

**B E C K E T**

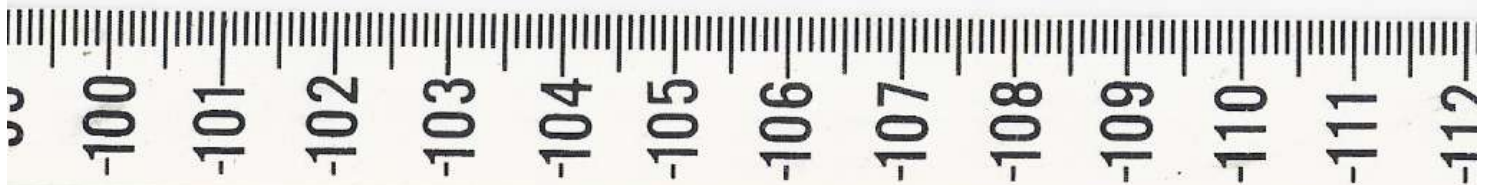
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At this performance the part of

**'Saxon Girl'**

will be played by

**MEG RITCHIE**



# ALDWYCH

## THEATRE

ROYAL SHAKESPEARE  
THEATRE COMPANY

*Director* PETER HALL

### Becket



PROGRAMME - ONE SHILLING

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ALDWYCH, W C 2

Managing Director - - - - - PRINCE LITTLER  
Licensed by the Lord Chamberlain to - - D. A. ABRAHAMS  
General Manager - - - - - FREDERICK CARTER

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## ROYAL SHAKESPEARE THEATRE COMPANY

### BECKET

OR

THE HONOUR OF GOD

*by Jean Anouilh*

*translated by Lucienne Hill*

London premiere 11th July, 1961.

presented by the governors of the

*Royal Shakespeare Theatre*

STRATFORD-UPON-AVON

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*President* THE RT HON THE EARL OF AVON, KG, PC, MC

*Chairman* SIR FORDHAM FLOWER OBE, DL

*Director* PETER HALL

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# BECKET

## *A Note on the Play*

*Thomas Becket is the King's constant companion in hunting and pleasure; he also tries to curb the excessive power vested in the Church and its Archbishop by England's ancient charter. He is the King's true friend. They have much in common, as well as the usual differences that separate any friends. But he is deeply loyal to his liege lord and the feudal oath that binds him. He belongs to an age when human relations were based, quite simply, on faith between man and man.*

*The Archbishop dies, and the King tries to resolve matters to England's benefit by forcing Becket to take his place. Becket warns him against such folly. "If I become Archbishop," he tells him, "I cannot remain your friend." But the King is adamant. So, on the evening of his election, Becket dismisses his concubines, sells his gold plate, horses and rich clothes to a Jew; and having done so, puts on a homespun robe, invites the local poor to sup with him, and begins his struggle against the King whom he still loves. He has accepted the burden. The easy-going libertine, the realist who squeezed the Church's wealth into his King's coffers, is now the guardian of God's Honour.*

All this I read one day in Augustin Thierry's **Norman Conquest of England**, which I had bought solely for its handsome green binding. I was so delighted and moved by it that I looked no further. In the relationship between these two men, these close friends divided by one great absurdity — absurd at least to the more deeply loving — I already had my play. I hope the English will forgive me, not only for a few satirical digs which I couldn't resist, but also for never bothering to find out what Henry II, or even Becket, was really like. I created the King I wanted, and the ambiguous Becket I needed.

I have since been told that poor old Augustin Thierry, and the contemporary chroniclers whose clumsy Latin he so faithfully quotes, have been utterly superseded by modern, scientific history; for even history progresses, and the world of scholarship moves radiantly and rationally towards the Truth. Apparently Thomas Becket was not even of Saxon origin — one of the mainsprings of my play — he was a Norman. Was he in fact the son of the beautiful Saracen girl who saved his captive father from a Pasha during the Second Crusade? Is my song on the subject inaccurate, then? An inaccurate song! God forbid!

Everything, in fact, for a serious man, has collapsed. But I suppose I am not very serious; after all, I work in the theatre . . .

