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Shakespeare Birthday Festival

APRIL 21ST TO MAY 4TH.

Monday, April 23rd
At 7.45, **Twelfth Night**

Tuesday, April 24th
At 8.30, **Lecture** by William Poel, Esq. Stage Costumes in Shakespeare's Day, illustrated by over 100 beautiful slides.
Preceded at 6.0 p.m. by **Recital** by Miss Laura Smithson.

Wednesday, April 25th
At 2.30, **Julius Cæsar.**
At 7.45, **The Taming of the Shrew.**

Thursday, April 26th
At 2.30, **The Tempest.**

Friday, April 27th
At 7.45, **Richard II.**

Saturday, April 28th
At 2.30, **Julius Cæsar.**

Monday, April 30th, at 7.45
HAMLET.

Tuesday, May 1st, at 8.30
Lecture by Arnold Dolmetsch, Esq., assisted by his Family, on **Original Music and Dances of Shakespeare's Plays.**

Wednesday, May 2nd
At 2.30, **As You Like It.**
At 7.45, **Macbeth.**

Thursday, May 3rd, at 7.30
The Merchant of Venice.

Friday, May 4th, at 7.45
Much Ado about Nothing.
(Conclusion of the "Vic." Shakespeare Season).

The Company leave for Season of two weeks at Theatre Royal, Portsmouth.

ROYAL VICTORIA HALL,

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COMMEMORATING THE 301ST ANNIVERSARY OF HIS DEATH.

Programme

GIVEN BY FRIENDS OF THE "VIC."

ST. GEORGE'S DAY,
MONDAY, APRIL 23, AT 2.30.

PRICE SIXPENCE.

The Management request the Members of the Audience who really appreciate the work here and believe it worthy of support to mention it to their friends, and help to make it known in every possible way.

The L.C.C. require alterations amounting to £7000 if the Plays and Operas are to be continued. About £700 has been promised towards the Thousands required.

NOTICE.

(a) The name of the actual and responsible Manager of the premises must be printed on every play bill.
(b) In accordance with the requirements of the County Council, the Public may leave the Hall at the end of the entertainment by all exit and entrance doors which open outwards.
(c) Where there is a footpost across the proscenium opening it must be lowered at least once during every entertainment to ensure the safety of persons working under it.
(d) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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Programme for the Shakespeare's Birthday celebrations at the Old Vic in April 1917

OFFICIAL NOTICE

Arrangements have been made that warning of a threatened air raid will be communicated by the Military Authorities to this Theatre. On receipt of any such warning the audience will be informed with a view to enable persons who may wish to proceed home to do so.

The warning will be communicated, as far as possible, at least twenty minutes before any actual attack can take place. There will, therefore, be no cause for alarm or undue haste. Those who decide to leave are warned not to loiter about the streets, and if bombardment or gunfire commences before they reach home they should at once take cover.

From SEPTEMBER to MAY.

Shakespearean and Classical Plays

Mondays, Wednesdays & Fridays, at 7.45.

Wednesdays & Thursdays at 2.30.

Illustrated Lectures

Tuesdays at 8.30.

OF SCIENCE, TRAVEL and TOPICS OF THE DAY.

This season Twenty-seven Lectures have been given to most appreciative audiences.

Opera in English

Thursdays & Saturdays at 7.45 and alternate Saturdays at 2.30.

Repertoire includes favourite works of

GOUNOD, BIZET, MOZART, MASCAGNI, DONIZETTI, LEONCAVALLO, BENEDICT, WALLACE, AUBER, VERDI, BALFE, THOMAS, FLOTOW, MENDELSSOHN, etc.

58 Evening Performances have been given during the season, and 13 Matinees.

Concluding performances of Opera Season April 26th and 28th, at 7.45—
Verdi's IL TROVATORE.

May 3rd and 5th, at 7.45—
Bizet's CARMEN.

