

SILVER  
JUBILEE  
OF HER  
MAJESTY  
QUEEN  
ELIZABETH II

**VIVAT! VIVAT REGINA!**

by Robert Bolt



southport  
dramatic  
club

12th to 21st MAY 1977

LITTLE THEATRE - HOGHTON ST - SOUTHPORT - TEL 30521

*DO YOU KNOW WHAT YOU'RE MISSING . . . if you are not already an S.D.C. Subscriber?*

*CONSIDER OUR NEXT SEASON . . . it runs from October to May, contains eight productions, and is a varied and worthwhile selection of plays!*

*THINKS!*

*"Eight evenings at the Theatre . . . a chance to meet friends over coffee in the interval . . . and, above all, an opportunity to regularly enjoy 'live theatre.'"*

*WHY NOT buy an S.D.C. Season Ticket? It provides two advantages for theatregoers:*

*Price concessions - at least a saving equivalent to one free play per season \*  
Booked seats for every production,  
and of course, tickets are fully transferable.*

*THINKS!*

*"I must ask the nearest S.D.C. member for more details, or 'phone Jean Wright, (Hon. Box Office Manager), telephone 27729."*

★The 1977/78 prices haven't been fixed yet—this season £4.50p secures a 70p seat; £4.00 a 60p seat; First Nighters £3.00



**Message From  
COUNCILLOR E. ROWLAND BALL  
Hon. Administrator  
Sefton Silver Jubilee Appeal**

It is a special pleasure for me to express on behalf of the Sefton Queen's Silver Jubilee Appeal Committee our most sincere thanks to the members of the Southport Dramatic Club for the great Gala Performance they are staging in aid of the Appeal.

The tremendous amount of hard work and creative planning that will lie behind the arrangements for this Gala evening are characteristic of the sustained high standards of the Southport Dramatic Club and there can be no doubt but that it will be a memorable occasion and a worthy tribute to Her Majesty.

To all who will support the Gala in various ways, and thus bring, as I am sure it will, a notable financial contribution to our Appeal Fund I offer both for the Committee and myself sincerest gratitude. With this goes our appreciation of all the Southport Local Committee is doing for the Appeal.

Thank you for a wonderful gesture.

**E. ROWLAND BALL**  
Honorary Administrator

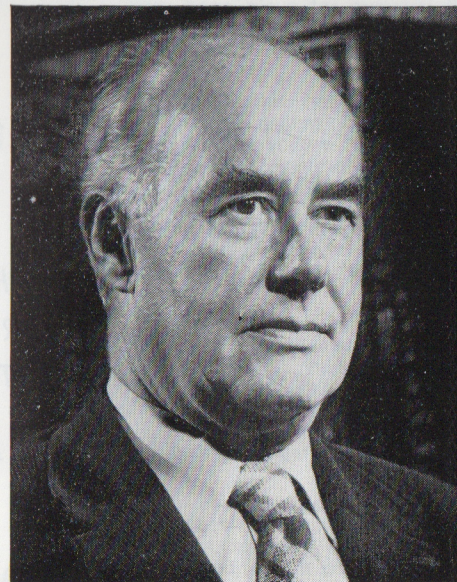
## CHAIRMAN'S LETTER

The S.D.C. is most fortunate in having for its home this wonderful Little Theatre of ours—and I suppose it is also fair to say that this beautifully appointed theatre is equally fortunate that the occupants are such a dedicated, hard-working and happy group of Thespians. Indeed, as the Chairman, I never cease to wonder at the workload which is borne on so many willing shoulders.

