

ESTABLISHED BY THE THEATRE TRUST
AND THE NATIONAL THEATRE

1959/1960 SEASON
THE OLD VIC COMPANY

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SAINT JOAN
Bernard Shaw

THE OLD VIC THEATRE

Waterloo Road, S.E.1

WATerloo 7616

CURRENT PROGRAMME:

The Importance of Being Earnest Oscar Wilde

Director: MICHAEL BENTHALL

Designer: DESMOND HEELEY

Incidental music arranged by JOHN LAMBERT

Richard II William Shakespeare

Director: VAL MAY

Designer: RICHARD NEGRI

Composer: PETER MAXWELL DAVIES

The Merry Wives of Windsor William Shakespeare

Director: JOHN HALE

Designer: CARL TOMS

Composer: JOHN LAMBERT

Saint Joan Bernard Shaw

Director: DOUGLAS SEALE

Designer: LESLIE HURRY

Composer: JOHN LAMBERT

"The Merry Wives of Windsor" will be withdrawn from the programme on the 12th March. All the other productions will continue into the next programme period, booking for which will open on Monday, 21st March.

NEXT PRODUCTION:

(First performance: Tuesday, 12th April)

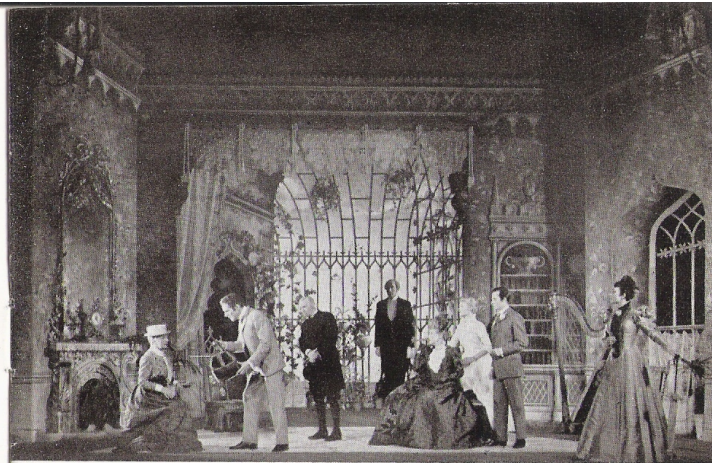
What Every Woman Knows J. M. Barrie

Director: PETER POTTER

Designers: PATRICK ROBERTSON (*scenery*)

ROSEMARY VERCOE (*costumes*)

The programme for approximately six days ahead is published in the Theatre Column of the National Press; programme leaflets are available from the Box Office and all leading Agencies (where tickets may also be booked for the Stalls and Circle). The Box Office is open daily from 10 a.m. to 8 p.m. (10 a.m. to 6 p.m. on days when no performance is given). The Season is divided into booking periods of five or more weeks; public booking normally opens one week before the first performance of a new production. Old Vic Club members enjoy the privilege of one week's booking in advance of the public (see page 5). Unless the last performances of a play are specifically announced, it will be continued into the new period; figures in parenthesis, i.e. (17 pfs. only), indicate that a play will be in the repertory for a limited number of performances; this generally applies to "rarities" such as Congreve's "The Double-Dealer". Enquiries should be addressed to The Publicity Manager, address as above. (Please enclose a stamped-addressed envelope for a reply).



The "Importance of Being Earnest" Act III

THE CHANGING THEATRE

J. C. TREWIN

I was bred to the excitements of theatrical change and to both kinds of repertory. One was, more precisely, weekly "stock": you could see the same actor, Monday by Monday, as Shylock or Barrie's Dearth or Shaw's Captain Shotover. The other was touring Shakespeare (several companies on the road) when, with luck and financial standing, you might catch eight productions in six days.

Two kinds of changing theatre—and they excited a passion for comparison: for seeing how X and Y on the "Rep's" threepenny bit stage could cope with *The Master Builder* or *The Sorrows of Satan*, and how actors at the bigger house (with a very fine Ionic portico, not that it mattered) would treat the Hamlets and Macbeths.

We waited to see what they left out and what they put in; how they moved on this line or phrased the other. Would the second scene of the fifth act of *Hamlet* begin "So much for this, sir" or "I am very sorry, good Horatio"? Would the Chorus in *Henry V* be cut (shockingly, he could be), or would Hecate turn up in *Macbeth*? (Shockingly, she could). And Shylock—how would he leave the court of Venice? Every actor seemed to have a different idea.