May 5th, at 2.30—
Mozart's THE MARRIAGE OF FIGARO.

ROYAL VICTORIA HALL

THE PEOPLE'S OPERA, PLAY AND LECTURE HOUSE, WATERLOO ROAD, S.E.

Lessee and Manager ... LILIAN BAYLIS

PROGRAMME.

Overture and Pictures ... "The Merry Wives of Windsor" ... *Nicolai*

i. St. George's Day, St. George's Station, St. George & the Dragon, St. George's Road.
ii. Birthplace of Shakespeare.
iii. Shakespeare's House.
iv. House in which Shakespeare was born.
v. Grammar School.
vi. Grammar School Guild Chamber.
vii. Ann Hathaway's Cottage.
viii. Ann Hathaway's Cottage, Interior.
ix. Parish Church, Stratford-on-Avon.
x. Interior of Parish Church, Stratford-on-Avon.
xi. Red Horse Hotel, Stratford-on-Avon.
xii. Kenilworth Castle.
xiii. Charlecote Park (Sir Thomas Lucy's Hunting Seat of Shakespeare).
xiv. Picture of Shakespeare's Memorial Theatre, Stratford-on-Avon.
xv. A Royal Audience.

Songs ... "Blow, Blow, Thou Winter Wind" ... *Dr. Arne*
"Under the Greenwood Tree" ... *Dr. Arne*
DOROTHY ILMA.

Scenes from ... "AS YOU LIKE IT." Act 3, Scene 2.
Orlando ... ... *TERENCE O'BRIEN.
Corin ... ... *ORLANDO BARNETT.
Touchstone ... ... *RUSSELL THORNDYKE.
Rosalind ... ... *SYBIL THORNDYKE.
Celia ... ... *MARY SUMNER.

Selection from ... NELLIE CHAPLIN'S REVIVED ANCIENT DANCES AND MUSIC.

PAVANA—the Measure of Shakespeare—and GALLIARD—"The Earle of Salisbury" ... ... *W. Byrd* (1538-1623)
Accompanied on the Harpsichord by NELLIE CHAPLIN.
The oldest of the Dance Dances; it reached the height of its popularity in the reign of Henry VIII. of France, circa 1550. The Galliard is a gay, merry dance which must have followed the slower to assist the onlookers.

Dance: "Canaries" (to the Queen's Commonly Music) *Orlando Gibbons* (1583-1625)
Little is known of this dance, but Shakespeare mentions it in "Love Labour's Lost." It takes its name from the Canary Islands.

ELIZABETHAN SONG—"Phillis was a fair maiden" (From Giles Earle's Song-book, 1615.)

SOLO DANCE: "Elizabethan Corante" *Richard Hooper* (1858-1881)
Sir Toby in "Twelfth Night" says to Sir Andrew: "Why dost thou not go to church in a galliard, and come home in a coranto?" Sir Toby compares the walk to Church to a Galliard, and the instant back to the Corante; obviously the Corante is the quicker dance of the two.

Song—"Where the Bee sucks" ... ... *Robert Johnson* (1600)

DANCE—"The Tourdion"
The original Music from Arbeau Orchesographie, 1588, the oldest book on dancing in the British Museum. Dedicated and treated by Mrs. Woolnoth.
The Tourdion is less a Galliard, but the steps are merely matted of leaping.
The Dancers—DAISIE ROWETT, DOROTHY ROWETT, DOROTHY CHAPLIN and ELLALINE MIDDLETON
The Singer—FLORA MASON.
The Music of the Dances selected by NELLIE CHAPLIN.
The Cittern by JENNIE MOORE.
Dances taught by Mrs. COSSMANN, of La Scala, Milan, and Mrs. WOOLNOTH.

Scene from ... "JULIUS CÆSAR" ... Act. 2, Scene 1
Brutus ... ... COWLEY WRIGHT.
Portia ... ... LILIAN BRAITHWAITE (by permission of Mr. Frederick Harrison).
Caius Ligarius ... ... ARTHUR FAYNE.
Lucius ... ... JOYCE CAREY (by permission of Mr. George Alexander).

