais, Henry's mistress and a pawn in his political power struggle.



The principal events of *The Lion in Winter* take place during the course of one day at Chinon Castle, where King Henry II has called a Christmas Court during which he will name a successor to the English crown. It is six months since the death of Henry's eldest son, who had been crowned king (in essence, the heir to the throne) while Henry was still in his prime. Now, with the young king's untimely death, there is a struggle for succession, for which there are three contending candidates, Henry's remaining three sons: Richard, Geoffrey, and John.

So, to this court on Christmas Day, 1183, Henry has summoned from his English and French domains, the three princes and his estranged wife, Eleanor of Aquitaine (who, for ten years, has been confined to a tower at Salisbury for her part in civil wars and plots against him), and also Philip, the 18-year-old King of France, who has much at stake in the eventual decisions that will be made. Also important to the proceedings is Philip's sister, Princess Alais, the young mistress of Henry whom he has promised as wife to the son who succeeds him, for with her go England's holdings in France, which Henry aims to keep intact. He favors John, his youngest son and is thus anxious to disinherit the more logical choice, Richard, who is Queen Eleanor's favorite.

While Henry trains the clumsy John in the intricacies of personal combat, William Marshall, the king's stalwart advisor, personally bears "invitations" to the far-flung members of the family: to Richard, busy at a

"Do you not know that it is our inheritance from remote times that no one of us loves another, but that always, brother against brother, and son against father, we try our utmost to injure one another?"
Geoffrey of Brittany



Prince Richard (left) in a jousting match characteristic of the period.

savage jousting match; to Geoffrey, occupied with the chess game of battle; to the still imprisoned and presently powerless Eleanor. Fully aware of the dangers in bringing these four ambitious people together, Henry has not hesitated to add a fifth, young Philip of France, who would dearly love to weaken Henry's territorial powers. Of concern to Philip, too, is Alais, less because of her dishonourment by Henry than of the disposition of her dowry, a region called the Vexin.

King Henry's major rival in love and politics is Eleanor. Embittered by his personal rejection of her and thwarted in her political ambitions for Richard, the Queen threatens to damage Henry's power in France unless he agrees to Richard's marriage to Alais. Surprisingly, Henry does, and enraged by this betrayal of his own hopes, John hurls abuse at the father who is supposed to love only him of his sons. Eleanor, knowing that Henry's ready agreement is probably worthless temporizing, toys with Geoffrey, who offers his 'loyalty' to her—for a price.

The pawn in these varying arrangements is Alais, young, beautiful, the beloved of Henry, and yet bound to obey whatever accommodating arrangements he makes for her. However, she voices her objections to Henry's ultimate plan, that she shall marry John, even though this would make her someday the Queen of England. John is hardly prepossessing; he is pimply-faced, and not very bright.

The truth of the matter, Henry confesses to Eleanor, when he is alone with her for a moment, is that he does not like their children, the scrambling, cat-fighting horde of them, disloyal to him and to one another. But Eleanor knows that Henry knows he cannot hope to fight another war against his sons and win, should they join with Philip over the unresolved issue. Arm in arm, the very

picture of a devoted couple Henry and Eleanor proceed into the Great Hall of the castle for Christmas dinner. After the banquet, Henry meets with his family to tell them his terms: Richard succeeds to the throne, marries Alais, and inherits the crown. No one is pleased.

And Eleanor, perceiving what is at the back of Henry's mind, knows it is all a grotesque joke. He has made his pronouncement as to succession, but he won't allow it to happen for years and years. She is impatient. She wants Richard to have Alais *now*, for this would serve two purposes—Richard's certain inheritance, and, for herself, Henry, back together as they once were. Even though the terms have been announced, no one actually puts any faith in them, and so the plotting begins: Geoffrey suggests that Philip, John, and himself join forces against Richard. John would then get the crown, Eleanor would be outwitted, and Henry himself outmaneuvered.

And Henry, meanwhile, has told Alais the truth, that his pronouncement was a ruse, and that he is after the Aquitaine, Eleanor's province, for John, and that it is John who must be his successor.

Coming upon this loving scene, Eleanor confronts Henry with a test of his offer of the crown to Richard, exposing it as a lie. But, if he keeps his word, if he marries Richard at once to Alais, Henry will get the Aquitaine as a reward. She, on the other hand, must get her freedom from Salisbury Tower. Her ploy appears to work. The Royal Family is bundled into the chapel amid protests from both bride and bridegroom. But Philip of France knows that Henry has sanctioned the hasty wedding in the same spirit of mockery as he has promised Richard the crown. And, when Richard learns that his inheritance, the Aquitaine, will now go to Henry,

King Henry instructs Prince John, his favored son, in swordsmanship.



Prince Geoffrey maneuvers a savage exercise in military strategy.





leaving him a bridegroom, but destitute, he walks out on the ceremony, leaving things pretty much as they were. Furious over being so easily duped, he threatens war with Henry, who promptly makes him a prisoner; that is, he will not be permitted to leave the castle.

For the moment, John is 'king' again.

The defeated Eleanor watches Henry deliberately reaffirm his love for Alais in her presence, and later suffers more humiliation from each of her sons. Seeing what a comedy this reunion has become, she condemns herself and the family as barbarians and breeders of war. But her words only set the plotting in motion again.

Alliance with the King of France seems the best answer to the problems of everyone. Eleanor sends Richard to recruit him to their cause, but Philip, too, is by now demonstrating himself to be a canny chess player. Concealing the other two plotting sons, Geoffrey and John, behind curtains, he proceeds to expose Richard as a

pervert. Then, when Henry arrives to deal with Philip, the immature King of France defeats him by exposing Richard's degeneracy, Geoffrey's treachery, and John's disloyalty. Shattered, Henry disowns them all.

In a rage now, he demands from Eleanor an immediate annulment of their marriage. He'll march to Rome, if need be, and get the Pope himself to grant the favour. Then he will marry Alais and beget himself a new heir for England. The Queen, though powerless to stop him, informs Henry that she will do anything to delay the annulment, including leading their three sons in an uprising against him.

Immediately Henry orders his sons to be rounded up and locked in the dungeons of Chinon.

But when the King proposes marriage to his "sad Alais" she, now, refuses him unless the three sons in the dungeon will not be around to murder any newborn



child. Any one of them, Alais reminds Henry, is fully capable of such a deed. Therefore, Henry must execute his sons.