The process starts with the Play Selection and Casting Committee whose members read hundreds of plays before choosing the programme for the season. Their responsibility doesn't end there for they also have to find a producer and select the cast for each of the plays. Until you have been involved in casting a play, you cannot imagine how difficult it is to ensure that each role is suitably filled and that the person chosen is available to attend the appropriate rehearsals as well as the performances. Then, as the producer starts to rehearse the actors, the Production Committee accepts its responsibility for staging the play; the Wardrobe Director and her team of seamstresses design and make the costumes; the Property Director prepares to dress the sets which are being constructed in our own theatre workshop. The Stage Manager assembles the crew who will actually 'work' the show—lights, sound, flymen, stage-hands, props, and so on. Apart from these very obvious groups of people, we also have innumerable individuals whose work is just as important and who indeed are indispensable—our box-office staff, our social committee members who look after refreshments (liquid and otherwise) our publicity and front-of-house helpers and many, many others.

To all these people, who are part of a large well disciplined team, I express my sincere thanks; without them this production, and all our other productions, could not be staged.

Finally, I would like to thank you, our patrons, because without your support and encouragement our work would be in vain. The S.D.C.'s aim is to provide a well balanced season of plays. Of course, this means that some plays will appeal to one section of the community and some to



another and, with this thought in mind, I would especially like to thank our Subscribers for they loyally support all our productions — disliking some, enthusing over others; without them our future would be in jeopardy.

May I express the hope that you will enjoy this, our last production of the current season — many thousands of man-hours have gone into it; I trust that you will feel our efforts have been worthwhile.

**R. O. JEFFS**  
Chairman — S.D.C.

SILVER  
JUBILEE  
OF HER  
MAJESTY  
QUEEN  
ELIZABETH II

**THE SOUTHPORT DRAMATIC CLUB**

PRESENT

**VIVAT! VIVAT REGINA!**



by Robert Bolt

southport  
dramatic  
club





Far Left:

MARY, QUEEN OF SCOTS  
(Pat Sutcliffe)

Top Left:

JOHN KNOX (Mike Stowell)  
RIZZIO (Arnold Gorse)  
CLAUD NAU (John Evans)  
MARY, QUEEN OF SCOTS  
COURT LADIES (Katie Parsons  
and Maria D'Alessandro)

Bottom Left:

BREWER (Philip Greenwood)  
NAU (John Evans)  
MARY, QUEEN OF SCOTS

Top Centre:

LAIRDS (Doug Linsley, Job  
Grimshaw, Nick Deering,  
Godfrey Hand) with LORD  
MORTON (Gordon Winsland)  
and LORD BOTHWELL (Len  
Brindley)



Bottom Centre:

QUEEN MARY and HER COURT

Top Right:

MARY, QUEEN OF SCOTS  
ARCHBISHOP (Roy Elliott)  
LORD DARNLEY (Mike Yates)

Bottom Right:

LORD MORTON (Gordon  
Winsland) MARY, QUEEN OF  
SCOTS, LORD BOTHWELL (Len  
Brindley)



MARY, QUEEN  
OF SCOTS



## PRINCIPAL EVENTS

**1533** Elizabeth I born, daughter of Henry VIII and Anne Boleyn.

**1542** Mary Stuart born, daughter of James V of Scotland and Mary of Guise; succeeded to the Scottish throne on the death of James V when only 6 days old.

**1543** Mary crowned Queen of Scotland in Stirling Castle, aged 9 months.

**1548** Mary left Scotland to live in France.

**1558 (April)** Mary, Queen of Scots, married Francis, Dauphin of France.

**1558 (Nov)** Elizabeth succeeded to the English throne aged 25, on the death of Mary Tudor.

**1559** Francis crowned King of France.

**1560 (June)** Death of Mary's mother, Mary of Guise.

**1560 (Dec)** Death of Mary's husband, Francis, King of France, aged 16.

**1561** Mary returned to Scotland.

**1565** Mary married Henry, Earl of Darnley.

**1566 (March)** David Rizzio murdered.

**1566 (June)** Birth of Mary's son, James, (later James VI of Scotland and James I of England)

**1567 (Feb)** Earl of Darnley murdered.

**1567 (May)** Mary married James, Earl of Bothwell.

**(June)** Mary imprisoned by the Scottish lords in Lochleven Castle. Signed an Act of Abdication in favour of her son James.

