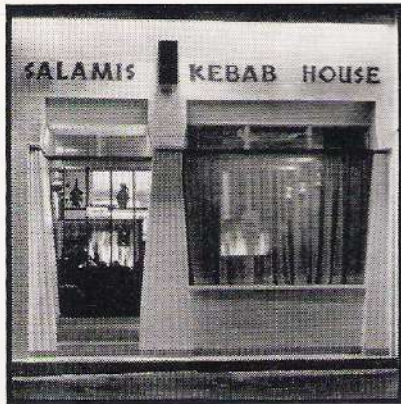


Vivat! Vivat Regina!

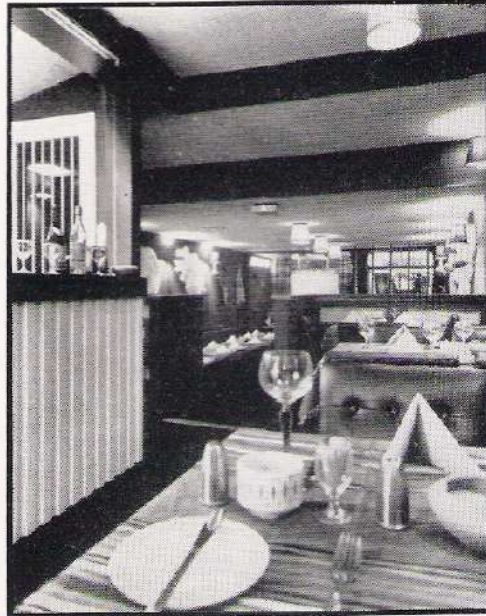




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presents

STEPHANIE BIDMEAD and **SUSAN JAMESON**

in

Vivat! Vivat Regina!

by **ROBERT BOLT**



Director: **PETER DEWS**
Designer: **CARL TOMS**
Lighting: **NICK CHELTON**

Incidental music composed and arranged by Richard Kayne



First performance Thursday 2 March, 1972

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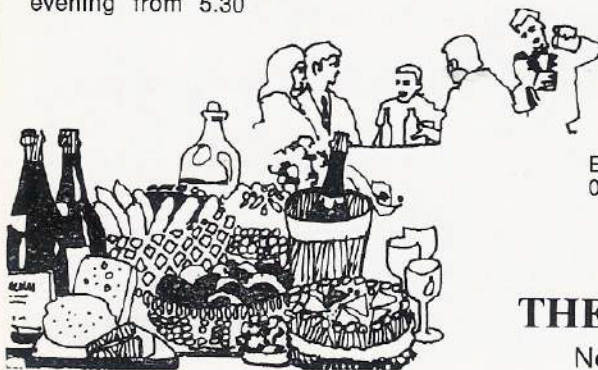
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REVIVAT! REVIVAT!



That is how one of my friends thought I ought to describe my last two years, and after productions in Chichester, London (twice), Broadway, Birmingham, and, imminently, Australia, the joke has a point. But as I'd already done 'Hadrian VII' seven and a half times (the half was a televised version of Act One) I've still a way to go. People have said "Don't you get utterly bored with doing the same play time and time again?" and the answer is "No." Conductors don't weary of works with which they are familiar. Such defects as the play has become more apparent to me, and I try to eliminate them, and its many virtues come fresh each time with each new cast.

This production was planned by Robert Bolt, Carl Toms and myself in London on an evening after a day's rehearsal at Station Street of 'The Sorrows of Frederick' and I suppose some of that play's Historical — Tragical — Comical — Spectacular must have rubbed off on this. The set you see was devised for Chichester where the audience sat on three sides, and some of the staging still bears witness to that feeling. The shape of the set was determined after only forty minutes' discussion. Robert once said "Here had I been working on the bloody play for two years, and these two chaps came along and set this production up as coolly as if they'd been ordering a couple of pounds of cod."

I have so many memories of the productions — it was the only show I've ever done that opened without strain, panic or the usual traumas attendant on World Premieres. I remember Robert reading the play to us at first rehearsal — a ceremony I had thought went out with Shaw and Pinero; "notes" in the blazing sun under the elms at Chichester; and the bewitching and dazzling ladies who have played the two monarchs — Eileen Atkins, Sarah Miles, Claire Bloom, Judy Parfitt and Margaret Tyzack. Now I have Stephanie and Susan to add to my list of captivators. With them and with you I share the bewilderment of the strangest moment of all. After a matinee at Chichester, I heard the following exchange between two petal-hatted ladies: "Well dear, what did you think?" "Do you know, it's extraordinary! My dear, exactly the same thing happened to Monica!" When you get to the end of the evening, I hope you will be as mystified by that cryptic exchange as I and they.