THE CHANGING THEATRE—*continued*

Change and comparison, comparison and change: here, as I would find, were two of the main joys of playgoing. And where, nowadays, are they richer than at the Vic? True, we can enjoy our fun with plays so embedded in the West End theatre list that it will take a bulldozer to get them out. But many of us are happier with a stage that has become what a critic said a true Repertory should be, a "revolving mirror of the Drama".

If you like, compare the Vic to a juggler. It keeps three or four plays whirling constantly. For that reason, of course, a visitor must ensure that his date fits his play, that he will not meet Shakespeare, Schiller, or Shelley when he has aimed at Shaw. Even now, it appears, true repertory can puzzle. An incautious glance, and a visitor, bound for Wilde, will find himself in the Forest of Arden. Some will take it well: others may need time to recover, just as a drama critic (of all people) did long ago when he hurried late into the Vic, expecting *The Taming of the Shrew*, and sat baffled at *Eugene Onegin*.

The critic could not make that error today: the Vic no longer means opera, though the ghost of Purcell did haunt it recently with "a most melodious twang". Still, it is reasonable to check the dates when Orlando becomes Richard, and Rosalind turns into Wilde's Gwendolen ("The country always bores me to death"). Even if a play stops in a week's list at Thursday, it has not vanished for ever: it has merely gone back to the end of the queue, and it will reappear in turn.

Always change: change and comparison, the essence of the theatre. At the Vic we can watch the actors develop, experiment, stumble, soar. We tell ourselves, according to length of memory, how Neville did thus and Burton thus, we match Barbara Jefford's Viola against Dame Peggy's, recall Livesey and Hordern, strike backward to Richardson, Olivier ("I do not know why yet I live to say 'This thing's to do'"), Guinness, Dame Sybil, the young Redgrave, Dame Edith as the Watteau Rosalind, Maurice Evans, Swinley (the bell-voice of legend), Gielgud and Dorothy Green, "Bay" Holloway, Florence Saunders, Robert Atkins.

When a programme is in true repertory, there is room for a riot of comparison: players with players, parts with parts. Playgoing, believe me, should be among the most exciting things in life, and the Vic keeps the blood coursing. Let cynics mock: anyone unmoved at that nightly moment of change, when the lights dim, has no reason to be called a playgoer.



BARBARA JEFFORD

For regular information of Old Vic productions, join THE OLD VIC CLUB. The annual subscription is 5/- for an individual or on behalf of an organisation. Send your name and address, together with 5/- for the first year to:—The Secretary, The Old Vic Club, Old Vic Theatre, Waterloo Road, S.E.1.
THE VIC-WELLS ASSOCIATION (membership: 15/- per annum). Hon. Secretary: Miss M. Rankin, 9 Trinity Rise, Tulse Hill, S.W.2. (Membership of the Vic-Wells Association automatically includes membership of the Old Vic Club).

SAINT JOAN

BERNARD SHAW

Cast in order of speaking:

Robert de Baudricourt	DAVID KING
Steward	GERALD JAMES
Joan	BARBARA JEFFORD
Bertrand de Poulengey	STEPHEN MOORE
Mgr. de la Trémouille	NORMAN SCACE
Archbishop of Rheims	JOSS ACKLAND
Court Page	RODERICK HORN
Gilles de Rais	DANVERS WALKER
Captain La Hire	JEREMY KEMP
The Dauphin, later Charles VII	ALEC McCOWEN
Duchess de la Trémouille	BARBARA LEIGH-HUNT
Dunois, Bastard of Orleans	DONALD HOUSTON
Dunois' Page	GORDON GARDNER
Richard de Beauchamp, Earl of Warwick	GEORGE BAKER
Chaplain de Stogumber	JOHN MOFFATT
Warwick's Page	PETER HODGSON
Peter Cauchon, Bishop of Beauvais	ROBERT HARRIS
The Inquisitor	WALTER HUDD
Canon D'Estivet	NORMAN SCACE
Canon de Courcelles	CHARLES WEST
Brother Martin Ladvenu	JOHN STRIDE
Executioner	DAVID KING
A Soldier	GERALD JAMES
Gentleman	WILLIAM McALLISTER

Lords, Ladies, Monks, Soldiers:

DAVINA BESWICK, JENNIE GOOSSENS, PETER ELLIS, GORDON GARDNER
JOHN GAY, PAUL HARRIS, PETER HODGSON, RODERICK HORN, JEREMY
KEMP, GEORGE LITTLE, DYSON LOVELL, WILLIAM McALLISTER
STEPHEN MOORE, DANVERS WALKER, JEFFRY WICKHAM.