**1568 (May)** Mary escaped from Lochleven and fled to England, where she was held captive, first at Carlisle Castle, then at Bolton Castle in Yorkshire.

**1568-1586** During these years Mary was held prisoner in several different houses, but fourteen of those years were spent in Sheffield Castle or Sheffield Lodge, with only occasional excursions to Chatsworth, some three and a half hours' ride away.

**1578** Death of Bothwell in Denmark.

**1586 (Sept)** Mary moved to Fotheringay Castle in Northamptonshire.

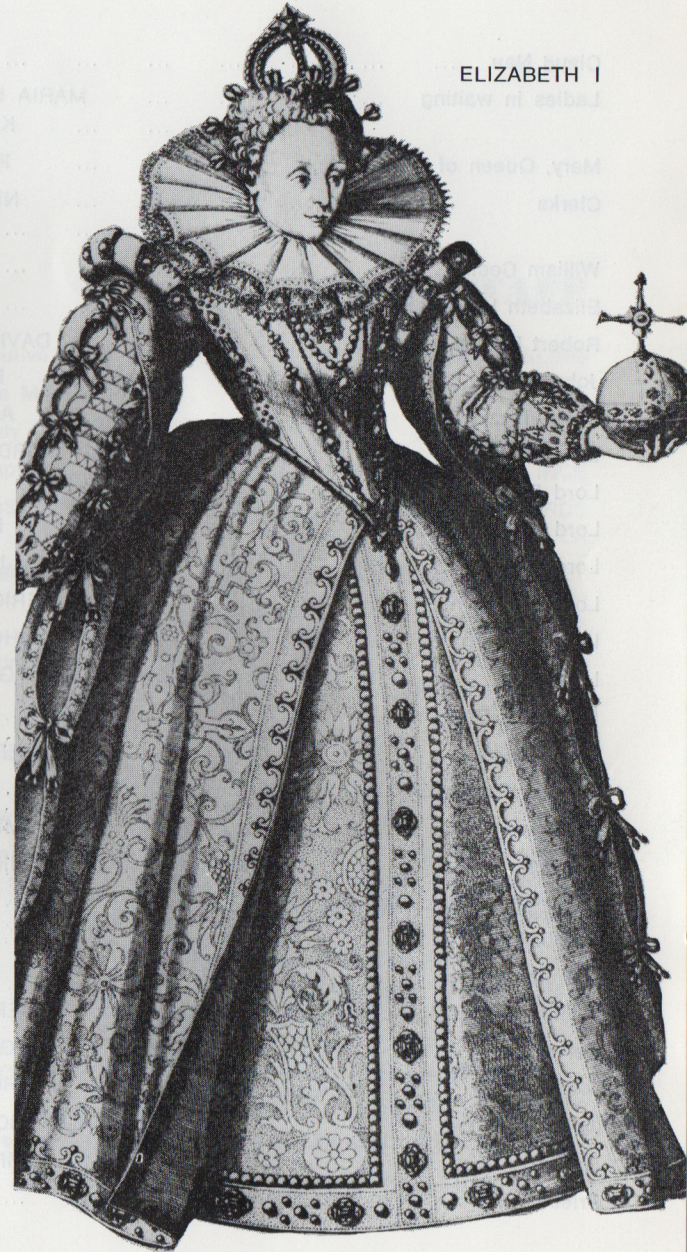
**Oct. 14th-15th** Mary tried for plotting to assassinate Elizabeth.