Peter Dews.





Robert Bolt



Photo by Mark Gerson, London

Robert Bolt was born in Manchester and educated at Manchester Grammar School. After war service in South Africa and the Gold Coast, he took an Honours History Degree at Manchester University and became a teacher first in Devon and then at Millfield School in Somerset, where he taught English for seven years before deciding to live by writing.

His first success was 'The Flowering Cherry' (with Sir Ralph Richardson and Celia Johnson) at the Haymarket Theatre London. Since then he has been acclaimed as one of our leading dramatists, with 'The Tiger and the Horse' (with Sir Michael Redgrave and Catherine Lacey) at the Queens Theatre, the children's play 'The Thwarting of Baron Bolligrew', 'A Man for all Seasons' (with Paul Scofield and Leo McKern) at the Globe Theatre and 'Vivat! Vivat Regina!' After its long run in the West End, 'A Man for all Seasons' was a great success on Broadway, where it won the New York Drama Critics' Award as the best foreign play of 1962. He has written the scripts for such outstanding films as 'Lawrence of Arabia' (directed by David Lean) the screen version of 'A Man for all Seasons' (Academy Award) 'Doctor Zhivago' and 'Ryan's Daughter', both of which were directed by David Lean, and the latter of which starred Sarah Miles, who is married to Robert Bolt, and who created the role of Mary, in the Chichester Festival production of 'Vivat! Vivat Regina!'.



Robert Bolt writes of the play

The two stories (of the Queens) were so different. Mary plunged to final disaster by a pell mell succession of passionate actions, by expense. Elizabeth rose cautiously to her final triumph, by accumulation, mistrusting action.

I found their individual stories merely sad. But when I put the two together a theme seemed to emerge with uncanny clarity, as though they had been put on earth to illustrate it. The theme is Power, the pressures and the penalties of Power, the gap between the fine appearance which Power makes and the shameful shifts by which it is sustained. Above all the unnaturalness of Power, the impermissible sacrifice of self which Power demands, and gets, and squanders; to what purpose?

Elizabeth, a legendary political virtuose ('She alone knows how to rule!' exclaimed the cynical Henry of Navarre in a rare moment of enthusiasm) lived to be old; and hideous; and so neurotically deprived that all her courtiers, greybeards and boys, had to go through the motions of being in love with her.

Mary was a legendary femme fatale. Her portraits do not show by our standards a beauty but her contemporaries, friends and enemies alike, agree that she was irresistible. 'The finest that she ever was' reported one hostile emissary to Scotland. And another, reeling from an early interview: 'What a princess, what a lady!' The young French courtier-poet Chastelard from the death cell (where he had been sent for hiding in her bedroom) wrote: 'La plus belle, et la plus cruelle' Yet the brilliant creature, once Queen of two countries — some thought three — died alone and in prison, unwanted and helpless.

They are figures on a see-saw, so similar and opposite. They were enemies but mutually fascinated. Each wore the other's portrait in a locket.

Elizabeth wanted to marry only one man in her life, the dashing Robert Dudley. But Robert Dudley fell under suspicion of murdering his wife. For Queen Elizabeth the mere suspicion was enough to prevent the marriage. Bothwell really did murder Mary's husband, yet Mary married him, and ceased to be a Queen in consequence.

Then when Elizabeth gave up Dudley, she offered him to Mary. It would have been a good political stroke, but surely there is something psychologically odd about it? Mary thought so, for she flew into a rage which shook the walls of Holyrood.

And finally, long after Mary had been executed by Elizabeth's command, Elizabeth herself lay dying. She wouldn't go to bed but lay on cushions day and night. Her bed would be her deathbed and she was not prepared to die. Did she feel that she had not lived? Her one remaining duty was to name who should succeed her. And she, who had never failed her duty, couldn't bring herself to do it. At length Robert Cecil plucked up courage and whispered a name in her ear. She nodded, and died. The name was that of James Stuart, Mary Stuart's child.

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'The Queen and the Pelican'
Painting attributed to Nicholas
Hilliard c.1575.

