

The Richard B. Fisher Center for  
the Performing Arts at Bard College

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*Presents*

# *Saint Joan*

By George Bernard Shaw

An AandBC Production

Commissioned by the Fisher Center for the Performing Arts

Directed by Gregory Thompson

**Set and Costume Design** Ellen Cairns

**Lighting Design** Judith Greenwood

THEATER TWO

July 12–14 and 19–21 at 8 pm

July 15 and 22 at 3 pm

BARD SUMMERSCAPE 2007



*Saint Joan*

*A Chronicle Play in Six Scenes and an Epilogue*

By George Bernard Shaw (1856–1950)

**Cast (in order of speech)**

Charles VII (The Dauphin)	Rhys Meredith
Brother Martin Ladvenu	Finn den Hertog
Joan	Louise Collins
Peter Cauchon, Bishop of Beauvais	Robert Langdon Lloyd
Dunois, Bastard of Orleans	Phil Cheadle
An English Soldier	Peter Kenny
John de Stogumber (Warwick's chaplain)	Bernard Gallagher
The Executioner	Michael Sheldon
Richard de Beauchamp, Earl of Warwick	Richard Heap
The Gentleman	Martin Ware
The Archbishop of Rheims	Tom McGovern
The Inquisitor	David Fielder
Robert de Baudricourt	Richard Heap
Stewards and Pages	Martin Ware
Bertrand de Poulengy	Michael Sheldon
Georges, Duc de la Trémouille	David Fielder
Gilles de Rais (Bluebeard)	Finn den Hartog
Captain La Hire	Peter Kenny
Jean d'Estivet, Canon of Bayeux	Rhys Meredith
Thomas de Courcelles, Canon of Paris	Phil Cheadle

**Artistic Director, AandBC** Gregory Thompson

**Stage Manager** Rosanna Stone

**Costume Supervisor** Hilary Lewis

**Design Assistant** Alison Cartledge

**Costumes** Angels The Costumiers

**Lights** PRG

*The use of recording equipment or the taking of photographs during the performance is strictly prohibited.*

## Director's Note

### Hearing Voices: Some Thoughts on a Production of *Saint Joan* in the Summer of 2007

There are three timescales in this production of *Saint Joan*. There is the historical setting of 1429–56, when Joan heard the voices of angels and acted upon them to rid her country of foreign invaders, and when the dauphin was crowned king of France and heretics were burnt at the stake. There is the time when the play was written and premiered: 1923, a few years after Saint Joan was canonised (in 1920), when George Bernard Shaw was the master of the theatrical conventions of the early 20th century. And there is 2007. Now. When the play is being produced. Now, when we have postmodern cultural conventions and expectations for immediate information available over the Internet. Now. When all over the world there are young men and women who hear voices from God telling them to rid their countries of foreign invaders. And when some of them act upon what they hear.

No one in the play has any doubts that Joan heard voices. She heard them. The question is whether the voices were voices sent from God or conjured by the devil.

The hearing of voices and acting under the guidance of God is of course not only the preserve of the young. On 10 May 2007, Tony Blair decided that it was time for the U.K. to have a change of prime minister, and he announced a date for his resignation. He made a speech that was startling for its candid reference to his own inner moral and spiritual compass:

In government you have to give the answer. Not an answer, *the* answer. And, in time, you realise putting the country first doesn't mean doing the right thing according to conventional wisdom or the prevailing consensus or the latest snapshot of opinion: it means doing what you genuinely believe to be right. Your duty is to act according to your conviction. All of that can get contorted so that people think you act according to some messianic zeal. Doubt, hesitation, reflection, consideration, and reconsideration: these are all the good companions of proper decision-making. But the ultimate obligation is to decide.

Sometimes the decisions are accepted quite quickly. Bank of England independence was one, which gave us our economic stability. Sometimes, like tuition fees or trying to break up old monolithic public services, they are deeply controversial, hellish hard to do, but you can see you are moving with the grain of change round the word.

Sometimes, like with Europe, where I believe Britain should keep its position strong, you know you are fighting opinion but you are content with doing so. Sometimes, as with the completely unexpected, you are alone with your own instinct. In Sierra Leone and to stop ethnic cleansing in Kosovo, I took the decision

to make our country one that intervened, that did not pass by, or keep out of the thick of it.