**Oct. 25th** Mary sentenced to death.

**1587** Mary executed at Fotheringay Castle on the morning of 8th February.

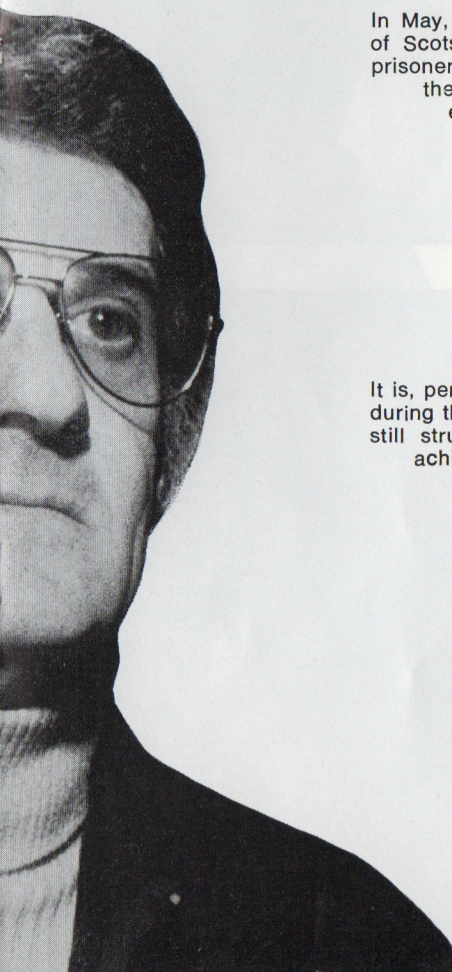
**1603** Death of Elizabeth I  
Accession of Mary's son, James VI of Scotland, as James I of England.

ELIZABETH I









## PRODUCER'S NOTE

In May, 1577, exactly four hundred years ago, Mary, Queen of Scots was, on the instructions of Queen Elizabeth I, a prisoner in Sheffield Castle. Tonight's play tells the story of the conflict between these two Queens, and of the events which led to the execution of Mary.

The Play is, however, more than that; it is a play about power. Robert Bolt, the author, says of 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?'

It is, perhaps, worth reflecting how little things have changed during the past four centuries. Individuals, groups and nations still struggle to obtain and keep power, and in order to achieve their ends, use similar means—deceit, treachery, violence and war.

'Vivat! Vivat Regina!' has presented those of us who have worked on it, in whatever capacity, with a very considerable challenge; the result will, we hope, prove to be a stimulating, moving and exciting theatrical experience.

**DON ANDERSON**

## STAGE STAFF

|                          |     |     |  |
|--------------------------|-----|-----|--|
| Executive Stage Manager  | ... | ... | JOHN GOSLING   |
| Stage Manager            | ... | ... | PAUL ROWE  |
| Deputy Stage Manager     | ... | ... | LYNN GOSLING   |
| Prompt                   | ... | ... | PEGGY INCE   |
| Assistant Stage Managers | ... | ... | CHRISTINE EDWARDS<br>NANCY FRASER                    |
| Properties               | ... | ... | SHEREL COLEY<br>NORMA ROGERSON<br>RUTH ROWE          |
| Lighting                 | ... | ... | JOHN HAYNES<br>FRANCES PERCIVAL<br>KAY McCALLEN      |
| Sound                    | ... | ... | IAN BYRON<br>PETER GRUNDY                            |
| Wardrobe Mistress        | ... | ... | RAY EVANS  |
| Stage Assistants         | ... | ... | PETER BESWICK<br>KEITH HUMPHREYS<br>CLIVE SOUTHWORTH |