He heads for the dungeon, bent on murder, but Eleanor has gotten there before him, bringing with her knives to help her sons escape. The sons, instead, plot not an escape but patricide—the murder of the king. The shocked Eleanor realizes that this is not what she had wanted. She wanted their escape and a chance for another return to wrest power from Henry. But when Henry and Alais come upon the scene, the mother and the three sons are armed and ready. When Eleanor taunts him to it, Henry raises his sword over Richard's head, but he cannot bring himself to wield it. He cannot kill his sons. Alone with Eleanor, after the sons and Alais

have left the dungeon, Henry tells her, "I should have killed you long ago," but when Eleanor issues him an invitation to do so, both are aware that the bonds between them can never be that easily dissolved.

The Christmas Court is over. Henry, in a more expansive mood, leads Eleanor across the palace courtyard to the waiting barge, which will take her back to England and to her place of captivity, Salisbury Tower. Come Easter there will be an Easter Court, and he will let her out again for another family reunion. The princes and Philip leave the castle. And Eleanor, in her boat, and Henry before the gates of his castle, say goodbye to each other robustly, two affectionate adversaries whose lives they know are permanently and irrevocably entwined.

Back through Time To the Twelfth Century—For A Modern Look At Mankind

(The Making of the Film)



Bringing *The Lion in Winter* to roaring life on the screen was a task made all the more demanding by the fact that few precedents existed for the kind of undertaking all involved had in mind. Historical films in the past have been made up largely, of sounds and fury; armies charged at each other, actors spoke resounding but usually empty lines, drama was subordinated to spectacle. The James Goldman play, on the other hand, concentrated on the interplay of character, on the meaning of great events as they might apply to our own time, on the discovery of modern dramatic, emotional, and psychological verities in the clash of ancient wills and personalities. To re-create the story cinematically in a way that would enhance its forcefulness, bold techniques would be needed, the finest of actors, and—just as important—realism of setting. Hardly easy, that latter, with only a few ruins here and there left of the 12th Century.

After the play opened successfully on Broadway, in 1966, with laudatory notices attesting to its brilliance, screen rights were obtained by Producer Martin Poll and Associate Producer Jane C. Nusbaum, who had commissioned the author James Goldman to write a screenplay. But this was less than half the battle. A considerable degree of vision and faith was needed from a production organization to justify the large cost of the project. The prime mover here was Joseph E. Levine, who gave the go-ahead signal immediately after reading the screenplay. As head of Avco Embassy Pictures he was able to serve as the catalyst that speeded up the

"THE LION IN WINTER centers on seven powerful individuals—all of them royalty, all ambitious, all vulnerable. I wanted to tell their story as realistically as possible to give the sense of an immediate, on-the-spot event."

Anthony Harvey



assembling of forces. The first thing he did was to speed to London himself with the script and hand it to Peter O'Toole, the actor best fitted in Levine's view, to portray the Plantagenet king.

Both Levine and O'Toole concurred that no less a personage than Katharine Hepburn portray Eleanor of Aquitaine. The script was sent to her, she approved it wholeheartedly, and, in fact, the enthusiasm of both O'Toole and Miss Hepburn was such that the scheduling of production was put forward. However, there was the important matter of who would direct these two distinguished talents. A list of suitable directors was compiled and submitted to O'Toole and Miss Hepburn. On the list was the name of a brilliant young Englishman, Anthony Harvey, and O'Toole plumped hard for him. But who exactly, Miss Hepburn inquired, from an ocean and a continent away, was Mr. Harvey? O'Toole took it upon himself to fly a secret mission to California from his home in England; he went so far as to disguise himself and adopt another name.

Harvey was known to O'Toole for his editing abilities, his thorough grounding in film technique, and for one previous film, *Dutchman*, which had had much critical praise. After informing Miss Hepburn who Harvey was, he then escorted her to a theater in Los Angeles where *Dutchman* was showing. "But of course he's our director," she exclaimed when the film was over. How both arrived at this is slightly mystical, since *Dutchman*, which takes place in the confines of a New York subway car, has absolutely nothing in common with *The Lion in Winter*. On the other hand, it's the business of people like Levine and Poll to know who has got it and who hasn't before all the returns are in. At any rate, Harvey was entrusted with his large and



Director Harvey and Miss Hepburn rehearse a scene

uncommon responsibility. Filming began in November, 1967.

The major portion of the film takes place in Chinon Castle, in France. Harvey, and his art director, Peter Murton, wanted to do as much as possible of the story in real locations. Both traveled feverishly through France in search of castles and other ancient architecture that would provide the look of Chinon as it must have looked back in 1183. Unfortunately, little of Chinon itself remains—some ruins and not much else. What Harvey and Murton did find was Montmajour Abbey, a restored 12th Century monument near Arles in the South of France. Situated on a hill overlooking a vast plain by the French city, Montmajour became the scene of some of the most dramatic moments of the film. But that was only part of Chinon, as Harvey and Murton reconstructed it. The chapel of the castle was represented by La Chapelle de St. Gabriel near Tarascon. Built at the same time as Montmajour, it seems to have had the same architect. Eleanor of Aquitaine is said to have passed



through the area on her way to the crusades. According to local sources, the survival of both the chapel and Montmajour resulted from the great power of the clergy in the area, thus saving it from the destruction caused by the tides of battle through the centuries.

For the outward look of the castle, the Chateau du Roy Rene at Tarascon was used. Built in the 12th Century also, the chateau is so perfectly preserved that it looks much as it did 800 years ago. From its ramparts the view of the Rhone River and the Little Alps is virtually unspoiled by modern day life. Other locations of medieval aspect were the walled city of Carcassonne and the Tour Philippe Le Bel at Avignon, and, for one battle scene, Pembroke Castle in Wales served as the fortress outside of which the sequence was filmed.

But the composite that made Chinon realistic in all its details was not completed without massive research and the reconstruction of many of its elements at Ardmore Studios in Dublin. Several of the castle's rooms were built in the studio, and for the courtyard of the castle a huge set was constructed on the Ardmore back lot.