Then came the utterly unanticipated and dramatic. September 11th, 2001, and the death of 3,000 or more on the streets of New York. I decided we should stand shoulder to shoulder with our oldest ally. I did so out of belief. So Afghanistan and then Iraq—the latter, bitterly controversial. Removing Saddam and his sons from power, as with removing the Taliban, was over with relative ease. But the blow-back since, from global terrorism and those elements that support it, has been fierce and unrelenting and costly. For many, it simply isn't and can't be worth it. For me, I think we must see it through. They, the terrorists, who threaten us here and round the world, will never give up if we give up. It is a test of will and of belief, and we can't fail it. . . . I ask you to accept one thing: hand on heart, I did what I thought was right. I may have been wrong. That's your call. But believe one thing if nothing else: I did what I thought was right for our country.

No one would accuse Blair of doing what he thought was wrong. He has an inner moral compass. He hears voices.

There is a danger if sincerity is the guiding light. Sincerity isn't a principle, and sincerity can be used to excuse anything, even when that thing is simply a matter of political expediency. And Shaw shows how Joan was sacrificed for political expediency.

Hearing voices . . .

In Athens on Wednesday 24 May 2007, AC Milan won the final of the Champions League courtesy of a lucky goal just before half time and a second just before the end, when Liverpool were chasing the game. What happened next was a surprising moment of theatre: Kaka, AC Milan's star player from Brazil, reacted to the final whistle by heading for the centre circle, where he went down on his knees and raised his arms to heaven. Having stripped off his shirt to reveal a t-shirt bearing the message "I BELONG TO JESUS," he remained in that posture for a good two minutes while his teammates enjoyed more conventional and collective forms of celebration. While we can acknowledge and admire the way Kaka appears to conduct himself as a player and as a man, one can only wonder what the reaction would have been if the shirt had said "ALLAH IS GREAT."

The beauty of Joan is that she prayed for the soul of all. Even the English. We have the choice to put the human before the fundamental, to see the sacred in each person we meet, to hear the voices of angels.

Gregory Thompson

## Who's Who

### AandBC Theatre Company

Since its inception in 1989, AandBC Theatre Company's goal has been to create works that nourish and celebrate the human spirit, while making profound texts accessible, vibrant, and enriching. Founded by theater director Gregory Thompson, AandBC combines improvised staging, vivid physical imagery, direct contact with the audience, and original live music in touring productions of classical and new drama. Having performed throughout Europe and Asia, AandBC has achieved international critical acclaim as one of England's most innovative companies. AandBC has performed at the Edinburgh Festival, the Cultural Centre in Hong Kong, and the Bath Shakespeare Festival, among other festivals and venues. Founding director Gregory Thompson has directed works for the Royal Shakespeare Company, including the 2003 production of *As You Like It*, which toured to the Kennedy Center in Washington, D.C.

AandBC was a part of the Royal Shakespeare Company's Complete Works Festival in the summer of 2006 when Gregory Thompson staged *Henry VIII* in Stratford's Holy Trinity Church. The company's acclaimed production of *The Tempest* will tour the United States in the fall of 2007.

### Gregory Thompson Artistic Director

Gregory Thompson earned a bachelor of science degree with honors in mathematics and philosophy from the London School of Economics and trained at Sheffield Youth Theatre, the National Theatre Studio, and Theatre de Complicite before becoming artistic director of AandBC Theatre Company. He founded the company in 1989 to create touring productions of classical and new drama. These include many productions for Lincoln's Inn Fields and Somerset House in London, including *Pericles*, *Twelfth Night*, *Measure for Measure*, *Much Ado About Nothing*, *The Taming of the Shrew*, and *As You Like It*. Other productions include *The Mahabharata*, *The Winter's Tale*, *The Rape of Lucrece*, and *The Tale that Wags the Dog*, a storytelling show about the relationships between men and women.

Thompson's production of Max Frisch's *Andorra* opened at the Young Vic Theatre in 2001. In 2002 his production of *The Tempest* premiered in London at Somerset House prior to embarking on a major international tour to Romania, Russia, Czech Republic, Hong Kong, and Trinidad. Thompson directed *As You Like It* for the Royal Shakespeare Company; that production subsequently toured to the Kennedy Center in Washington, D.C. His production of *Molly Sweeney* for the Citizens' Theatre in Glasgow was honored with the 2006 Scotland Theatre Critics Award for Best

Direction. He recently directed *Henry VIII* for the Royal Shakespeare Company's complete works cycle.

