

# ST. JAMES'S THEATRE

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Under the direction of SIR LAURENCE OLIVIER

*On behalf of* ST. JAMES'S PLAYERS, LTD.

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6

*has the honour to present*

REPRESENTATIONS OFFICIELLES DE LA

## COMEDIE FRANÇAISE

FIRST PERFORMANCE

### TARTUFFE

MONDAY, 4th MAY, 1953

FIRST PERFORMANCE

### BRITANNICUS

MONDAY, 11th MAY, 1953

WEDNESDAYS at 2.30

SATURDAYS at 5.0 and 8.30

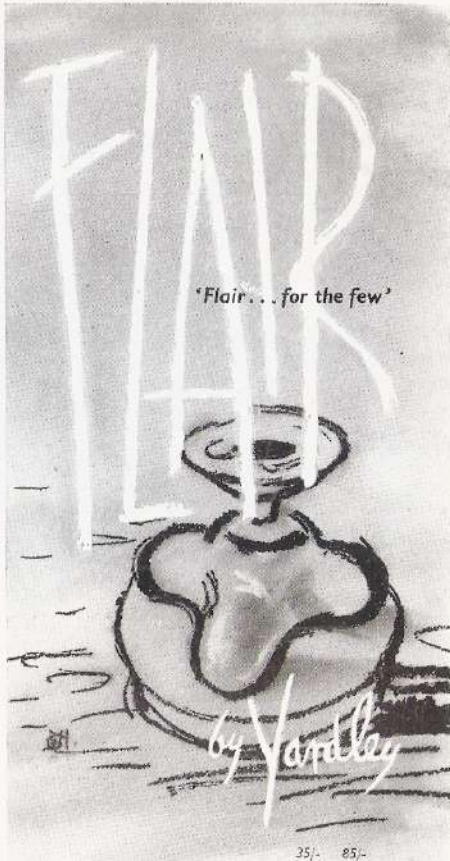
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# TARTUFFE

Comedy in Five Acts in Verse by MOLIERE

|               |     |     |     |     |     |                    |
|---------------|-----|-----|-----|-----|-----|--------------------|
| M. Loyal      | ... | ... | ... | ... | ... | JEAN MEYER         |
| Orgon         | ... | ... | ... | ... | ... | LOUIS SEIGNER      |
| Tartuffe      | ... | ... | ... | ... | ... | LEDOUX             |
| L'Exempt      | ... | ... | ... | ... | ... | LOUIS EYMOND       |
| Damis         | ... | ... | ... | ... | ... | PIERRE GALLON      |
| Cleante       | ... | ... | ... | ... | ... | HENRI ROLLAN       |
| Valere        | ... | ... | ... | ... | ... | JEAN-LOUIS JEMMA   |
| Mme. Pernelle | ... | ... | ... | ... | ... | BERTHE BOVY        |
| Dorine        | ... | ... | ... | ... | ... | BEATRICE BRETTEY   |
| Elmire        | ... | ... | ... | ... | ... | ANNIE DUCAUX       |
| Mariane       | ... | ... | ... | ... | ... | MAGALI DE VENDEUIL |

Directed by FERNAND LEDOUX

Decor by JEAN MICHEL FRANCK

Adapted from designs of ABRAHAM BOSSE

TARTUFFE or the IMPOSTOS

ACT I

Orgon has taken into his home a certain devout individual, Tartuffe, who has succeeded in gaining a supreme influence over both himself and his mother, Mme. Pernelle. This lady would like Orgon's wife Elmire, as well as his brother-in-law Cleante, and his children, Marianne and Damis, to follow Tartuffe's "pious precepts." The family, however, who consider him a hypocrite and a fraud, refuse to do so. Dorine, who has served the family for many years and is gifted with great frankness of speech, supports them with her able arguments, much to the rage of Mme.

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Pernelle. It is through Dorine that Cleante hears of Orgon's blindness to his guest's true nature. Tartuffe has obtained such power in the household that Damis, fearing that the former will oppose his sister Marianne's marriage with Valere, asks Cleante to speak of it to his father.

When Orgon arrives home from the country his one concern is for the health and well-being of Tartuffe. He learns with satisfaction that "the poor man" eats, drinks and sleeps admirably. Cleante's reproaches and his attempts to demonstrate the difference between hypocrisy and genuine devoutness have no other effect on Orgon than to make him declare his gratitude for Tartuffe's pious instruction, and to refuse to discuss Marianne's marriage.