The research extended to the details of daily living in the period, as it was experienced by both royalty and the retainers that surrounded them. Of utmost importance was the costuming. In spite of crude living conditions, of the prevalence of grime and dirt and the lack of sanitation as we know it today, the nobility loved finery, and this tended to set them apart from the peasantry and their dull-hued garments. Costume designer Margaret Furse made King Philip of France the best dressed man of his time. She gave him a blue fur cloak and matching accessories. Henry II was provided with only two costumes, one of which was a black and gold



ceremonial robe worn to welcome Philip. "Since all clothes would have been hand dyed at the time," Miss Furse said, "colours were kept subdued and the textures tough and real. Although the film has only eight speaking parts, over 800 costumes were needed for the barons, knights, and peasants who populated the castle. To simplify matters, I used three basic designs for all of them. For the jousting scenes, I worked with string to represent chain mail. Surprisingly, plate armor had not yet been invented."

Interior decor, kept as sparse as it was known to be during the period, was nevertheless a challenge for the scenic department, under Peter Murton's aegis. Many of the fabrics and hangings were leather materials. Tapestries were a particular problem since virtually none survive from the 12th Century. Wall paintings, hangings, and manuscripts were used as guides to their design. The overall impression given the sets was of a violent contrast between an emerging civilization and a

primitive manner of living. In an early sequence, Peter O'Toole as Henry II, had to rise from his bed on a freezing cold set, walk to a basin of water and break through a sheet of ice in order to wash his face. After three takes, O'Toole was all but paralyzed, but the scene was given the convincing, almost documentary look that director Harvey wanted.

For the rooms of Chinon, scenic artist Peter Melrose painted 46 "medieval" tapestries, with religious, historical, and secular motifs, some nearly thirty feet in width. One of them represents a medieval pageant of courtly love, a replica of a 12th Century print in the French Musée Condé. Others were based on material found in various archives: the Libraries of London and Dijon; the Bibliotheque Nationale in Paris; the Bibliotheque de L'Arsenal, and the Bibliotheque d'Arras. All in all, as Harvey put it, "we kept the squalor of the medieval period and everything, from tapestries to lighting, was appropriately subdued. We wanted a sense of realism but without making an obvious point of it."

For a film already distinguished by the presence in it of



Prince John

Prince Geoffrey

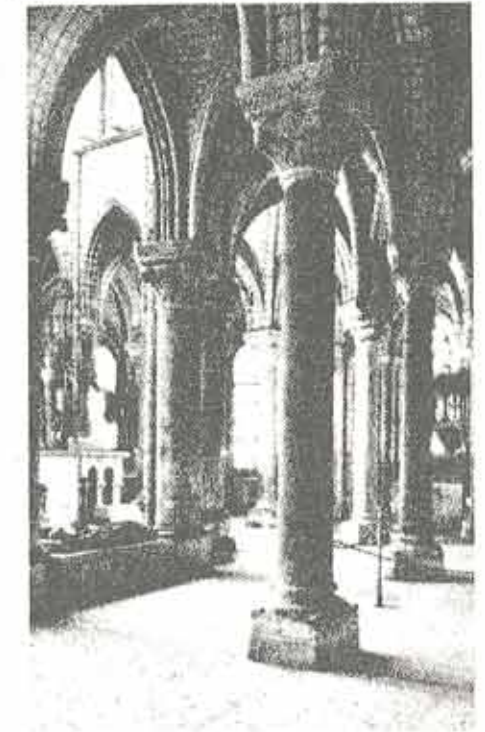
Prince Richard

two such noted stars, "names" were less important for other main roles than a high degree of talent. Martin Poll and Anthony Harvey were encouraged by Joseph E. Levine to find the best among rising young performers from the British theatre without worrying too much about previous film appearances. Thus *The Lion in Winter* introduces several exciting newcomers who will, in all likelihood be much in evidence on the screen in the future.

More than two hundred young lovelies were interviewed for the role of Princess Alais, Henry II's mistress, and rival of Eleanor for the King's attentions. After thirty were screen-tested, Jane Merrow was chosen. She had previously played the title role in *Lorna Doone*, a British television series, and was appearing in the Hampstead Theatre production of *Country Dance*, when the producer and director first saw her work. Prince Richard, the son of Henry, whom Alais almost marries, is played by Anthony Hopkins, a graduate of the Royal Academy of Dramatic Art. Hopkins had served as understudy to Laurence Olivier in *Dance of Death*, and

One of the most famous of post-troubadours in Eleanor's time, Bernard de Ventadour: from a Fourteenth Century manuscript.





won plaudits when he took the role after Olivier left the cast. He was a member of Britain's National Theatre, appearing in *Much Ado About Nothing* and *As You Like It* when tapped for *The Lion in Winter*.

A graduate of the Royal Academy, too, is John Castle, who appears as Prince Geoffrey, the cleverest of Henry's sons. Castle had played the demanding title role of *Henry V* on the stage, and, as a member of the Royal Shakespeare Company, appeared in Ibsen's *Ghosts*. His one previous screen appearance was in a small role in Antonioni's *Blow Up*. From the London Central School of Drama comes Nigel Terry, who appears here in the role of Prince John, the weak, scheming younger brother of Richard and Geoffrey who, in history, comes down to us as the black-hearted King John. Terry was also well grounded, for his young years, in classical acting, and was spotted by Poll and Harvey while appearing at the Oxford Playhouse in *Two Gentlemen of Verona*. Another film debut is made by Timothy Dalton, as the youthful King Philip of France. A member of the National Youth Repertory Group in England, Dalton was already playing Shakespeare at the Royal Court Theatre when selected for *The Lion in Winter*.

Harvey rehearsed his actors for two weeks at London's Haymarket Theatre so that the seven members of the royal family could get fully acquainted with each other before shooting began with interior scenes at Ardmore Studios on November 27, 1967. "The rehearsals," Harvey said, "helped the younger actors break down the barriers that one usually comes up against in a first film. By the time we arrived at Ardmore Studios we felt we were a family." The studio shooting was primarily confined to the parlor and bedrooms of Chinon Castle.



The set representing the castle's outer courtyard was used to film the arrival of the King of France, and the scene required, in addition to hundreds of extras, dozens of animals that included horses, donkeys, geese, chickens, and dogs—all in keeping with the savagery and squalor of the period.

