1959/1960 SEASON
THE OLD VIC COMPANY

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 BEENHALL
Designer: DISSON EELLY

Incidental music arranged by JOHN LAMBERT

Richard II
William Shakespeare
Director: YAP MAM
Designer: RICHARD NGEBI
Composer: PETER MAXWELL DAVIES

The Merry Wives of Windsor
William Shakespeare
Director: JOHN HALE
Designer: CARL TOMB
Composer: JOHN LAMBERT

Saint Joan
Bernard Shaw
Director: DOUGLAS SCAIE
Designer: LESLIE HURREY
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"The Merry Wives of Windsor" will be withdrawn from the programme on the 12th March.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
Designer: PATRICK ROBBINSON (SCENE)
Rosalie VERCIO (CONTINUOUS)

The programme for approximately six days ahead is published in the Theatre Column of the National Press; programme tickets 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 4 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 booking one week in advance, and all bookings are completed on the day after the first performance. Consequently, it is advisable to book early. The box office is conducted in the Old 1864 theatre (ground floor). The box office information on future performances is intended as a guide; it is absolutely essential, when booking, to state the date on which you wish to see a play. Information on the programme for future performances is not available. The box office will inform you when a play will be in the repertory for a limited number of performances; this generally applies to "rare" such as Company's "The Devil's Doctor". Enquiries should be addressed to The Publicity Manager, address as above. (Please enclose a stamped-addressed envelope for a reply).

THE CHANGING THEATRE
J. C. TREWIN

I was bred to the excitement 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 Sunken Garden; and how actors at the bigger house (with a very fine Ionic portico, not that it mattered) would treat the Hamlet 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 called 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 swang". 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 watch 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, "Boy" 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.
SAINT JOAN

BERNARD SHAW

Cast in order of speaking:

Robert de Baudricourt ....... DAVID KING
Steward ........ GERALD JAMES
Jean ............ BARBARA JEFFORD
Bertrand de Poulengy ....... STEPHEN MOORE
Mgr. de la Trémoille ........ NORMAN SCACE
Archbishop of Rheims ........... JOSS ACKLAND
Court Page ........... RODERICK HORN
Gilles de Rais ........ DAVIES WALKER
Captain La Hire ............ JEREMY KEMP
The Dauphin, later Charles VII .... ALEC McCOVEN
Duchess de la Trémoille ........ 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'Esivet .... NORMAN SCACE
Canon de Courcelles .......... CHARLES WEST
Brother Martin Ludveni ........... JOHN STRIDE
Executioner ........ DAVID KING
A Soldier .......... GERALD JAMES
Gentleman ........ WILLIAM McALLISTER

Leeds, Ladies, Men, Soldiers:

DAVINA BEDWICK, JENIE GODDENS, PETER ELLIS, GORDON GARDNER
JOHN GAY, PAUL HARDIE, PETER HOBSON, RODERICK HORN, JEREMY
KEMP, GEORGE LITTLE, DYSON LOVELL, WILLIAM McALLISTER
STEPHEN MOORE, DAVIES WALKER, JEFFRY WOCHAM

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 Store, Rose Taylor and Andrea Parry; Armour, jewellery and
decoration by Phyliss Dobson and Andrew Taylor; sets and buildings by Patricia Diower;
shoes and lights by Austin and Davies. Win Jefferson's wig by Nuthampsted, other wigs by
George Baker supplied 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": (write
Douglas Seale) some 20,000 words. His analysis of the play is available
for everyone to read. It would be foolish (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 racially blind 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;
expounders 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 duello ex machina, possibly a
more exciting expediency than a duello ex machina, but both equally mechani-
cal, and therefore interesting only as mechanism. It is, I repeat, what
normally innocent people do that concerns us; and if Joan had not been
bent by normally innocent people in the energy of their righteousness;
his death at their hands would have no more significance than the Tokyo
earthquake, which burnt a great many buildings. The tragedy of such
misdemeanors is that they are not committed by murderers. They are judicial
murders, perfect 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 organization 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, Barnley, playing occasional seasons at the New Theatre, London.
1950 The Old Vic re-opened to the public.
1959 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 annex, built to house all the production departments of the theatre, and dedicated to the successful completion of the Five-Year Folio Plan.

The management reserve the right to refuse admission, and to make any alteration in the cast which, may be required on account of 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 Local Authority:
1. — The public may leave at the end of the performance by all exits doors and such doors shall be locked securely from outside or any other direction.
2. — 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 poles exhibited in those positions.
3. — The safety curtain must be lowered and raised in the presence of each audience.
THE ROYAL VICTORIA HALL FOUNDATION
"THE OLD VIC"

Patron: Her Majesty Queen Elizabeth II
The Queen Mother
President: H.R.H. The Duchess of Kent
Chairman: The Lord Wilmut of Selkirk, P.C., J.P.
Clerk to the Governors and Librarian: George Chamberlain

OLD VIC TRUST LIMITED
Chairman: Alfred Francis, Esq., O.B.E.
Sir Bronson Albery, G.C.M.G., C.B.E.
Lady Violet Bonham Carter, C.B.E.
The Earl of Drogheda, G.B.E.
Sir Wilfrid Eady, G.C.M.G., R.C.B., C.B.E.
Hans D. Hamilton, Esq.

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 Verney
Assistant Stage Manager: Andrew Lairs
Master Carpenter: Kenneth Bountle
Chief Electrician: Leonard Tucker
Chief Engineer: W. A. Smith
Wardrobe Mistress: Antonette Nara

PRODUCTION DEPARTMENT

Production Manager: J. A. Titcombe
Wardrobe Supervisor: Jane Helder
Scene Workshops: Leslie Woolnough
Property Workshops: Helen Thomas
Publicity Manager (WAT, 4571): Patrick Dee
Publicity Secretary: Anne Heaton
House Manager: Margaret Cameron
Accountant: Jean Pattison
F.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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<td>Wednesday, Jan. 6th</td>
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<td>Wednesday, Jan. 13th</td>
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<td>Thereafter each Thursday and Saturday</td>
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_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.


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.)_