Thompson has just been appointed artistic director of the Tron Theatre in Glasgow, Scotland.

### **Ellen Cairns** Set and Costume Designer

Ellen Cairns trained at the Glasgow School of Art and the Slade School of Fine Art in London. She received the Arts Council Bursary grant in 1981 and subsequently became resident designer at Liverpool Playhouse during the artistic directorship of Alan Bleasdale, Chris Bond, Bill Morrison, and Willy Russell. She became a freelance designer in 1989. She has designed over 50 productions, notably *Moon on a Rainbow Shawl* (Almeida), *Fences* (Garrick Theatre), *Amen Corner* (Bristol Old Vic), *Blood Brothers* (Tel Aviv), *Carmen* (Sweden), *Dragon Can't Dance* (Stratford East), *Elvira Madigan* (Sweden), *Gods Are Not To Blame* (Riverside Studios), *Into The Woods* (Sweden), *Jubilee* (Stockholm), *King Lear* and *Resurrections* (Cochrane Theatre), *Poppy* and *Moll Flanders* (Half Moon), *Nicholas Nickleby* and *Angels in America* (Estoria), *Othello* (Drill Hall), *Porgy and Bess* (Venice), *Sweeney Todd* (Theatre Clwyd), *Trafford Tanzi* (Mermaid Theatre), *Fiddler on the Roof*, *Nicholas Nickleby* (Stockholm), and *A Little Shop of Horrors* (Estonia). She designed several productions for the award-winning Talawa Theatre Company; her designs for the company's 1994 production of *King Lear* have been displayed at the Theatre Museum in London. Cairns is a visiting tutor in theater design at Central Saint Martins College.

### **Judith Greenwood** Lighting Designer

Judith Greenwood is an associate director of the London theater company Cheek by Jowl. After she received an M.A. degree in drama and theatre arts at the University of Leeds in 1982, she worked as a lighting technician for Opera North, Impact Theatre Co-operative, the ICA in London, and the Royal Shakespeare Company. In 1990 she joined Cheek by Jowl and has since toured the world with the company, lighting all but one of their productions. Her other work includes *Le Cid* (Avignon Festival); *Boris Godunov*, *Twelfth Night*, and *Three Sisters* (Russian Theatre Confederation); *Falstaff* (Salzburg Festival); *Homebody/Kabul* (Cheek by Jowl and Young Vic); *King Lear* (RSC Academy); *As You Like It*, *Great Expectations*, and *Henry VIII* (RSC Stratford); *Romeo and Juliet* (Bolshoi Theatre, Moscow); and *The Tempest* (Tron Theatre, Glasgow).

Greenwood also works frequently in Beirut, lighting for the singer Feyrouz, the director Nidal Ashkar, and the playwright Ziad Rahbani, and she has contributed to several books on African theater.

### **Phil Cheadle** Dunois, Bastard of Orleans / De Courcelles

Phil Cheadle trained at the Royal Academy of Dramatic Art, graduating in 2004. His professional theater credits include *The Changeling* (Cheek by Jowl); *Macbeth* (West Yorkshire Playhouse); *As You Like It* (Exeter Northcott); *Tartuffe* (Arcola Theatre); *Strawberry Fields* (Pentabus); and *A Midsummer Night's Dream* (Creation Theatre). His television credits include the role of Inspector Lynley on *Coronation Street*.

### **Louise Collins** Joan

Louise Collins's recent stage credits include the roles of Juliet in *Romeo and Juliet* and Miranda in *The Tempest*, both directed by Ellie Jones at the New Wolsey Theatre; Hermia in *A Midsummer Night's Dream* (Mercury Theatre); Meg in *Amazed and Surprised* (Royal Court); Bethan in *The Pull of Negative Gravity*, directed by Gregory Thompson, a production that won a Fringe First prize at the Edinburgh Fringe Festival; Kitty in *Anna Karenina* (Royal Lyceum); Abigail in *The Crucible* (Clwyd Theatre Cymru); and Cinderella in *Roald Dahl's Revolting Rhymes Concert* (Barbican). Collins has also had several television roles on BBC Wales and Pembrokeshire Television, and she has performed in radio productions for Big Fish Productions, BBC Radio, and BBC Radio 4.