JEAN ANOUILH



The Royal Shakespeare Theatre Company

# BECKET

OR  
THE HONOUR OF GOD

by Jean Anouilh  
translated by Lucienne Hill

Characters in the order of their appearance

KING HENRY OF ENGLAND	CHRISTOPHER PLUMMER	A
THOMAS BECKET	ERIC PORTER	SERVANTS
ARCHBISHOP OF CANTERBURY	DONALD LAYNE-SMITH	QUEEN
BISHOP OF OXFORD	P. G. STEPHENS	YOU
BISHOP OF YORK	PETER RUSSELL	
GILBERT FOLLIOT <i>Bishop of London</i>	PETER JEFFREY	ETIENNE
SAXON FATHER	ALAN DOWNER	FRENCH
SAXON GIRL	JEANNE HEPPLE	FRENCH
SAXON SON	BARRY MACGREGOR	F
FIRST BARON	GEORGE MURCELL	SEC
SECOND BARON	CLIVE SWIFT	
THIRD BARON	EDWARD ARGENT	FIRST FRENCH
FOURTH BARON	ROY DOTRICE	SECOND FRENCH
GWENDOLEN	DIANA RIGG	KING LOUIS
FRENCH GIRL	MARIAN DIAMOND	
FIRST SOLDIER	GEOFFREY STAVERT	
LITTLE MONK	IAN HOLM	A
PROVOST MARSHALL	PHILIP VOSS	
SECOND SOLDIER	STUART HOYLE	
WILLIAM OF CORBEIL	TERENCE GREENIDGE	YOU

THE ACTION TAKES PLACE IN ENGLAND AND IN FRANCE DURING  
THE REIGN OF KING HENRY II OF ENGLAND

Directed by PETER HALL

Setting and costumes by LESLIE HURRY

Music by IAIN HAMILTON

Lighting by IAIN HAMILTON

The Royal Shakespeare Theatre Wind Band: Leader ALEC WHITFIELD

Music Director BRIAN PRIESTMAN

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

The version of the National Anthem played tonight has been orchestrated  
by Raymond Leppard from the earliest known source of the melody

Consultant designer on the new stage and proscenium arch: HERBERT GOLD

Choreographer: Pauline Grant

Scripts Adviser: HERBERT GOLD

Music Adviser: Raymond Leppard

Lighting Adviser: IAIN HAMILTON

The Royal Shakespeare Theatre Company in

# BECKET

OR  
THE HONOUR OF GOD

by *Jean Anouilh*  
translated by *Lucienne Hill*

Characters in the order of their appearance

ER PLUMMER  
R  
YNE-SMITH  
HENS  
SELL  
REY  
NER  
PPLE  
GREGOR  
RCELL  
FT  
RGENT  
CE  
AMOND  
STAVERT  
S  
YLE  
REENIDGE

AN OFFICER	GEOFFREY STAVERT
SERVANTS TO BECKET	WILLIAM AUSTIN, IAN CULLEN
QUEEN MOTHER	GWEN FFRANGCON-DAVIES
YOUNG QUEEN	YVONNE BONNAMY
PRINCES	DANE HOWELL, BARRIE DAVIES
ETIENNE <i>a monk</i>	BARRY MACGREGOR
FRENCH PRIEST	P. G. STEPHENS
FRENCH CHOIR BOY	BARRIE DAVIES
FIRST MONK	ALAN DOWNER
SECOND MONK	EDWARD ARGENT
A PAGE	PHILIP VOSS
FIRST FRENCH BARON	WILLIAM AUSTIN
SECOND FRENCH BARON	IAN CULLEN
KING LOUIS OF FRANCE	PATRICK WYMARK
ARUNDEL	JAMES KEEN
THE POPE	ROY DOTRICE
A CARDINAL	GEORGE MURCELL
A SENTRY	ALAN DOWNER
YOUNG SENTRY	BARRY MACGREGOR

PLACES IN ENGLAND AND IN FRANCE DURING THE REIGN  
OF KING HENRY II OF ENGLAND

Directed by PETER HALL

Setting and costumes by LESLIE HURRY

LIGHTING by JOHN WYCKHAM

SHAKESPEARE THEATRE WIND BAND: Leader ALEC WHITTAKER

Music Director BRIAN PRIESTMAN

WILL BE ONE INTERVAL OF FIFTEEN MINUTES

The National Anthem played tonight has been orchestrated and arranged  
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Stage designer on the new stage and proscenium arch: Henry Bardon

Pauline Grant

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Raymond Leppard

Lighting Adviser: John Wyckham



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# ALDWYCH THEATRE

productions by the

ROYAL SHAKESPEARE THEATRE COMPANY

## **BECKET**

*by Jean Anouilh*

**CHRISTOPHER PLUMMER**                      **ERIC PORTER**  
**GWEN FRANGCON-DAVIES**              **PATRICK WYMARK**

*directed by Peter Hall*

**"brilliantly theatrical"** (*Times*); **"another triumph"** (*Daily Mail*); **"dazzling . . . superbly produced and acted"** (*Financial Times*); **"magnificent, breathtaking theatre"** (*Daily Herald*); **"its grip never falters"** (*Daily Express*).