Set designed by DAVID CHARTERS  
Constructed by THE PRODUCTION TEAM

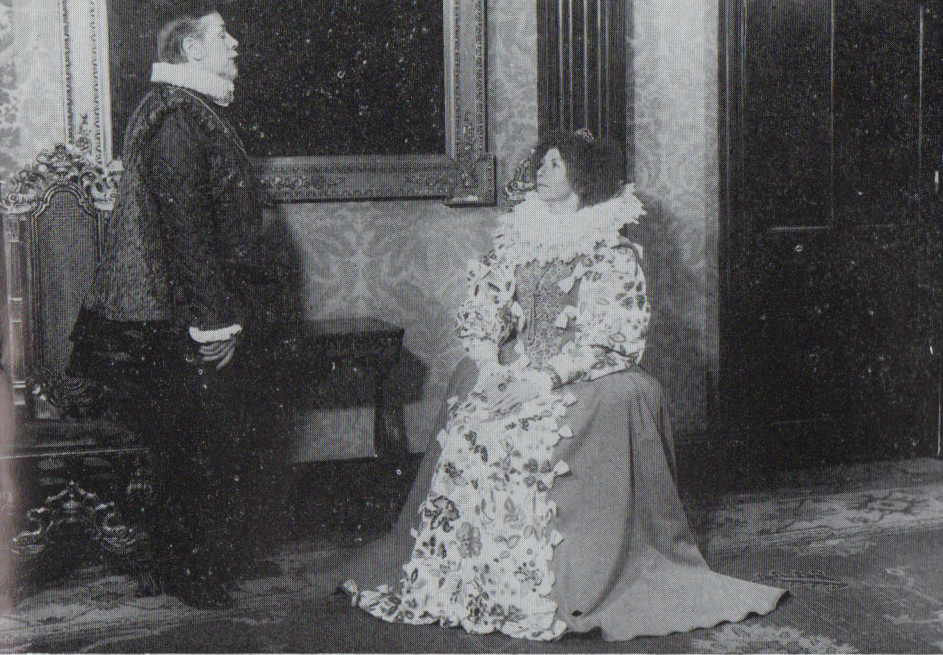
Painted by ROY BLATCHFORD

Lighting designed by SYD COLEY

Costumes designed and made by members of the  
SOUTHPORT DRAMATIC CLUB

**There will be one Interval between each of the two acts**





Far Left:

QUEEN ELIZABETH  
(Sheila Pook)

Top Left:

QUEEN ELIZABETH and  
HER COURT

Bottom Left:

CLERK (Nick Coen)  
BISHOP OF DURHAM  
(Derek Horne)  
CLERIC (Jeff Parker)  
CLERK (Ian Yates)



Top Centre:

DE QUADRA (Michael Hards)  
QUEEN ELIZABETH

Bottom Centre:

DAVISON (Mike Rogerson)  
QUEEN ELIZABETH

Top Right:

WILLIAM CECIL (Bill Finn)  
WALSINGHAM (Ray Mann)

Bottom Right:

QUEEN ELIZABETH  
ROBERT DUDLEY  
(David Tattersall)



The queen kneeled downe upon the cushion resolutely, and, without any token of feare of death, sayde allowde in Lattin the psalme, 'In te, domino, confido.' Then she layde hir selfe upon the blocke most quietly, and stretching out hir armes and legges cryed out: 'In manus tuas, domine, commendo spirituum meum,' three or four tymes.

At last, while one of the Executioners held hir streightly with one of his handes, the other gave two stroakes with an Axe before he did cutt of hir head, and yet lefte a little grissle behinde.

The Executioners lifted upp the head, and bad God save the Queen.

Robert Wyngfield to Lord Burghley.

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 she that ever was' reported one hostile emissary to Scotland. And another, reeling from an early interview: 'What a princess, what a lady!' Yet the brilliant creature, once Queen of two countries—some thought three—died alone and in prison, unwanted and helpless. Robert Bolt

Was ever known a fate more sad than mine?  
Ah! better death for me than life, I ween!  
For me there is no sorrow's anodyne:  
T'wards me all change their nature and their mien.

Mary, Queen of Scots, 1579

Alive a Quene, now dead I am a Sainte;  
Once Mary called, my name nowe Martyr is;  
From earthly raigne debarred by restraint,  
In liew whereof I raigne in heavenly blisse.  
Robert Southwell

Since her husband's death the Scottish Queen hath showed . . . that she is both of great wisdom for her years, modesty and also of great judgement . . . which, increasing with her years, cannot but turn greatly to her commendation, reputation, honour and great benefit of her and her country. Throckmorton to Queen Elizabeth, January 1561.

Mary plunged to final disaster by a pell mell succession of passionate actions, by expense.