### **Finn den Hertog** Gilles de Rais (Bluebeard) / Brother Martin Ladvenu

Finn den Hertog recently finished his studies at the Royal Scottish Academy of Music and Drama; this is his first professional theater role. As a student he performed in the academy's productions of *Talking to Terrorists*, *Jack and the Beanstalk*, *Mr. Puntilla and His Man Matti*, *The Tempest*, *Plasticine*, *Here Comes a Chopper*, and *The Philistines*. He was also featured in the film *The Press* and in the radio play *An Ember in the Straw*. His recent work includes *Peer Gynt*, in collaboration with the Royal Scottish National Orchestra; *Freakshow*, with Poorboy, at Glasgow Arches Scratch Night, where he also performed in *Inferno*; and *Pushing Up Poppies* at the Edinburgh Fringe Festival. He has been filming for the Scottish Media Group television program *Rebus: The Naming of the Dead*. He will return to the United States later this year with AandBC to perform in the company's production of *The Tempest*.

### **David Fielder** Duc de la Trémouille / The Inquisitor

London-based actor David Fielder's recent stage credits include the roles of Jacques in *As You Like It* (Royal Shakespeare Company) and Prospero in *The Tempest* (AandBC Theatre), both directed by Gregory Thompson; Willy Loman in *Death of a Salesman* (Manchester Library Theatre); Crepin in *The Fall Guy* (Royal Exchange Theatre); the Priest in *Mother Courage and Her Children* (Shared Experience); Touchstone in *As You Like It* (Shakespeare Globe Theatre); and the title role in *The Resistible Rise of Arturo Ui* (Manchester Library Theatre).



### **Bernard Gallagher** *Chaplain de Stogumber*

Bernard Gallagher entered the acting profession in 1956. After working in repertory theaters all over Britain, he joined the English Stage Company in London in 1966, where he appeared in many plays, including the first productions of Joe Orton's *Ruffian on the Stair* (as Mike) and *The Erpingham Camp* (as Erpingham). In 1969 he joined the National Theatre, with a role in Peter Brook's *Oedipus*, and visited the United States in 1970 with Laurence Olivier's production of *Three Sisters* at the Ahmanson Theatre, Los Angeles. He returned to the United States in Caryl Churchill's *Blue Heart* (1999) and with the Almeida Theatre in *Richard II* and *Coriolanus* (2000) at Brooklyn Academy of Music. His recent performances include *Caligula* in 2004, at London's Donmar Warehouse, and, in 2005, Elder Walsh's *The Small Things* at the Menier Theatre, which also played at the Berlin and Galway Festivals. He has also toured Europe, India, and Japan, and he has performed at the Maly, Moscow. He has performed extensively in the West End. Gallagher's television performances include roles in most of the familiar British drama and comedy series.

### **Richard Heap** *Richard de Beauchamp, the Earl of Warwick / Robert de Baudricourt*

This is Richard Heap's fourth production with AandBC. He played Krishna in *The Mahabharata* at London's Bridge Lane Theatre, Polixenes in *The Winter's Tale* at the Bath Shakespeare Festival, and Caliban in *The Tempest* in Trinidad. His other theater work includes *To Kill a Mockingbird* (West Yorkshire Playhouse and Birmingham Rep); *Broken Glass* (Bolton Octagon and York Theatre Royal); *A Christmas Carol*, *The Accrington Pals*, and *Under Milk Wood* (Dukes Lancaster); *Robbers* (Tristan Bates); *Angels in America, Parts I and II* (Liverpool Unity); *The Winter's Tale* (Salisbury Playhouse); *A Doll's House, Skylight*, and *The Resistible Rise of Arturo Ui* (Manchester Library); *Macbeth* (Riverside Studios); *The Innocents* (Sheffield Crucible); and *The Maple Tree Game* (West Yorkshire Playhouse). His film work includes *Outlanders*, *Starfly*, *The Gospel of John*, and *There's Only One Jimmy Grimble*. His television work includes *The Innocence Project*, *My Parents are Aliens*, *Murphy's Law*, *A Good Thief*, *Heartbeat*, *Cold Feet*, and *Hillsborough*. He has also appeared in many radio plays for the BBC.