Two Songs—
"Should he upbraid" ... ... *Bishop*
"Orpheus and his Lute" ... ... *Sullivan*
CONSTANCE WILLIS.

Scenes from ... "KING JOHN" ... ...
Act 3. Scene 3. King John's Tent.
King John ... ... *RUSSELL THORNDYKE.
Prince Arthur, son to John's elder brother Geoffrey ... RENE WALLER.
Hubert, Chamberlain to the King ... *B. A. STITTAR.
Queen Elinor, King John's Mother ... *FLORENCE SAUNDERS.
NOTE. King John seized the English throne in spite of the superior right of Prince Arthur. King Philip of France at first supported Prince Arthur's claim to the throne, but eventually withdrew his support and became reconciled to John and the very little Prince was taken prisoner. King John could not rest while Arthur lived and at this time he is seen plotting with Hubert to kill him.
Act 3. Scene 4. King Philip's Tent.
Philip, King of France ... ... *MARK STANLEY.
Lewis, his Son ... ... *E. A. ROSS.
Pandulph, the Pope's Legate ... ... *ORLANDO BARNETT.
Constance, Mother to Arthur ... ... LILLIAN BRITTON.
NOTE. Constance did all in her power to assist her son Prince Arthur's claim and to defend him from the non-coughing schemes of his unscrupulous Uncle John, she vehemently protested the constant desertion of King Philip of her son's cause. Finally when she learned that her darling son (on top of all the other overwhelming disasters which had befallen him) was a prisoner in the hands of John, her grief and despair knew no bounds, and she became distraught.

Scene from ... "ROMEO AND JULIET" ... Act 2, Scene 2
Juliet ... ... GERTRUDE ELLIOTT (Lady Forbes-Robertson).
Romeo ... ... BEN WEBSTER (by permission of Sir Johnston Forbes-Robertson).

Interlude from "THE TWO GENTLEMEN OF VERONA"
Launce ... ... RUSSELL THORNDYKE.
Crab (the Dog) ... ... VIC BELFONT.

Scenes from "THE MERCHANT OF VENICE"
Act 1. Scene 3.
Shylock ... ... MATHESON LANG.
Bassanio ... ... COWLEY WRIGHT.
Antonio ... ... HENRY VIBART (by permission of Messrs. Vedrenne & Darnley).
Jessica ... ... RAY LUVIS.
Act 3. Scene 1.
Shylock ... ... MATHESON LANG.
Tubal ... ... TERENCE O'BRIEN.
Salerino ... ... MARK STANLEY.
Salanio ... ... E. A. ROSS.
Act 4. Scene 1.
Portia ... ... ELLEN TERRY.
Nerissa ... ... JEAN STERLING MACKINLAY.
Shylock ... ... MATHESON LANG.
Bassanio ... ... COWLEY WRIGHT.
Antonio ... ... HENRY VIBART.
Gratiano ... ... B. A. STITTAR.
Salerino ... ... MARK STANLEY.
Duke of Venice ... ... TOM HESELWOOD.
Clerk of the Court ... ... E. A. ROSS.
Page ... ... BUDDY CRAIG.
Covered—L. AYWOOD, C. H. JOYCE, E. CRAIG, HELEN CRAIG, STELLA WILKINSON, MURIEL and CASSIDY LEAR, DAISIES BUNCE, KATE CARLTON, WINIFRED OLIVETTE, JULIA GRAHAM, EVELYN BAYLIS, REGINALD LEMON, ADELA, VERONICA, MILDRED and GLADYS PHILLIPS, HOLLIS HUGH, MARJORIE SHERWOOD, DORIS KEYS, BERTRICK WILSON, RICHARD LYDELL, ERNEST MEARS, etc., etc.

