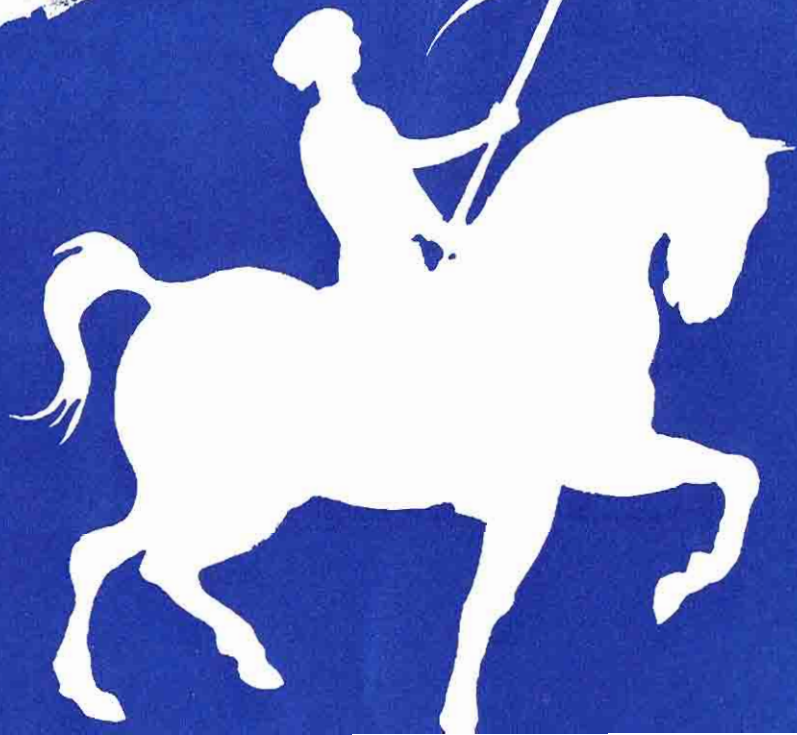


1959

SAINT JOAN

by G.B. Shaw



VARNDEAN GRAMMAR SCHOOL FOR BOYS DRAMATIC SOCIETY

CAST

ROBERT DE BAUDRICOURT	-	-	-	-	P. S. Sharpe
STEWARD	-	-	-	-	W. J. Goddard
JOAN	-	-	-	-	P. J. C. Ridgewell
POULENGEY	-	-	-	-	A. M. Holt
DUC DE LA TRÉMOUILLE	-	-	-	-	P. J. Hancock
ARCHBISHOP OF RHEIMS	-	-	-	-	J. F. B. Rowland
PAGE TO THE DAUPHIN	-	-	-	-	P. R. Wood
GILLES DE RAIS (BLUEBEARD)	-	-	-	-	D. F. Swaysland
LA HIRE	-	-	-	-	N. H. Bolding
CHARLES THE DAUPHIN	-	-	-	-	J. F. Howe
DUNOIS, BASTARD OF ORLEANS	-	-	-	-	K. R. McKechnie
PAGE TO DUNOIS	-	-	-	-	P. D. Lewis
RICHARD DE BEAUCHAMP, EARL OF WARWICK					A. G. Dale
MESSIRE JOHN DE STOGUMBER (THE CHAPLIN)					R. L. Keating
MONSEIGNEUR CAUCHON, BISHOP OF BEAUVAIS					M. L. Perkins
BROTHER JOHN LEMAÎTRE, THE INQUISITOR	-				P. Serrès
CANON D'ESTIVET, THE PROMOTER	-	-			B. H. D. Hutchings
CANON DE COURCELLES	-	-	-	-	R. E. Hart
BROTHER LADVENU	-	-	-	-	C. J. P. Mountford
THE EXECUTIONER	-	-	-	-	S. Fraser
PAGE TO WARWICK	-	-	-	-	K. J. Bulbeck
COURTIERS, SOLDIERS AND ASSESSORS					
C. Annis	R. J. Niblett	D. J. Simmons			
A. N. Felix	D. E. Ost	T. S. Stratford			
C. J. Paul	T. J. Jenkins	R. W. Trott			
P. J. Nevitt	T. N. Shipham	P. J. Watts			

*There will be two ten-minute intervals, at the end of scene two
and at the end of scene five*

- Scene I* A chamber in the castle of Vaucouleurs. Early Spring 1429.
Scene II The throne room in the castle of Chinon, Touraine. March 1429.
Scene III The south bank of the River Loire, near Orleans. April 1429.
Scene IV A tent in the English camp.
Scene V The ambulatory in the cathedral of Rheims.
Scene VI A hall in the castle of Rouen, arranged for a trial-at-law. May 1431.

The play jointly produced by Mr. D. J. Ashcroft and Mr. M. McGowan

*The sets designed and painted by Mr. M. Bruce, built by
Mr. S. E. Armstrong, Mr. M. Bruce and Mr. L. G. V. Symes*

<i>Stage Manager</i>	-	-	-	-	-	-	-	Mr. L. V. G. Syn
<i>Lighting</i>	-	-	-	Messrs. H. G. Hobdell, P. W. Knight, J. F. Matthe				
<i>Costumes</i>	-	-	-	-	-	-	-	Miss W. Hoyle, Bright
<i>Wigs</i>	-	-	-	-	-	-	-	Nathan's, Lond
<i>Furniture</i>	-	-	-	-	-	-	-	loaned by Hanningtons, Bright
<i>Make-up</i>	-	-	-	Messrs. R. S. Woolner, M. Wylie and D. Collin				
<i>Wardrobe Mistresses</i>	-	-	-	Mrs. P. A. Gasper, Mrs. M. Bruce Mrs. C. Bintliffé, Mrs. E. J. Hutchins, Mrs. R. W. Taylor				
<i>Business</i>	-	-	-	-	-	-	-	Mr. C. G. Mart
<i>Seating</i>	-	-	-	-	-	-	-	Messrs. C. G. Martin and O. F. H

SAINT JOAN

Joan of Arc was burnt at the stake in Rouen in 1431 after a brief but astonishing military and political career, in which she revived a demoralized people and set the French on the road which led to the expulsion of the English invaders. She was not canonized till 1920, but long years before then she had been accorded a place, perhaps the supreme place, in the myth of France, the historical image of itself which a nation builds at cherishes. Shaw's play is concerned with the flesh-and-blood village lass who was the original of the martial virgin in the French pantheon. In intention, and to a large degree in effect, his play is faithful to history, for this is not a history play in the manner of Shakespeare. Shaw presents the drama of Joan's life rather than a drama inspired by her life.

The full title of the play is 'Saint Joan: A Chronicle Play in Six Scenes and an Epilogue'. The epilogue will not be seen tonight. It is a fantasy or vision which shows how history rehabilitates Joan, and which introduces a figure from the twentieth century to announce her canonization by Rome. The producers have omitted it from the present production (as is sometimes done by professional companies) for several reasons, some of them practical, but chiefly because, in flat defiance of the author, we believe 'St. Joan' to be just as good a play without it. We hope that if you do not share our conviction, you will none the less enjoy our production this evening.