### **Peter Kenny** *Captain La Hire / An English Soldier*

Peter Kenny's recent roles include Ferdy in *A Patriot for Me* with the Royal Shakespeare Company, and Feste in productions of *Twelfth Night* for Border Crossings and for AandBC, with whom he has also performed in *Much Ado About Nothing*, *Measure for Measure*, *The Tempest*, *If I Were Lifted Up From Earth*, *Henry VIII*, and *The Play of the Weather*. As a member of the BBC Radio Drama Co. he has recorded many plays. His recent television roles include Sir Charles Mordaunt in *Scandalous Women* (BBC). He is a member of the early music group Passamezzo, with whom he has recorded two CDs.

**Robert Langdon Lloyd** Peter Cauchon, the Bishop of Beauvais

Robert Langdon Lloyd was a founding member of Peter Brook's Paris theater company and a member of the Royal Shakespeare Company. His best-known roles include Puck in the world tour of Brook's production of *A Midsummer Night's Dream*; the Fool in Aribert Reimann's production of *King Lear* at San Francisco Opera, directed by Jean-Pierre Ponnelle; Vyasa in *The Mahabharata* at Brooklyn Academy of Music, directed by Peter Brook; and Donald Rumsfeld in *Guantanamo* for the Culture Project, directed by Nicolas Kent.

**Tom McGovern** The Archbishop of Rheims

Tom McGovern graduated from the Scottish Academy of Music and Drama, where he won the James Bridie Gold Medal and the Award for Best Performance in a Shakespeare Play. His theater work includes the title roles in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice*, Mercutio in *Romeo and Juliet*, Alfieri in *A View From the Bridge*, Nathan Detroit in *Guys and Dolls*, and Richard Roma in *Glengarry Glen Ross* at the Royal Lyceum, Edinburgh. He also appeared in Joe Orton's *Loot* and Noel Coward's *Private Lives* at the Byre Theatre, St. Andrews; in *Dr. Jekyll and Mr. Hyde* and *Great Expectations* at the Perth Theatre; and, most recently, as Friar Lawrence in a production of *Romeo and Juliet* directed by Gregory Thompson at the Citizens' Theatre, Glasgow. His television work includes episodes of *Taggart* (Scottish Media Group), *Holby City* (BBC), and *2000 Acres of Sky* (Zenith North).

**Rhys Meredith** Charles VII (The Dauphin) / D'Estivet

Rhys Meredith studied at the Royal Academy of Dramatic Art. He has been in productions of *Hamlet* (English Touring Theatre); *Romeo and Juliet* (The Globe and Shakespeare Globe's U.S. tour); *The Golden Ass* and *Twelfth Night* (Shakespeare Globe); and *Mister Paul* (Old Red Lion). His television work includes *Doctors*, *Robin Hood*, *Charles II*, *State of Play*, and *NCS: Manhunt*.

**Michael Sheldon** Bertrand de Poulengy / The Executioner

Michael Sheldon was most recently seen in a national tour of *Top Dogs*. His other theater work includes *The Seagull*, *Three Sisters*, and *Democracy* at the National Theatre; *Othello* at the Theatre Royal, York; *Men on Fire* at the King's Head, London; *Bedevelled* at the Sheffield Crucible; *For Services Rendered* at the Old Vic; *All My Sons*, *The Winter's Tale*, and *The Second Mrs. Tanqueray* at the Playhouse, Salisbury; *Noises Off* at the Taunton Brewhouse; *Rebecca* at the Duke's Playhouse, Lancaster; *Richard III* at the Citizens' Theatre, Glasgow; *Journey's End* at the Nuffield Theatre

Southampton and Whitehall Theatre, London; and *Scream Blue Murder* at the Gate, Notting Hill. His television and film work includes *Waiting at the Gate*, *Search*, *Requiem*, *Dream Team IV*, *Licht des Feuers*, *Jack of Diamonds*, *Little White Lies*, *Family Affairs*, *The Bill*, *Timepiece and Mystery*, and *The Inevitability of Colour*.

### **Martin Ware** *The Gentleman / Pages and Stewards*

Martin Ware recently earned a B.A. in acting from the Royal Scottish Academy of Music and Drama. His professional theater credits include a production of the 1532 John Heygood play *The Play of the Weather*, directed by Gregory Thompson, and *Where the Shoe Pinches*, at the 2006 Edinburgh Fringe Festival, as well as productions of *Charlotte's Web*, *Beowulf*, *The Voices*, and *Iphigenia*. He has also performed in radio plays and as a voiceover narrator.

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