

THE OLD VIC THEATRE

Waterloo Road, S.E.1

Licensed by the Lord Chamberlain to GEORGE CHAMBERLAIN

The Old Vic Trust Ltd.
presents

THE OLD VIC COMPANY

in

JULIUS CAESAR

William Shakespeare

Director of The Old Vic :
HUGH HUNT

Administrative Director :
ALFRED FRANCIS

The Old Vic works by arrangement with the Joint Council of the National Theatre and the Old Vic, and in full association with the Arts Council of Great Britain

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SOME NOTES ON THE HISTORY AND BACKGROUND OF THE OLD VIC THEATRE

The Old Vic Theatre was opened in 1818 as the Royal Coburg under the direction of William Barrymore, with a melodramatic spectacle called "Trial by Battle." Many famous performers played here, including Edmund Kean, who is recorded as having said that of all the audiences to which he had played "I never acted to such a set of ignorant, unmitigated brutes as I now see before me."

In 1833 the name of the theatre was changed to The Royal Victoria Theatre in honour to the heiress to the throne, and in 1834 it was the scene of Paganini's farewell concert, but as the century grew so the fortunes of the theatre declined until it had become one of the lowest types of Music Hall. Crossthwaite in Kingsley's "Alton Locke" says of it: "They say the Queen's a good woman and I don't doubt it. I often wonder if she knows what her precious namesake here is like."

In 1879, Emma Cons, a social worker, took over the theatre and re-opened it as "The Royal Victoria Coffee Music Hall," offering "a purified entertainment and no intoxicating drinks."

In 1886 sufficient funds were gathered to buy the freehold of the theatre and vest it in a Trust under the Charity Commissioners on behalf of the people of London. In 1898 Lilian Baylis, niece of Emma Cons, joined her as Manager of the theatre, and there began a period of 39 years, the effect of which on the Drama, Opera and Ballet of this country is still incalculable.

In 1914 the first complete season of Shakespeare's plays was presented, and between that date and 1923 the Old Vic became the first theatre in the world to present the entire cycle of Shakespeare's plays. In 1926 Ninette de Valois joined the theatre and laid the foundations of the Sadler's Wells Ballet Companies, and in 1931 the new theatre at Sadler's Wells was opened under the same management, to become eventually the home of Opera and Ballet.

In 1937 Miss Baylis died. She had lived to see her work become famous throughout the world. During the war years, although the Old Vic Theatre was damaged by enemy action, the work of the Company continued in Burnley and on tour, and finally at the New Theatre in London, until in 1950 the Old Vic once more opened its doors to the public.

NEXT PRODUCTION

The next production at this theatre will be T. S. Eliot's "Murder in the Cathedral," produced by Robert Helpmann with sets and costumes by Alan Barlow, the young designer who was responsible for "The Clandestine Marriage" last Season and for the Festival production of "The Merry Wives of Windsor."

The part of Becket will be played by Robert Donat, and the Company will also include Paul Rogers, Douglas Campbell and William Squire.

This will be Robert Donat's first appearance in the Old Vic Theatre itself, although he was a member of the Old Vic Company which undertook a prior-to-London tour in 1939, opening at the Buxton Festival. Owing to the outbreak of war, however, and the subsequent closure of all theatres, the Company never came nearer to the Old Vic than the Streatham Hill Theatre.

The last London revival of "Murder in the Cathedral" was at the Mercury Theatre in 1948.

"Murder in the Cathedral" will open on the 31st March, and the run must definitely be limited to five weeks. Booking will open to the public on the 16th March (9th March for members of the Vic-Wells Association and the Old Vic Club).

LATE-COMERS

The Management will be most obliged for the co-operation of its patrons in endeavouring to arrive punctually for the performances at this theatre. Quite apart from the interference with one's personal enjoyment of the play, the comfort of others is much disturbed by those who arrive late for a performance.

There is a display of the original designs for "Julius Caesar" by Alan Tagg in the Circle Bar.

OLD VIC CLUB

Members of the Old Vic Club receive regular information of all Old Vic activities and may take advantage of special booking facilities. Membership of the Old Vic Club is available either personally or to individuals on behalf of organisations, and the subscription is 2/6d. annually. It is only necessary to send your name and address together with 2/6d. for the first year's subscription to:—

The Secretary,

THE OLD VIC CLUB,
Old Vic Theatre,

Waterloo Road, S.E.1

If desired membership forms can be obtained from the Box Office. Personal contact with the public is the most valuable means of extending the work of the Old Vic Theatre, and if you are already a member of the Vic-Wells Association or the Old Vic Club, your co-operation in securing new members will be greatly appreciated.

