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REAL

TENNESSEE
WILLIAMS

PHOENIX THEATRE

PROGRAMME SIXPENCE

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Mon. to Fri. at 7.30. Sat. at 5.30 and 8.30. Matinee: Wed. at 2.30

PHOENIX THEATRE

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Licensed by the Lord Chamberlain to PRINCE LITTLER
General Manager FREDERICK CARTER

INTERNATIONAL PLAYWRIGHTS' THEATRE

Artistic Director ... PETER HALL
Board : TOBY ROWLAND, LARS SCHMIDT, CAMPBELL WILLIAMS, PETER HALL

presents

DIANA WYNYARD

HARRY ANDREWS

DENHOLM ELLIOTT

FREDA JACKSON

ELIZABETH SEAL

in

CAMINO REAL

by

TENNESSEE WILLIAMS

Directed by PETER HALL

Decor by Audrey Cruddas

First Performance: Monday, 8th April, 1957

Monday to Friday: Evenings at 7.30 Saturday at 5.30 & 8.30

Matinee: Wednesday at 2.30

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 by the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

CAMINO REAL

Cast in order of speaking:

Don Quixote, a traveller	JOHN WOOD	Kilroy	DENHOLM ELLIOTT
Sancho Panza, his servant	RONALD BARKER	Nursie	RONALD BARKER
Gutman, proprietor of the Siete Mares Hotel	HAROLD KASKET	Streetcleaners	ALEX BREGONZI ELROY JOSEPHZ
Guards	KEEFE WEST EDWARD ARGENT	A. Ratt, proprietor of the "Ritz Men Only"	GORDON GOSTELOW
Streetwalkers	BANDANA DAS GUPTA SHEILA CHONG	Baron de Charlus	MARTIN MILLER
Vendors	SHEILA CLARKE ANNETTE GREEN	Lobo	GARRY WATSON
Beggar Girl	AUDREY MENDES	The Loan Shark, proprietor of a pawnshop	GERTAN GLAUBER
Prudence, an old bawd	HAZEL HUGHES	Bum	RONALD BARKER
Casanova	HARRY ANDREWS	Esmeralda, the gypsy's daughter	ELIZABETH SEAL
Olympe, a friend of Marguerite	ISLA CAMERON	Lord Mulligan, a wealthy industrialist	JOHN NETTLETON
The Survivor	ALAN EDWARDS	Lady Mulligan, his wife	LALLY BOWERS
Rosita	GOLDA CASIMIR	Marguerite Gautier	DIANA WYNYARD
The Dreamer	LESLIE BRAVERY	Waiter	GERTAN KLAUBER
La Madrecita	EILEEN WAY	Byron	ROBERT HARDY
The Gypsy	FREDA JACKSON	Pilot	ALAN EDWARDS
Abdullah, her son	JAMES BREE	Eva	MAXINE HOLDEN
		Bubu de Montparnasse	ALAN EDWARDS
		Medical Instructor	MARTIN MILLER
		Streetpeople, Guests at the Siete Mares Hotel, Medical Students	

Directed by PETER HALL

Decor by Audrey Cruddas

Movement by Litzi Pisk

THE INTERNATIONAL PLAYWRIGHTS' THEATRE

The I.P.T. has been instituted in no spirit of reform. Its policy is based on a conviction that there is a wide audience for out-of-the-ordinary plays. It is a commercial venture in that it has no subsidy, no exemption from entertainment tax, and aims to make money if it can. We believe—perhaps naively—that a "commercial" play is something that strikes a chord in the heart of contemporary audiences, whatever its period or nationality.

The theatre has usually been expressionistic—treating the stage as a stage—a platform which is fluid in its time-scheme and place. The realistic conventions of the last 70 years are in no sense a final development, and in many respects are now moribund. Plays that enlarge the frontiers of the theatre have a great contemporary importance; and that—apart from its great intrinsic merits—is why we have chosen to launch this company with Tennessee Williams' most ambitious and unorthodox play—CAMINO REAL.