Directed by DOUGLAS SEALE

Costumes and decor by LESLIE HURRY

Music composed by JOHN LAMBERT

There will be two intervals of ten minutes

Orchestra under the direction of JOHN LAMBERT

First performance of this production: 9th February, 1960

Costumes by Andrew Storie, Rosa Taylor and Audrey Fance; Armour, jewellery and decoration by Phyllis Dohoo and Audrey Taylor; hats and helmets by Patricia Dawson; shoes and tights by Anello and Davide; Miss Jefford's wig by Nathanwigs; other wigs by Wig Creations; Photographs by Angus McBean, 53 Endell Street, W.C.2.
George Baker appears by arrangement with Associated British Picture Corporation Ltd.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

NOTES ON THE PLAY

Bernard Shaw wrote a sixty-page Preface to "Saint-Joan": (writes Douglas Searle) some 20,000 words. His analysis of the play is available for everyone to read. It would be fooling (if not presumptuous) of me to try to re-write it in a brief programme note. I have chosen, therefore, to quote the paragraph which for me states simply and clearly the sort of play he had written and how he wanted it directed and acted.

Tragedy, Not Melodrama

There are no villains in the piece. Crime, like disease, is not interesting: it is something to be done away with by general consent, and that is all about it. It is what men do at their best, with good intentions, and what normal men and women find that they must and will do in spite of their intentions, that really concern us. The rascally bishop and the cruel inquisitor of Mark Twain and Andrew Lang are as dull as pickpockets; and they reduce Joan to the level of the even less interesting person whose pocket is picked. I have represented both of them as capable and eloquent exponents of The Church Militant and The Church Litigant, because only by doing so can I maintain my drama on the level of high tragedy and save it from becoming a mere police court sensation. A villain in a play can never be anything more than a *diabolus ex machina*, possibly a more exciting expedient than a *deus ex machina*, but both equally mechanical, and therefore interesting only as mechanism. It is, I repeat, what normally innocent people do that concerns us; and if Joan had not been burnt by normally innocent people in the energy of their righteousness her death at their hands would have no more significance than the Tokyo earthquake, which burnt a great many maidens. The tragedy of such murders is that they are not committed by murderers. They are judicial murders, pious murders; and this contradiction at once brings an element of comedy into the tragedy: the angels may weep at the murder, but the gods laugh at the murderers.

THE OLD VIC

- 1816 Foundation stone laid.
1818 Opened as the Royal Coburg, with "Trial By Battle", a melodrama.
1833 Name changed to Royal Victoria Theatre in honour of the heiress to the throne.
1879 Taken over by Emma Cons, a social worker, and re-opened as "The Royal Victoria Coffee Music Hall" offering "a purified entertainment and no intoxicating drinks".
1886 The freehold bought by public subscription on behalf of the people of London.
1898 Lilian Baylis, niece of Emma Cons, joined her as manager of the theatre.
1912 Emma Cons died and Lilian Baylis assumed sole control of the Old Vic.
1914 First season of Shakespeare's plays. Between this date and 1923 the Old Vic became the first theatre in the world to present the complete cycle of Shakespeare's plays.
1926 Ninette de Valois joined the organisation and laid the foundations of the Sadler's Wells Ballet companies (now the Royal Ballet).
1931 Sadler's Wells Theatre completed and opened with "Twelfth Night" under the management of Lilian Baylis, to become eventually the home of opera and ballet leaving drama to the Old Vic.
1937 Lilian Baylis died.
1940 Closed by enemy action. The Company made its headquarters at the Victoria Theatre, Burnley, playing occasional seasons at the New Theatre, London.
1944-Spring, 1950. The Company made its regular home at the New Theatre.
1950 The Old Vic re-opened to the public.
1953 Inauguration of the plan to stage within five years all the thirty-six plays in the First Folio of Shakespeare: this plan was successfully concluded in 1958.
1958 Inauguration by Her Majesty the Queen of the new Old Vic annexe, built to house all the production departments of the theatre, and dedicated to the successful completion of the Five-Year Folio Plan.

The omissions in this necessarily incomplete sketch may be filled and amplified in: A Theatre for Everybody by Professor E. J. Dent, Old Vic Saga by Harcourt Williams, and Old Vic Drama volumes 1 and 2, both by Audrey Williamson.