"GOD SAVE THE KING"
Sung by Audience and the Company.

Verses for Tenor—
My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing:
Land where our fathers died,
Land of the pilgrim's pride,
From every mountain side,
Let freedom ring!

God save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save our King!

God save our splendid men,
Bring them safe home again,
God save our men.
Keep them victorious,
Patient and chivalrous,
Keep them from harm,
God save our men.

*Members of the Vic. Shakespeare Repertory Company.

Stage under direction of Ben Greet, assisted by Leonard Thackeray and Hedley Whiteman. Orchestra under the direction of Charles Corri.

Costumes lent by Kathie Craig, Matheson Lang, Tom Heselwood and G. & W. Payne (Leicester and Fleet St. N.), Joseph Tory.
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The Shakespearean and Classical Plays produced by Mr. Ben Greet and given by the "VIC" Repertoire Company in this Theatre during the last 8 Seasons.

THE COMEDY OF ERRORS
10 Evening Performances. (a, b)
KING RENE'S DAUGHTER
4 Evening Performances. (b)
THE MERRY WIVES OF WINDSOR
7 Evening Performances and 2 Matinees. (d)
AS YOU LIKE IT
8 Evening Performances and 10 Matinees. (b, d)
ROMEO AND JULIET
6 Evening Performances.
THE MERCHANT OF VENICE
16 Evening Performances and 11 Matinees. (b, c)
HENRY V.
9 Evening Performances and 9 Matinees. (a, c)
THE RIVALS
8 Evening Performances and 4 Matinees. (a, c)
THE TEMPEST
10 Evening Performances and 11 Matinees. (a, 1, d)
OTHELLO
9 Evening Performances. (a, b, d)
RICHARD III.
6 Evening Performances and 3 Matinees. (d)
A MIDSUMMER NIGHT'S DREAM
14 Evening Performances and 13 Matinees. (a, c)
THE WINTER'S TALE
6 Evening Performances and 2 Matinees. (c)
JULIUS CÆSAR
10 Evening Performances and 12 Matinees. (a, d)
THE STAR OF BETHLEHEM
8 Evening Performances and 6 Matinees. (d)
TWELFTH NIGHT
18 Evening Performances and 8 Matinees. (b, c)
HAMLET
10 Evening Performances and 6 Matinees. (a, b, d)
MUCH ADO ABOUT NOTHING
8 Evening Performances and 3 Matinees. (a, b, d)
SHE STOOPS TO CONQUER
14 Evening Performances and 2 Matinees. (a, b)
THE TAMING OF THE SHREW
16 Evening Performances and 4 Matinees. (b, d)
THE SCHOOL FOR SCANDAL
11 Evening Performances and 9 Matinees. (a, b, d)
EVERYMAN, Morality Play
8 Evening Performances and 12 Matinees.
KING HENRY VIII.
11 Evening Performances and 6 Matinees. (a)
RICHARD II.
7 Evening Performances and 4 Matinees. (d)
THE TWO GENTLEMEN OF VERONA
6 Evening Performances and 1 Matinee. (a, c)
A CHRISTMAS CAROL
8 Evening Performances and 4 Matinees. (d)
A NEW GUY HARLEQUINADE
6 Evening Performances and 4 Matinees. (d)
MACBETH
10 Evening Performances and 3 Matinees. (c)
ST. PATRICK'S DAY
8 Evening Performances and 1 Matinee. (b)
THE CRITIC
3 Evening Performances and 1 Matinee. (b)
THE LADY OF LYONS
4 Evening Performances and 2 Matinees.

(a) Stratford-on-Avon Tercentenary Dramatic Festival, 1916.
(b) Lincoln's Hall, Oxford Place, Festival Dance, Feb.-Mar.
(c) Marlborough Polytechnic, Holloway, 1913.
(d) Theatre Royal, Portsmouth, one week Shakespeare Festival 1916, two weeks 1917.