Some eight weeks later, location shooting began at Montmajour Abbey: here were filmed the entrance of Henry and Eleanor into the Great Hall, the cruel yet touching scene between Eleanor and her son Richard in the "herb garden," the bustling inner courtyard, where the Royal Household plays out its scenes of betrayal and intrigue, the vast kitchen of the castle where the blood of slaughtered animals mixes with the more inviting sights of fresh fruits and vegetables. The most harrowing of all the scenes were shot in the vaults of the Abbey where the Royal family meet each other with drawn knives and swords in the film's hectic climax. The dungeon sequences took eight consecutive days to shoot, amid mice, dampness, and foul air.

THE STAR:



"Henry fought bitterly with his family, but he loved his sons deeply. As with his politics, he was torn between two loyalties—personal and political. He was a liberal and a democrat, a father and a king. The tragedy and the fascination of the man is that he tried so hard to reconcile them all when the results were clearly unattainable. I think that what we have with *The Lion in Winter* is an understanding of why it was so."

Peter O'Toole

Thirty-five-year-old Peter Seamus O'Toole, slim and handsome, becomes, in *The Lion in Winter*, the grizzled, bulky, fifty-year-old King Henry II, a problem not only of acting but of aging. To give his part more authenticity, O'Toole spent a week taking lessons on how a Twelfth Century king of ripe years would walk, sit, stand and fight. Henry II bore the marks of old wounds, furthermore. "The speed of reaction was very important," O'Toole said. "I had to learn a kind of limp or shuffle, and I took deep breathing exercises to make me relax completely with the part." In addition to that, of course, O'Toole learned everything there was to learn about Henry II.

In the half dozen years of his sensational screen career, Peter O'Toole has seemingly made sure that none of his roles established him as a type. And, even though this is the second time he has played Henry II—the first was in *Becket*—the roles are quite dissimilar. That Henry II was much younger, and his problems were far different from those in *The Lion in Winter*. We may note that when approached to play Professor Higgins in the film version of *My Fair Lady* he decided against it on the ground that it had been fixed in public consciousness by Rex Harrison. As an actor, O'Toole takes his responsibilities with high seriousness.

Before playing Lawrence in

Lawrence of Arabia (the film that brought him to dazzling stardom) he read everything available about Lawrence. And, when playing Shylock in a Stratford production of *The Merchant of Venice*, he plunged so deeply into Shakespearean scholarship that he was able to deduce Shylock's origins as in Frankfurt, Germany, before he became a resident of Venice. But it is his role in *The Lion in Winter* that O'Toole regards as the most demanding he has played. "It is a rare blend of humour and violence," he said.

Originally of County Galway, Ireland, and now a resident of London, Peter O'Toole was five when his family moved to Leeds, a Yorkshire manufacturing city. At seventeen, a cub reporter on the Yorkshire Evening News, he conceived a love for the stage and acted with amateur groups. He read everything he could lay his hands on about the theatre. Two years of submarine service in the Royal Navy intervened before he could apply for a scholarship with Britain's Royal Academy of Dramatic Art. Accepted, he spent a year of rigorous study at R.A.D.A. before joining the Bristol Old Vic, one of England's fine repertory groups. "He had already shown an immense flair for acting," said a director, "and he was farmed out for further seasoning."

During the next three years, O'Toole played no less than seventy-three different parts with the Bristol Old Vic. One of

those roles was *Hamlet*, and when the impressed critic of a London newspaper came to see him backstage, he told him cockily, "I tried to bring excitement back to *Hamlet*." The remark did not endear him to the critic, and O'Toole's unabashed way with newspapermen led to some astringent copy on him in the British press. Nevertheless, word of his acting prowess had spread throughout the entertainment world. A musical, *Oh My Papa*, brought him to London's West End. A tour of England with *The Holiday* brought him together with the Welsh actress, Sian Phillips, whom he later married, and by whom he has two daughters, Kate and Patricia, aged five and eight.

In 1959, he was voted an award as "Actor of the Year" for his performance in *The Long and the Short and the Tall*. During the run of that play he had time for a small part in his first film, *Kidnapped*, and then took a larger role in *The Day They Robbed the Bank of England*. More film offers flooded in, but he refused them to star at Stratford in *The Merchant of Venice*, *The Taming of the Shrew*, and *Troilus and Cressida*. Only twenty-five at the time, he was the youngest man ever to attain star status at the celebrated playhouse.

While at Stratford, David Lean and Sam Spiegel, director and producer respectively, of *Lawrence of Arabia*, asked O'Toole to come to London for

a screen-test. "No use shooting another foot of film," Lean told the cameraman in the midst of the test, "the boy is Lawrence."

And that's the way it has been ever since. Peter O'Toole is the part he plays, whether it be the conscience-stricken hero of *Lord Jim*, or the psychotic and sadistic general of *The Night of the Generals*. He is able to lose himself in the mad farce of *What's New, Pussycat?* and add a stylish fillip to William Wyler's romantic comedy, *How to Steal a Million*. *The Lion in Winter* gives him perhaps the richest of all his roles and here, too, it is not too much to say that O'Toole is Henry II.



THE STAR:

KATHARINE HEPBURN AS ELEANOR OF AQUITAINE

An actress with a timeless style, Katharine Hepburn's personality shines through nearly four decades of film-making. A slim, energetic presence, she is commanding, electric, deeply sensitive. Like Eleanor in *The Lion in Winter*, Miss Hepburn has an unshakeable strength for living. When she enters a room, she gives a new taste for life with her conversations and attitudes. An individualist to the core, she delights in being an intellectual rebel. She believes in the equality of the sexes, but only with the proviso that some women are more equal than most men. She genuinely wants her listener to see a new—often her own—perspective on things. She will, for instance, speak out against psychoanalysis as a great danger to modern living. "It has taken the zest out of a lot of people," she says. "My rule has always been to keep going and not pay too much attention to your own weaknesses. Instead of preaching and looking inside, get out and do."

And that basic rule of conduct she has richly applied in her own life and career. One of six children, Katharine Houghton Hepburn was born November 8, 1909 in Hartford, Connecticut, the daughter of a noted surgeon. Her mother was a prominent social service worker and civil rights pioneer. At her secondary school in Hartford, Miss Hepburn thought she wanted to be an actress. By the time she enrolled in Bryn Mawr College, she was certain. After her graduation as a psychology

major she found her first acting job with a stock company in Baltimore. Good notices encouraged her to go to New York and study voice and acting with Frances Robinson Duff.