JULIUS CAESAR

By WILLIAM SHAKESPEARE

Characters in order of speaking :

Flavius	PATRICK WYMARK
First Citizen	BRUCE SHARMAN
Marullus	DANIEL THORNDIKE
Second Citizen	GEORGE MURCELL
Julius Caesar	DOUGLAS CAMPBELL
Casca	WILLIAM SQUIRE
Calpurnia	YVONNE COULETTE
Mark Antony	ROBIN BAILEY
A Soothsayer	WOLFE MORRIS
Brutus	WILLIAM DEVLIN
Cassius	PAUL ROGERS
Cicero	NEWTON BLICK
Cinna	DAVID DODIMEAD
Lucius	TERRY WALE
Decius Brutus	JOHN WARNER
Metellus Cimber	DANIEL THORNDIKE
Trebonius	PATRICK WYMARK
Portia	HELEN CHERRY
Servant to Caesar	BERNARD KILBY
Publius	BRUCE SHARMAN
Artemidorus	PERCY HERBERT
Popilius Lena	EUGENE LEAHY
Servant to Antony	TONY VAN BRIDGE
Servant to Octavius	DENIS RAYMOND
Cinna the Poet	JOHN WARNER
Octavius Caesar	DOUGLAS CAMPBELL
Lepidus	TONY VAN BRIDGE
Lucilius	NEWTON BLICK
Pindarus	WOLFE MORRIS
Messala	TONY VAN BRIDGE
Varro	BERNARD KILBY
Claudius	DAVID DODIMEAD
Messenger to Antony	DOUGLAS RAIN
Titinius	PERCY HERBERT
Young Cato	ALAN DOBIE
Clitus	PATRICK WYMARK
Dardanius	BRUCE SHARMAN
Volumnius	DANIEL THORNDIKE
Strato	GEORGE MURCELL
<i>Citizens, Soldiers, Senators, Centurians, etc.:</i> GARTH ADAMS, PETER AUGUSTINE, JOHN BEARY, DAVID BENSON, DENZIL ELLIS, NORMAN FRASER, PHILIP GALE, PAT HORGAN, ALAN JOHN, GERALD LIMBRICK, JOHAN MALHERBE, HENRY MARA, DESMOND RAYNER, JOHN STOCKBRIDGE, ERIC THOMPSON, BARBARA GRIMES, PHYLLIDA LAW	

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Produced by HUGH HUNT
 Scenery by TANYA MOISEWITSCH
 Costumes by ALAN TAGG
 Music composed by CHRISTOPHER WHELEN

There will be two intervals of 10 minutes each

Orchestra under the direction of CHRISTOPHER WHELEN
 Fights arranged by DOUGLAS CAMPBELL

Produced at the Old Vic Theatre on Tuesday, February 24th, 1953

Production Manager	J. A. TITCOMBE
Publicity Manager	PATRICK IDE
Company Manager	ROBERT QUENTIN
Stage Manager	TOM BROWN
Assistant Stage Manager	ELIZABETH BUTTERFIELD
Master Carpenter	KENNETH BONFIELD
Chief Engineer	STANLEY COPPIN
Wardrobe Mistress	ANTOINETTE MARA

Scenery and furniture made in the Old Vic Workshops under the direction of W. H. Parker, and painted by John Collins, assisted by Ann Rodger. Costumes made in the Old Vic Wardrobe under the direction of Dinah Greet. Men's costumes by Susannah Jackson. Women's costumes by Judy Peyton-Ward. Armour by Jean Davis. Dyeing by Annette Ingold. Wigs by Nathanwigs and Wig Creations. Properties made by Helen Thomas, Brian Jackson and Belinda Davis. Men's Hairdressing by Richards, 59 Haymarket, W.1. Photographs by Desmond Tripp.

House Manager	MARGOT CAMERON
Box Office (WATERloo 7616)	HENRY OSBORN

First aid facilities in this theatre are provided by St. John Ambulance Brigade members, who give their services voluntarily.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

The Management reserves the right to refuse admission, and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause

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 stand in any of the other gangways. If standing is 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.

The Box Office is now open from 10 a.m. to 8 p.m., and patrons are reminded that seats can be booked during the first interval.

23-3-53

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