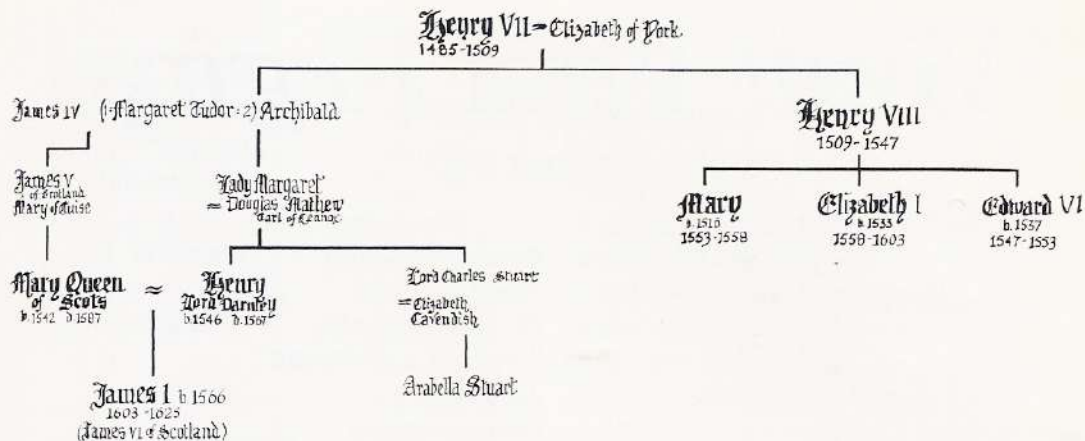


Elizabeth



Mary as Dauphiness of France
at the age of sixteen, by Clouet.

MARIE R



CHRONOLOGY

1533	September September	Elizabeth Tudor born. Robert Dudley born.
1542	December December	Mary Stuart born. Mary becomes Queen of Scots at six days old.
1548	August	Mary becomes affianced to the French Dauphin, Francois, and leaves Scotland to live in France.
1558	April November	Mary marries Francois. Elizabeth becomes Queen of England.
1559	July	Francois II becomes King of France. Mary becomes Queen of France.
1560	September December	Amy Roberts, Dudley's wife, dies. Francois II dies.
1561	August	Mary returns to Scotland.
1564	October	Dudley created Earl of Leicester.
1565	July	Mary marries Henry Stuart, Lord Darnley.
1566	March June	David Rizzio murdered. Mary gives birth to a son, James.
1567	February May June July	Death of Darnley. Mary marries Lord Bothwell. Bothwell exiled to Denmark. Mary imprisoned in Lochleven. Mary abdicates in favour of her son, who is crowned James VI.
1568	May	Mary escapes from Lochleven and arrives in England. She is arrested and begins 19 years of house arrest in various castles — Bolton, Tutbury, Sheffield and Fotheringhay.
1587	February	Mary executed at Fotheringhay.
1588	July	Defeat of the Spanish Armada.
1603	March	Death of Elizabeth. Accession of Mary's son as James VI of Scotland and James I of England.

Vivat! Vivat Regina!

by ROBERT BOLT

Catherine de Medici	Jane Freeman
Mary, Queen of Scots	Susan Jameson
Francois II, King of France	Stephen Jenn
Cardinal of Lorraine	Brian Hawkesley
Elizabeth I of England	Stephanie Bidmead
William Cecil	John Gill
Robert Dudley	Clinton Greyn
John Knox	Malcolm Rogers
Bagpiper	John Fitt/Roy Anderson
Lord Morton	Hugh Sullivan
David Rizzio	Piers Rogers
Lord Bothwell	David McKail
Claud Nau	Brian Hawkesley
A Bishop	Sam Sewell
A Cleric	Andrew Betts
Walsingham	Paul Chapman
De Quadra	Adrian James
Davison	Stuart Knee
Henry Stuart, Lord Darnley	Bruce Bould
Ruthven	David Sands
Lindsay	Laurence Foster
An Archbishop	Roderick Smith
Lord Mor	Sam Sewell
Ormiston	Stephen Jenn
Tala	Paul Henry
A Doctor	Roderick Smith
The Pope	Piers Rogers
Philip II, King of Spain	David Sands
A Prisoner	Paul Henry
A Jailor	David Sands
A Brewer	Rayner Bourton
Courtiers, Lairds, Clerks, Servants	Andrew Betts, Rayner Bourton, Laurence Foster, Paul Henry, Stephen Jenn, Jane Sandbrook, David Sands, Roderick Smith, Mary Tamm.