At age twenty she was already playing leads opposite Philip Merivale in *Death Takes a Holiday* and Leslie Howard in *The Animal Kingdom*, but it was her role in *The Warrior's Husband* that established her as a full-fledged Broadway star. The trans-continental jump to Hollywood followed, and she made her screen debut with John Barrymore in *A Bill of Divorcement*. Much was made at the time of the temperamental clash of the two stars, but this is denied by the director, George Cukor, who also directed several others of her resounding hits. "The two got on very well," he recalled, "and the only real conflict came when John made a pass at her and she promptly rejected it. After that, all went smoothly." And, in spite of that lingering reputation for temperament, all does go smoothly when sheer professionalism is the order of the day.

Two pictures later, Miss Hepburn won her first Academy Award for *Morning Glory*. Her achievements following that blazing introduction now seem almost legendary, and the list of her films reads like a list of Hollywood classics: *Mary of Scotland*, *Alice Adams*, *Stage Door*, *Bringing Up Baby* and *Holiday*, to mention only a sampling. One of her best remembered screen successes

was in *The Philadelphia Story*. Having played the role of Tracy Lord on Broadway, she purchased the screen rights and sold them to MGM. Then came *Woman of the Year*, her first appearance with her long-time favorite co-star, Spencer Tracy. During the Forties, she appeared four more times with Tracy, in *State of the Union*, *Keeper of the Flame*, *Without Love* and *Adam's Rib*.

It became customary for Miss Hepburn to return to the stage from time to time and renew her conquests in that sphere.

Perhaps her greatest success was as Rosalind in *As You Like It* (1950), which ran longer than any previous production of that classic. After two more memorable films, *Pat and Mike* (with Spencer Tracy) and *The African Queen* (with Humphrey Bogart), she took to the stage again, this time in Shaw's *The Millionairess*. In 1955, she toured with the Old Vic Company in *The Taming of the Shrew*, *The Merchant of Venice* and *Measure for Measure*.

More films followed, one of her favorites being *Summertime* for director David Lean. She starred, too, in *The Rainmaker*, *Desk Set*, *Suddenly Last Summer* and *Long Day's Journey into Night*, the last released by Joseph E. Levine. And, at the 1968 Academy Award ceremonies, Katharine Hepburn was once again signally honored with an Oscar for "the best female performance of the year" in

Guess Who's Coming to Dinner? The occasion had its sentimental note, for that film marked the final appearance of Spencer Tracy and the sad disruption of the partnership between the great star and Miss Hepburn. Characteristically, though, Miss Hepburn was not present to accept the award; that was not her way of remembering and honoring Tracy.

"Am I a legend?" she replied in answer to a question while on the set of *The Lion in Winter*. "Some people say so. I guess it's because I've survived over a long period of time and still hold the reins in regard to my own life. I'm still paddling my own boat. I believe in total concentration on whatever I'm doing at any given moment. I don't yearn for something I haven't got. I prefer to be fascinated by something new."



"For all her political manipulation and power struggles, Eleanor loved Henry. I think a lot of the narrative touches on something that everyone in the world has been through—the desperation that two people experience when they try to get together satisfactorily. It starts with a dream and no matter how impossible the circumstances become, the dream remains. It's something which can't be described because mere words would destroy it."

Katharine Hepburn



Katharine Hepburn completed her work on *The Lion in Winter* with scenes of Eleanor's arrival and departure, filmed at the Chateau du Roi Rene. From there the unit went on to Carcassonne, used for part of a jousting sequence that introduces Richard the Lionhearted, and near the same city, the sequence was shot that opens the film, a scene of Henry and his mistress Alais at a picnic. Things came a halt for the three weeks at this point, for Anthony Hopkins (playing Richard) suffered a broken arm when a spirited horse threw him, and Anthony Harvey came down with an attack of jaundice. Final scenes took place at Pembroke Castle in Wales, and at St. David's Bay. On April 5, 1968, filming was completed, and the footage went to London for editing by film editor, John Bloom, and for the scoring of the music, composed by the famed John Barry. The price of all this devoted labor had come high, but, with their aims achieved there was much in the way of benefits—several new experts on the 12th Century, for one—and a rare cinematic experience for film audiences.



"YOU'RE STILL A MARVEL OF A MAN"

"AND YOU'RE MY LADY"



JOSEPH E. LEVINE: Executive Producer

As the president of Avco Embassy Pictures Corp., Joseph E. Levine is a unique force in the film industry. "He not only makes fascinating pictures," someone once said, "he makes fascinating reading." *Life*, *Time*, *Newsweek*, *Esquire*, *The New Yorker*, *Fortune* and *The Wall Street Journal* have written about his methods and the success that has so often resulted.

No one in the film industry today has a more impressive record of achievement. In hardly more than ten years he has presented, produced co-produced, financed and distributed more than three hundred motion pictures. Academy Awards have been showered on several of these, and he himself has received some one hundred awards and tributes for achievements, his dynamism in coping with changing patterns in film-making and audience tastes, and his community and philanthropic activities.

The Levine saga begins in Boston, where he led an impoverished boyhood and overcame deprivation to enter the entertainment world in the late 1930's. As the operator of a small art theatre in New Haven, Connecticut, he became acquainted with the field of foreign films, and pioneered the distribution in New England of such Italian masterpieces as *Paisan*, *Open City* and *Bicycle Thief*.

While Mr. Levine is still legendary as the distributor of *Hercules*, an Italian epic he built into one of 1959's biggest box-office hits, a glance at the record shows this

to be merely one phase of his development of distribution techniques. Celebrated for his new style "showmanship," Levine brought into play an obviously discerning eye for quality. From Italy again he brought over De Sica's *Two Women*. Critically praised, winner of the first Academy Award ever given to an actress (Sophia Loren) in a foreign language film, *Two Women* went on to signal box-office success, and also signalled the fact that foreign films could be "big-time" if handled properly.

The theory was more than proved with such other notable Levine successes as *Yesterday*, *Today and Tomorrow*; *Divorce Italian Style*; *Boccaccio '70*; *Fellini's 8 1/2*; *The Sky Above—The Mud Below*; *Marriage Italian Style*. For Paramount-Embassy distribution he produced *The Carpetbaggers*, *Zulu*, and *Nevada Smith*. For Embassy distribution he brought over *Darling*, a British film that went on to much acclaim and an Academy Award for its then not well known star, Julie Christie.