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*by William Shakespeare*

**VANESSA REDGRAVE**                      **DEREK GODFREY**  
**PATRICK WYMARK**                      **GEORGE MURCELL**

*the 1960 Stratford Production*

**"the best production of 'The Shrew' that I have seen"** (*Daily Sketch*); **"enormously enjoyable"** (*Daily Mail*); **"admirable"** (*Times*); **"rich and obstreperous"** (*News-Chronicle*); **"exceeding good"** (*Star*).

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# STRATFORD'S

## ILLUSTRATED PROGRAMME

**I**N 1961, this superb publication is enlarged to no less than 72 pages so that it includes Stratford's London productions at the Aldwych as well as those at the Royal Shakespeare Theatre. Nearly every page has colour; there are vivid photographs representing eleven productions; the article is by Mary Holland of Vogue; the high-gloss cover is by Eden Box. It is by far Stratford's biggest and most ambitious illustrated programme, yet its price remains the same.  
Price: SIX SHILLINGS (or by post, one shilling extra).

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FOR STRATFORD'S ALDWYCH AND ROYAL SHAKESPEARE  
THEATRE STAFF PLEASE SEE BACK PAGE

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The alterations to the theatre were carried out, under the supervision of J. Lawson and Co., by Halls Stage Equipment, E. Babbage and Co., The Strand Electric and Engineering Co. Ltd., Panichelli and Sons, L. B. Cox and Co., General Building Co., RCA Great Britain Ltd., John Holliday and Sons Ltd.

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In accordance with the requirements of the Lord Chamberlain—1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

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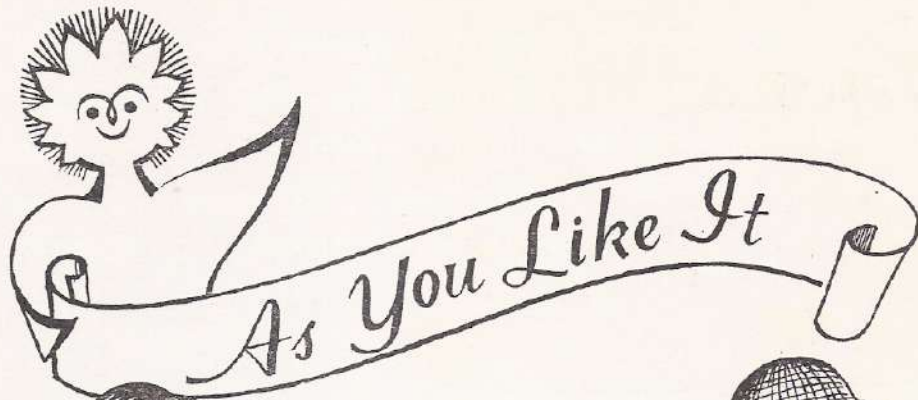
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 Production Manager ... DESMOND HALL  
 Repertory Manager ... MAURICE DANIELS  
 Wardrobe Supervisor ... KEGAN SMITH  
 Construction (Scenery) ... FRED JENKINS  
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 Scenic Artist ... .. JOHN COLLINS

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 SHAKESPEARE THEATRE  
 AT THE ALDWYCH THEATRE WC2

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 London Stage Manager KEITH GREEN  
 Deputy Stage Managers { RUTH ATKINSON  
 KEVIN PALMER  
 Assistant Stage Managers { SONIA HIGGINS  
 TONY TRENCH  
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 PETER KEMP  
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FOR THE ROYAL  
 SHAKESPEARE THEATRE  
 STRATFORD-UPON-AVON

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Versé Training JOHN BARTON  
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*The management wish to emphasise that smoking is not permitted in the auditorium and that photographs may not be taken during a performance. It would be appreciated if patrons respect these rules, understanding that they are made for their own comfort*