The next presentation will be a play of Anouilh's, LE VOYAGEUR SANS BAGAGE, translated by John Whiting. This will be produced in the early autumn. New plays will follow—we hope—at roughly six-monthly intervals. In these plays we shall try to build up a nucleus of actors. With present commitments in other mediums it is impossible to think in terms of a permanent company, but a style of presentation can only be developed if the group of actors remains more or less the same. Finally, we hope to run our plays in repertory. This is every actor's and director's dream.

PETER HALL

CAMINO REAL—An Appreciation

The *Camino Real* is at the frontiers of experience. The sudden movement, the mysterious and savage violence, and the silence cannot at once be comprehended but must be accepted. As in life the moments of beauty, when we are frightened and lonely, are not moments of reality.

Reality is the known, the understood. Let me put it this way. You are a stranger alone in an unshuttered room in a Southern city. There is a shout in the street. There are running footsteps. Beyond the door of the room two unknown people are quietly speaking together in an unknown language. They may be lovers or they may be plotting your death. There is distant music. Later, you go out of the room and into the streets. Across the way words are chalked on a wall: an unknown name. A plane passes over towards an unknown destination. An old woman getting down from a tram is in tears. These incidents can only be accepted. They happen, but it is impossible to trace each to its source and discover why they happen. They cannot be related to personal experience which finds that the street ends, bringing you to the outskirts of the city to look out far over the inland plains. The way still to be travelled. You hesitate. You turn back. And that is the reality. So it is on the *Camino Real*.

It is a play of the middle years. Don Quixote's lance droops and Marguerite's camellias are all white now. It is a play of the decision to be taken in the middle years. The way to be taken. Throw off the idealism, the romanticism of youth. Be realistic. But absolute realism leads to absolute disgust. Mankind is rubbish. Witness: the street cleaners. Very well. Keep the romantic ideals of youth beyond their time. Desperately stay young. With the young. But this is very sad. Witness: the ageing voluptuary surrounded by the paraphernalia needed to whip up the flagging senses.

Yet in the middle years there is a middle way, not at all a compromise. It is found on the *Camino Real*. The *terra incognita* of age can be crossed in the light of that discovery. Or if the winds blow too harshly, or if the barrenness of the body and the land seem unbearable, well, there is always the gas oven. And the street cleaners.

Recently the play was summarily dismissed by a young English writer as a literary exercise, and a failure at that. The question the play poses cannot be the immediate concern of youth, but it is as well to remember that even the young grow old. If they are lucky.

JOHN WHITING

The action takes place in the Plaza of a Tropical Town

There will be one interval of fifteen minutes

Programme Cover designed by Tom Keogh.
 Scenery built by E. Babbage & Co. and painted by Alick Johnstone.
 Special Properties by "Theatrework" (London) Ltd. Men's lounge suits by Gus Rossdale.
 Other costumes executed by Carl Bonn and Colin Mackenzie.
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 Cigars by J. R. Freeman and Son. Virginia cigarettes by Abdulla.

For INTERNATIONAL PLAYWRIGHTS' THEATRE	
General Manager	JOHN ROBERTS
Company Manager	MICK ORR
Stage Managers	BARRY BARTON, RUTH ATKINSON
Assistant Stage Manager	KEN LAWTON
Wardrobe	FELICIA WARDE
Press Representative	GEORGE FEARON (GER 4969)
<hr/>	
Manager	For PHOENIX THEATRE JOHN VARLEY
Box Office	open daily 10 a.m. to 8 p.m. TEMple Bar 8611

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

The Management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause. Patrons are reminded that the taking of photographs during the performance is not allowed.

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CAMINO REAL

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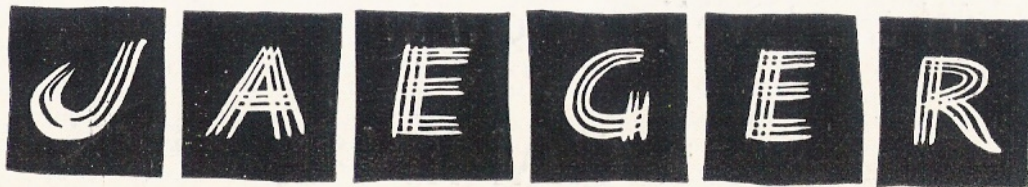
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