In 1967, Levine presented, with the then unknown Dustin Hoffman in the lead, *The Graduate*, a film phenomenon that is currently threatening to smash all existing box-office records. Its Academy Award-winning director Mike Nichols will soon undertake a second project with the Levine organization which, earlier this year, merged with Avco Corporation, a step that heralds even greater things to come. *The Lion in Winter* marks the first reserved seat attraction presented by Avco Embassy.



MARTIN POLL: Producer

Producing a film as large in scale as *The Lion in Winter* is a mountainous project. One might say that Martin Poll was well trained for the task, and principally by himself. Relatively new to the fold of producers, Poll's experience is almost bewildering in its variety, but there is little in it that has not served him well in his present capacity.

He started young, at age nineteen, when he and Alexander Cohen produced a number of summer-theatre projects, one of which was a revue called *Bright Lights*. Poll's more formal education took place at Columbia Grammar and Preparatory School and at the Wharton School at the University of Pennsylvania, from which he graduated in 1943. During his Army service he was assigned to Special Services for which he became an entertainment director. After his discharge, he looked for ways to re-enter show business, and the path he chose was song-plugging. Poll remembers that his employer said, "We never had a song-plugger who has been to college before," but gave him a try anyway.

Before long, though, he had moved into the business of packaging and syndicating radio shows to non-network stations, a forerunner of the practice in television. From that enterprise he moved back to theatre as an associate of Saint Subber for one of the biggest post-war hits, *Kiss Me, Kate*. He remained with Saint Subber for many following shows, then jumped to television with the

financing of several series and early production of features made expressly for the medium. It was now time for him to make his move into production. He produced *Love is a Ball* and *Sylvia* for United Artists and Paramount, respectively, and then shifted into high gear for *The Lion in Winter*. Poll and associate producer Jane C. Nusbbaum acquired screen rights to James Goldman's critically acclaimed stage play shortly after it finished its run on Broadway in 1966. While preparing the film, Poll and executive producer Joseph E. Levine were anxious to secure a director with fresh ideas and a completely contemporary cinematic style. After seeing Anthony Harvey's relentless, terrifying "Dutchman," they knew they had found the right man for the job. In casting the "Royal Family," the producers decided to seek new, exciting talents from the British theatre to complement the potent teaming of O'Toole and Hepburn. Working with young, but experienced performers, they felt, would lend a dynamic quality to this very modern story of England's most famous medieval family. Avoiding most accoutrements of the Hollywood producer, Poll considers Hollywood as "a generic term for films made anywhere in the world. The system has changed. Audiences will not accept the kind of 'fake' production work that was once customary. So, for *The Lion in Winter* we used authentic 12th Century French castles. We cast two perfect leads, Peter O'Toole and Katharine Hepburn, and gave it the vigor and imagination of a superb young director, Anthony Harvey."



ANTHONY HARVEY: Director

For Anthony Harvey, directing his second film, *The Lion in Winter*, meant taking the large step from a small-budget film made in six days in a tiny studio to a multi-million dollar project involving two major stars, three foreign countries and more than four months of shooting time. "Since this was only my second film," he admitted, "I naturally approached it with a few qualms at first, but both O'Toole's and Miss Hepburn's discipline made filming not only easier but also exhilarating."

His first film was *Dutchman*, made at a cost of \$60,000 with a speaking cast of two, and without a guarantee of distribution by a major company. Acclaim has since been heaped on the film, worldwide.

Now 38, Harvey is completely at home with the film medium. He began very young, as an actor, appearing in one film, Gabriel Pascal's *Caesar and Cleopatra*. Deciding to study acting seriously, he won a scholarship to the Royal Academy of Dramatic Art, but gave it up after a year when his step-father (noted British actor Morris Harvey) died, and turned to film editing instead. His career in this craft flourished under the guidance of the Boulting brothers, who made him principal editor on such features as *Private's Progress* and *I'm All Right, Jack*. Harvey then began a long and rewarding association with Bryan Forbes, serving as film editor on *The Angry Silence*, *The L-Shaped Room* and *The Whisperers*.

Another fruitful association

followed when he edited two important films by Stanley Kubrick, *Lolita* and *Dr. Strangelove*. "Looking back," said Harvey, "I feel I learned more about films during these periods than at any other time in my life."

Not at all dismayed by the complete change of pace and mood that *The Lion in Winter* involved, Harvey was fascinated by the challenge from the moment he read the script. "I found it extraordinary," he said, "in its penetrating observations of loneliness and the failure of human beings to communicate at the most vital moments of their lives." Taking charge at the first rehearsals in London's Haymarket Theatre, Harvey explained to his cast that a completely realistic approach would be necessary.

A respecter of languages as well as the visual possibilities of his medium, his preoccupation tends to be more with people rather than with visual tricks. He also has a great respect for his actors at all times. This approach led to a filming technique that helped the players get the continuity and rhythm of some of the more difficult scenes. "What I try to achieve" said Harvey, "is to avoid making the audience feel that the camera is there. The effect must be realistic—an immediate happening."

Harvey's fine understanding of the characters and their conflicts, combined with his flair for visual boldness, made him, as it turned out, uniquely qualified to handle his important assignment.



JAMES GOLDMAN: Writer

When *The Lion in Winter* opened on Broadway in March, 1966, Walter Kerr of *The New York Times* wrote, "The knifing is delicious, the words were blisteringly well formed and the people are right next to wonderful." *The Lion in Winter* was not James Goldman's first play, but the screenplay he wrote from it was his first for the film medium.

Goldman, while doing post-graduate work at Columbia University, aimed at becoming a music critic. The draft interrupted his arriving at that goal, and after two years of Army service, he decided on a career as playwright instead. With his brother, William Goldman, he wrote the book and lyrics for *A Family Affair*, and a comedy called *Blood, Sweat, and Stanley Poole*. Both were seen on Broadway. His own play, *They Might Be Giants*, was directed in London by Joan Littlewood.

In 1965, his only novel, *Waldorf*, was published by Random House to fine reviews. It centered on the hilarious but blood-curdling adventures of a self-effacing college instructor who becomes entangled in an international espionage plot.

According to Goldman, *The Lion in Winter* began with a play about Robin Hood. "I was researching material on the 12th Century for background on the legend," he said, "when I discovered the Royal Family—Henry II, his wife and sons—entirely by accident. I read that Henry kept Eleanor of Aquitaine, his wife, locked up for sixteen years, letting her out only for

Christmas Courts and state occasions.