Scene: Variously in France, England and Scotland



THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES.

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Stage Director
Hugh Rule

Master Carpenter
Jim McAndrew

Head of Scenic Department
David Williams

Head of Wardrobe
June Callear

Company and Stage Manager
Tony Craven

Stage Manager
Danielle Fox

Head of Property Department
Alexander Hamilton

Chief Electrician
Eric Pressley

For 'Vivat! Vivat Regina!'

Stage Manager
Danielle Fox
Assistant Stage Manager
Harris Deans

Deputy Stage Manager
David Goodhart
Design Consultant
Gillian Edwards

Incidental music composed and arranged by Richard Kayne.

Lighting supervision by Theatre Projects Lighting Ltd.

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Costumes for Ladies-in-Waiting by Margaret Gillham.

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Front Cover

Left: *Mary Queen of Scots. Lead Medal by Jacopo Primavera circa 1572.*
Right: *Elizabeth I. Silver Medal commemorating the Spanish Armada 1588.*

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Stephanie Bidmead



Stephanie was born and educated in Kidderminster. Her numerous theatrical appearances have included playing at Stratford, where she played Hippolyta in 'A Midsummer Night's Dream', understudied and played for Dame Edith Evans in 'Coriolanus', played Goneril to Charles Laughton's 'Lear' and Cariola in 'The Duchess of Malfi' with Dame Peggy Ashcroft. When the RSC opened their first season at the Aldwych in 1961, she again played in 'The Duchess of Malfi' and also played Sister Clare in 'The Devils'.

Stephanie played Varya in 'The Cherry Orchard' at the Queens Theatre, London, she appeared in 'Spoiled' by Simon Gray in Glasgow and most recently was Olga in the Cambridge Theatre Company's production of 'The Three Sisters' which visited Birmingham last Autumn. Her first major TV role was in David Turner's 'Trevor' which was directed by Peter Dews, and she has since played in a number of major TV productions, including 'Wild Duck', the BBC Serial 'Little Women' (in which she played Marmee), 'Softly, Softly', 'Family At War', 'The Shadow of the Tower', 'Paul Temple', 'The Troubleshooters' and 'Way Off Beat' (on which the

musical 'Quick Quick Slow' was based). Recently Stephanie completed the film 'Running Scared'. She is married to Opera and Ballet designer Henry Bardon and they have two sons.

Susan Jameson



Susan comes from Barnt Green and was educated at Kings Norton Grammar School. She trained for the stage at the Birmingham School of Speech Training and Dramatic Art. Her recent television appearances include 'Rest In Peace Uncle Fred' (BBC Play of the Month) in which she co-starred, 'Say Goodnight To Your Grandma' (Thames), 'Alain' (ATV), 'Owen MD' (BBC), 'Newsday' (Granada) and she will be particularly remembered for her part of Kate in the 'Take Three Girls' series on BBC. Recently she played opposite Colin Welland in 'Say Goodnight To Your Grandma' at the Forum Theatre Manchester, and her film appearances include 'I, A Monster' and 'The Last Of The Long-Haired Boys'. Last year she made a pilot for a television film series set in Uganda.

Carl Toms



Carl Toms is Head of Design for The Young Vic, for which he designed productions of 'She Stoops To Conquer' and the Genet double bill 'The Maids' and 'Deathwatch'.

In 1969, he was Design Consultant for the Investiture at Caernarvon Castle and was subsequently awarded the OBE for his work on this.

Mr Toms has designed several plays for the Edinburgh Festival, The National Theatre, the West End (including the current success 'Sleuth' at the St. Martins Theatre) and the Chichester Festival. At the latter he has been responsible for designing 'The Magistrate', 'Antony and Cleopatra', 'The Alchemist', 'The Rivals', 'Caesar and Cleopatra' and 'Reunion In Vienna'. In addition he has designed the Chichester, West End and New York productions of 'Vivat! Vivat Regina!'

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We are just across the road in GAS STREET at THE OPPOSITE LOCK.

Phone 021-643-2573 to book a table or request a copy of our menu.
You do not have to be a member to dine in our Restaurant and we shall be delighted to be at your service.

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