#### ACT II

Orgon is so proud of Tartuffe that he plans to give him his daughter in marriage. Fortunately, Dorine is on the alert. Her mocking exasperates Orgon, who withdraws in a rage. Dorine reproaches Marianne for not standing up to her father, and congratulates her ironically on the happiness she cannot fail to find in such a union. But she soon drops her bantering and reconciles Marianne and Valere, who have quarrelled through this thwarting of their love.

#### ACT III

Taking advantage of an interview which Elmire has sought with Tartuffe to ask him not to oppose Marianne's marriage, the gentleman declares his love for her. Elmire treats this avowal with deserved contempt, but promises to say nothing about it if Tartuffe will give his support to her own plans for her daughter. Damis, who hidden in the room in order to confound the hypocrite has witnessed the whole scene, reveals to his father the extent of Tartuffe's perfidy. Tartuffe, however, accuses himself with such vehemence of being a "miserable sinner," and begs his host so earnestly to "drive him like a criminal from his house" that Orgon convinces himself that the poor fellow is the victim of a mean plot. Orgon drives Damis from the house, as a slanderer, and to "defy his family" he tells Tartuffe he intends to make over to him all his possessions.

#### ACT IV

In the name of the higher interests of heaven, Tartuffe refuses to reconcile Orgon with his son and to give up the bequest made to him. Orgon, persisting in his projects, informs Marianne, in spite of her entreaties, that she is to become Tartuffe's wife. His blindness does not, however, prevent him from agreeing to Elmire's proposed plan for demonstrating the hypocrite's duplicity. Hidden under a table Orgon witnesses a second meeting between Tartuffe and his wife. He is able to convince himself of the man's cynical knavery. As Tartuffe, who has gone to the door to make sure they are not being spied upon, returns to Elmire, Orgon reveals himself and orders him to leave the house. But to Elmire's stupefaction Tartuffe retorts that it is for them to leave, the house belongs to him, and Orgon is no longer master of it.

#### ACT V

Orgon is about to be the victim of his own gullibility. He has entrusted to Tartuffe a casket full of compromising documents, he tells his family. Mme. Pernelle refuses to believe him. But when M. Loyal arrives to give Orgon notice to quit within 24 hours, when Valere comes to warn Orgon that Tartuffe has delivered the casket of papers to the interested parties and offers to aid Orgon in his flight, Mme. Pernelle has to face the unpleasant truth.

Tartuffe arrives triumphantly with an officer of the Watch. But the tables are dramatically turned. The officer announces that Tartuffe is in reality a long-sought-for criminal. He will be imprisoned instead of Orgon who is forthwith pardoned, and Valere will marry Marianne.

# BRITANNICUS

Tragedy in Five Acts by RACINE

|                    |                  |
|--------------------|------------------|
| Narcisse ... ..    | MAURICE ESCANDE  |
| Neron ... ..       | JEAN CHEVRIER    |
| Burrhus ... ..     | JACQUES EYSER    |
| Britannicus ... .. | ROLAND ALEXANDRE |
| Agrippine ... ..   | MARIE BELL       |
| Junie ... ..       | RENEE FAURE      |
| Albine ... ..      | JEANNE BOITEL    |

Decor, Costumes and Directed by JEAN MARAIS

## BRITANNICUS

The action takes place in Nero's palace. Young Britannicus, son of Claudius, dispossessed of the Imperial crown by his father in favour of Nero, is in love with Junie, a daughter of the house of Augustus. Nero's mother, Agrippina, feeling her son escaping her influence more and more each day, protects the love of Junie and Britannicus.

Nero, however, has himself fallen in love with Junie. He has her abducted, exiles the freeman Pallas who serves the interests of Britannicus and Agrippina, arrests Britannicus, and finally puts his mother under guard.

Agrippina, however, succeeds in seeing Nero. She reminds him of all she has done for him, of her plotting and her crimes on his behalf. Her son accuses her of ambition, and of having wanted to make Britannicus Emperor. Agrippina refutes these allegations, Nero gives way, pardons Pallas and Britannicus and renounces his love.

This reconciliation is, however, feigned. Britannicus's death is decided upon. Burrhus, Britannicus's tutor, does succeed for a while in changing Nero's intention, but the advice of his freeman Narcissus prevails. Britannicus will die. Nero invites his rival to a feast and poisons him. Agrippina hurls a prophetic imprecation at her son. Foreseeing her own fate, she announces to this "budding monster" the chastisement to come.

|   |                           |  |
|---|---------------------------|--|
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The Management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

Ladies are earnestly requested to remove Hats or any kind of Head-dress. This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everybody, and that Ladies will kindly assist in having it carried out.

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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