"Then I discovered that Henry's mistress was, for 22 years, the fiancée of Richard the Lionhearted, one of Henry's sons. But when on top of that I read that Henry tried repeatedly to give the girl to John, his youngest son, it almost looked like farce. I didn't discover until later that it was Comedy. Comedy, as far as I'm concerned, is just as particular a form as Tragedy. Fundamentally, laughter has little more to do with it than tears have to do with Tragedy. From Tragedy emerges something larger and more terrible than tears; from Comedy comes something deeper and more penetrating than a belly laugh.

"The film is only apparently historical. It is founded on the few facts we have, but these reveal only the outcome of relationships—such things as who kills whom and when. The content of these relationships, the people and their passions, while consistent with the facts, are my own invention. Both the content and the style are entirely contemporary, because the people are so. In translating it to the screen, both the director Anthony Harvey and I agreed that it should be filmed as realistically as possible. The conflicts of will between the kings and princes of *The Lion in Winter* are contemporary because they are universal. Every character has a double answer to what he wants. The truth often escapes the great leaders, but, being leaders, they have to behave as if they grasped it at all times."

JANE MERROW As Princess Alais

Miss Merrow first came to prominent attention in England as the heroine of *Lorna Doone*, the BBC-TV series. However, her dramatic experience began at the Royal Academy of Dramatic Art, the breeding ground for so many of England's distinguished actors. Her first professional work was as an understudy in the West End production of *Toys in the Attic*, and not long after, she played her first film role in *Don't Bother to Knock*. She was kept busy thereafter, appearing on stage in several plays, most notably in *Shaw's Arms and the Man* at the Mermaid Theatre. More film roles came, too: a starring part in *The Night of the Big Heat* (a science-fiction drama), and *Assignment K* (a spy thriller). While appearing at the Hampstead Theatre in *Country Dance*, producer Martin Poll and director Anthony Harvey visualized her



for the exacting ingenue role of Alais and forthwith screen-tested her. She won out over some 200 other aspirants.

Born in Great Gaddesden, Herts, England, Miss Merrow's stage ambitions emerged early. Her first role was something of a tour de force. At age five she played the fly in a *Spider and Fly* ballet and while attempting to make her exit on cue, got herself entangled in a prop web. Since then, she has managed to straighten herself out beautifully, and the green-eyed lovely now lives in a London flat, decorated predominantly in her favorite color, green. She plays the guitar, dotes on caviar and chocolate cake, and hopes someday to breed horses. Far from these preoccupations, her role as Alais has her as the most innocent and the most dangerous of the seven royal personages resident at the Christmas Court of Chinon.

JOHN CASTLE As Prince Geoffrey

The deadliest and most ruthless of Henry II's three sons in *The Lion in Winter* is played by an actor who exhibits precisely the opposite qualities in his life. An amiable and also disciplined individual, it took some time before John Castle, now 28, decided to take acting seriously. Before entering R.A.D.A. he worked in a staggering series of occupations: a clerk in a ball-bearing manufacturing plant, hotel waiter, travel agent, clerk in a petroleum cracking plant, brassiere salesman, mail sorter, landscape gardener, construction worker and teacher. "I didn't begin to think seriously about anything, including myself, for years," he said.

Born in Croyden, Surrey, Castle studied English and German at Trinity College, Dublin, and while there meandered into amateur theatricals. When he



left college, contemplating teaching Geography, he was amazed at the R.A.D.A.'s interest in granting him a scholarship. Once there, however, he settled down and began seriously to build his stage career. An understudy for the role of *Henry V*, the Shakespeare drama, he went on stage unexpectedly when the principal actor took ill and was hailed for his brilliance. Thus encouraged, he joined the New Shakespeare Company and toured the Far East for six months. Back home he made appearances at the Royal Court Theatre in *Saved* and as Malcolm in the controversial *Macbeth* starred in by Alec Guinness and Simone Signoret. His first experience before the cameras came in a miniscule part in Antonioni's *Blow Up*. "I was somewhere in the background," he said. In *The Lion in Winter* he is considerably closer to the foreground.

TIMOTHY DALTON As King Philip of France

As a newcomer to films, Timothy Dalton may need an introduction, but probably not for long. Only 22, he is already regarded as one of the freshest young talents in the talent-rich British theatre. Tall and slim, he has the requisite screen presence for the precise and demanding part of Philip, arch rival to England's Henry II for power, territory and wealth. Dalton made up his mind to be an actor after attending his first play, an Old Vic production of *Macbeth*. He found the experience earth-shaking and at 16, while in school at Bellper, he joined the dramatic group. Born in Colwyn Bay, North Wales, he is the son of an advertising executive and the grandson of noted music hall performers.

After graduating from school, Dalton joined the local community theatre, the Bellper



Players and from there went to the National Youth Theatre. 1964 was the year of his professional debut, a small role at the Queen's Theatre in *Coriolanus*. Naturally enough, he spent two years at R.A.D.A., and was given his first professional lead in the National Youth Theatre's production, *Little Malcolm and His Struggle Against the Eunuchs*. A contract offer came from the Birmingham Repertory Theatre, and with that fine group he appeared in a succession of classical plays. Television beckoned in 1967 in the form of a series called *Saturday While Sunday*. He took the lead while still appearing at Birmingham, and, after finishing *The Lion in Winter* went back to Birmingham for a leading role in Shaw's *St. Joan*. Not unexpectedly, several film offers followed him there.

ANTHONY HOPKINS As Prince Richard

Anthony Hopkins has already been compared to Richard Burton because of his resonant voice and sturdy frame. Now thirty, he has gained for himself consistent respect at Britain's National Theatre, where he played leading roles and understudied Laurence Olivier. The invitation to join the National Theatre came after Hopkins had trained for two years at the R.A.D.A. and appeared with the repertory theatres of Leicester and Liverpool. He has never lacked for critical approval, but *The Lion in Winter* affords him the first opportunity to appear in films.

Born in Port Talbot, South Wales, Hopkins gained his first theatrical experience as an assistant stage manager. During a British Army stint in 1958, he tried his hand at acting and liked it so well that, after



leaving the service, he decided to continue. A period of more stage managing followed before he gained admission to the Royal Academy of Dramatic Art, after which came his long string of appearances in classical and modern roles. Married to actress Petronella Barker, Hopkins now lives in London. One of his closest friends is John Castle (who appears as his brother, Prince Geoffrey, in *The Lion in Winter*), a friendship that dates back to their student days at R.A.D.A.