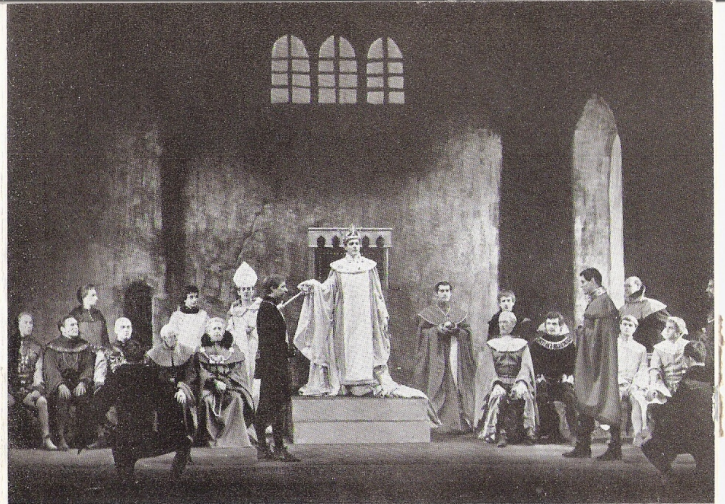
The management reserve the right to refuse admission, and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

Photographs must not be taken during the performance.

First Aid Facilities in this theatre are provided by St. John Ambulance Brigade members who give their services voluntarily.

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 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.



"Richard II" Opening scene



"As You Like It" Final scene



"Richard II" Flint Castle

"The Merry Wives of Windsor" Final scene



THE ROYAL VICTORIA HALL FOUNDATION
"THE OLD VIC"

Patron: HER MAJESTY QUEEN ELIZABETH
THE QUEEN MOTHER

President: H.R.H. THE DUCHESS OF KENT

Chairman: THE LORD WILMOT OF SELMESTON, P.C., J.P.

Clerk to the Governors and Licensee: GEORGE CHAMBERLAIN

OLD VIC TRUST LIMITED

Chairman: ALFRED FRANCIS, ESQ., O.B.E.

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LADY VIOLET BONHAM CARTER, D.B.E.	THE LORD POOLE, C.B.E.
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	THE LORD WILMOT OF SELMESTON, P.C., J.P.

Administrator: NORMAN K. MILLAR

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

THE OLD VIC COMPANY

Director: MICHAEL BENTHALL

Company and Stage Manager	ROY PARKER
Deputy Stage Managers	PETER SMITH and JAMES VERNER
Assistant Stage Manager	ANDREW LAIRD
Master Carpenter	KENNETH BONFIELD
Chief Electrician	LEONARD TUCKER
Chief Engineer	W. A. SMITH
Wardrobe Mistress	ANTOINETTE MARA

PRODUCTION DEPARTMENT

Production Manager: J. A. TITCOMPE

Wardrobe Supervisor	JANE HELDER
Scenery Workshops	W. H. PARKER
Scenic Artist	LESLIE WOOLNOUGH
Property Workshops	HELEN THOMAS

Publicity Manager (WAT. 4871)	PATRICK IDE
Publicity Secretary	Anne Bolton

House Manager	MARGOT CAMERON
Accountant	JEAN PATTISON
P.A. to Directors	JULIA WOOTTEN

THE BRISTOL OLD VIC COMPANY
Theatre Royal, Bristol

December 23rd to February 20th

Hooray For Daisy !

A new Musical for Christmas specially written
for the Bristol Old Vic

by JULIAN SLADE and DOROTHY REYNOLDS

Music by JULIAN SLADE

Directed by DENIS CAREY

Designed by JANE GRAHAM

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Matinees at 2.30

Saturday, Dec. 26th	Monday, Dec. 28th	Wednesday, Dec. 30th
Thursday, Dec. 31st	Saturday, Jan. 2nd	Tuesday, Jan. 5th
Wednesday, Jan. 6th	Thursday, Jan. 7th	Saturday, Jan. 9th
Wednesday, Jan. 13th	Thursday, Jan. 14th	Saturday, Jan. 16th

Thereafter each Thursday and Saturday

Box Office Telephone: BRISTOL 24388-9

Enquiries: The Manager, Theatre Royal, King St., Bristol.

THE BRISTOL OLD VIC (Theatre Royal, Bristol)

- 1766 Theatre opened with "A Concert of Music and Specimen of Rhetorick".
- 1778 Royal Licence granted by King George III.
- 1819 Theatre owned and managed for 62 years by the MacReady family.
- 1881 William MacReady, his widow and his descendants.
- 1940 Closed by enemy action.
- 1942 Acquired for the people of Bristol by public subscription, assisted by the Arts Council.
- 1946 Bristol Old Vic Company formed by Old Vic organisation at the request of the Arts Council. Bristol Old Vic Theatre School opened.
- 1950 Bristol Corporation joined the Management Committee.

*(Prospectus of Bristol Old Vic Theatre School can be obtained from:
The Registrar, 2 Downside Road, Bristol, 8.)*