NIGEL STOCK As William Marshall

As the trusted confidant of King Henry II in *The Lion in Winter*, Nigel Stock plays the only speaking character in the film who is not a member of royalty.

Stock, famed on British television for his portrayal of Dr. Watson in the Sherlock Holmes series, also appeared with Peter O'Toole in *The Night of the Generals*.

The six-foot actor has performed in such films as *The Great Escape*, *Nothing But the Best*, *Weekend at Dunkirk* and *The High Bright Sun*. A veteran theatre actor, he recently co-starred with Dame Flora Robson in Robert Bolt's *Brother and Sister* and Strindberg's *The Father* with Trevor Howard. Other notable stage appearances include Sartre's *Altona*, and *The Caine Mutiny Court Martial*.



On television, he has appeared notably as Colonel Petrov in *The Petrov Story*; with Avis Bunnage in *The Picnic*, and in an episode written especially for him for *The Seven Deadly Sins* series on British television. He has also scored television successes in T. S. Eliot's *The Family Reunion* and Thomas Mann's *Buddenbrooks* series.

Married, with two children, Stock lives in the Hampstead Garden suburb of London. In addition to his television appearances including *The Avengers* and *Danger Man* series, Stock is one of Britain's best known radio actors, with a long list of plays, documentaries and school programs to his credit.

NIGEL TERRY As Prince John

"Here is a first-rate talent," remarked the drama critic of the London Times reviewing Nigel Terry's performance in *She Stoops to Conquer*. "Let it be looked after." The advice has been taken up, and the 23-year old actor now makes his film debut in *The Lion in Winter*. His grounding also happens to be first rate. Actually encouraged by his parent to go on the stage, he first appeared in a school production of Michael Redgrave's play, *Seventh Man*, then headed from his native Cornwall to London to join the National Youth Theatre, another of those impeccable British training institutions.

In 1963, he enrolled at the Central School of Speech and Drama, and worked both on stage and behind the scenes.

When he joined the Meadow Players at the Oxford Playhouse



in 1966, he began as assistant stage manager, but moved out from behind the scenes to work onstage in *Volpone*, *Pirandello's Right You Are*, *The Balcony*, and *Richard II*. Anthony Harvey auditioned him for *The Lion in Winter* while Terry was playing the lead in *The Two Gentlemen of Verona* at the Bristol Old Vic. Given the role of the sullen and rebellious Prince John, Terry made it clear that he was well able to look after his own talent.

CINEMATOGRAPHY As director of cinematography on *The Lion in Winter*, veteran cameraman Douglas Slocombe favored a sombre and realistic low-key effect for lighting on the principal sequences. Slocombe made his name with some of the comedies produced at Ealing Studios in London. *Kind Hearts and Coronets*, *The Lavender Hill Mob*, *The Titfield Thunderbolt* and *The Ladykillers* are just a few of his credits from this period. More recently he has worked notably with Joseph Losey on *The Servant*, on *The Blue Max*, on *Robbery* for Avco Embassy Pictures Corp. and again for Losey on *Boom*.

THE MUSIC

The score for *The Lion in Winter* was composed and conducted by John Barry, who last year won two Academy Awards, one for the original score and another for the title song in the film, *Born Free*. Previously, the versatile Mr. Barry had written the music for *The Wrong Box*, *The Quiller Memorandum*, and (one of the most haunting of all his scores) *The Knack*. He is, of course, best known as the composer of the scores of all the James Bond pictures. The composer of the score for Anthony Harvey's first picture, *Dutchman*, Mr. Barry, for *The Lion in Winter*, has mingled primitive and modern musical modes, and also wrote the two short "plainsongs" sung by Princess Alais.

Margaret Furse was responsible for the nearly 800 medieval costumes worn in *The Lion in Winter*. Previously she had costumed Peter O'Toole for *Becket* and *Great Catherine*, and most recently was costume designer for John Huston's *Sinful Davey*, made in Ireland (as were portions of *The Lion in Winter*.) In England, where she has designed for a lengthy list of plays and films, she is regarded as foremost in a prestigious and difficult field.

PRODUCTION DESIGN

Veteran art director Peter Murton created the earthy, spartan sets and backgrounds vital to this astringent story of plotting and politics. Murton's most recent credits include *Half A Sixpence* and *Funeral in Berlin*. He was also associated with production designer Ken Adam on two of the James Bond films.

He has worked with stylized medieval subjects like *Ivanhoe* and *Quentin Durward* in previous years, but emphasizes that the castle settings for *The Lion in Winter* have been treated as realistically as possible, with principal locations at Montmajour Abbey, Tarascon Castle, and the walled city of Carcassonne, in the south of France.

JOSEPH E. LEVINE PRESENTS AN AVCO EMBASSY FILM/A MARTIN POLL PRODUCTION

In front of the camera
QUEEN ELEANOR OF AQUITAINE/KATHARINE HEPBURN PRINCESS ALAIS/JANE MERROW
PRINCE GEOFFREY/JOHN CASTLE KING PHILIP OF FRANCE/TIMOTHY DALTON PRINCE
RICHARD THE LIONHEARTED/ANTHONY HOPKINS WILLIAM MARSHALL/NIGEL STOCK
PRINCE JOHN/NIGEL TERRY

Behind the camera
EXECUTIVE PRODUCER/JOSEPH E. LEVINE PRODUCER/MARTIN POLL DIRECTOR/ANTHONY
HARVEY SCREENPLAY BY/JAMES GOLDMAN ASSOCIATE PRODUCER/JANE C. NUSBAUM
DIRECTOR OF CINEMATOGRAPHY/DOUGLAS SLOCOMBE MUSIC BY/JOHN BARRY FILM
EDITOR/JOHN BLOOM ART DIRECTOR/PETER MURTON SET DECORATOR/PETER JAMES
COSTUME DESIGNER/MARGARET FURSE PRODUCTION SUPERVISOR/JOHN QUESTED PRO-
DUCTION MANAGER/BASIL APPELBY CAMERA OPERATOR/CHIC WATERSON ASSISTANT
DIRECTOR/KIP GOWANS SOUND/CHRIS GREENHAM MAKEUP ARTIST/WILLIAM LODGE
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THE LION IN WINTER

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