Robert Bolt

In looking upon her cloth of estate, I noted this sentence embroidered, 'En ma fin est mon commencement' which is a riddle I understand not. Robert White to Sir William Cecil, February, 1569

As a sinner I am truly conscious of having often offended my Creator and I beg Him to forgive me, but as a Queen and Sovereign, I am aware of no fault or offence for which I have to render account to anyone here below.

Mary, Queen of Scots  
1586

. . . as her youth grew on, we saw her great beauty and her great virtues grow likewise; so that, coming to her fifteenth year, her beauty shone like the light at mid-day . . . As long as she lived in France she always reserved two hours daily to study and read; so that there was no human knowledge she could not talk upon. Above all she loved poetry and poets . . . She was a poet herself and composed verses, of which I have seen some that were fine and well done . . . Moreover she wrote well in prose, especially letters, of which I have seen many that were fine and eloquent and lofty. At all times when she talked with others she used a most gentle, dainty agreeable style of speech, with kindly majesty, mingled, however, with discreet and modest reserve, and above all with beautiful grace; so that even her native tongue, which in itself is very rustic, barbarous, ill-sounding, and uncouth, she spoke so gracefully, toning it in such a way that she made it seem beautiful and agreeable in her, though never so in others . . . She had also one other perfection with which to charm the world—a voice most sweet and excellent; for she sang well, attuning her voice to the lute, which she touched very prettily with that white hand and those beautiful fingers, perfectly made . . .

Brantome

#### MARY IN CAPTIVITY

I asked hir Grace, sence the wether did cutt off all exercises abrode, howe she passed the tyme within. She sayd that all that day she wrought with her nydill, and that the diversitie of the colors made the worke seme lesse tedious and contynued so long at it till veray payn made hir to give over . . .

Nicholas White

And I'm the sovereign of Scotland  
And mony a traitor there  
Yet here I lay in foreign bands  
And never-ending care.

Robert Burns: Queen Mary's Lament.

She is a goodly personage . . . hath withall an alluring grace . . . and a searching wit, clouded with myldness . . .

Nicholas White to Sir William Cecil, 1569

The little Queen of Scots is the most perfect child that I have ever seen.

King Henry II of France

I pray you procure for me some turtle doves, and some Barbary fowls, to see if I can rear them in the country . . . I shall take great pleasure in bringing them up in a cage, as I do all the little birds that I am able to obtain. These are pastimes for a prisoner, and especially as there are none in this country.

Mary to Archbishop of Glasgow, 1574

Her hair of itself is black, and yet Mr. Knollys told me that she wears hair of sondry colours.

Nicholas White to Sir William Cecil, 1569.

Remember that the theatre of the world is wider than the realm of England.

Mary, Queen of Scots before her judges, October 1586

**Elizabeth rose cautiously to her final triumph by accumulation, mistrusting action**

**Robert Bolt**

She takes great pleasure in dancing and music. She told me that she entertained at least sixty musicians; in her youth she danced very well, and composed measures and music, and had played them herself and danced them. She takes such pleasure in it that when her Maids dance she follows the cadence with her head, hand and foot. She rebukes them if they do not dance to her liking, and without doubt she is a mistress of the art, having learnt in the Italian manner to dance high.

Monsieur de Maisse. 1597

A commanding carriage, auburn hair, eloquence of speech and natural dignity proclaimed her King Henry's daughter . . . high courage in moments of crisis, a fiery and imperious resolution when defied, and an almost inexhaustible fund of energy.

Sir Winston Churchill

**Elizabeth, a legendary political virtuouse ('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.**

**Robert Bolt**

Next came the queen, in the sixty-sixth year of her age, as we were told, very majestic; her face oblong, fair, but wrinkled; her eyes small; her nose a little hooked; her lips narrow, and her teeth black . . . She had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown.

Paul Hentzner 1598

She was a Lady upon who nature had bestowed, and well placed, many of her fayrest favores; of stature mean, slender, streight, and amiably composed; of such state in her carriage, as every motion of her seemed to beare majesty.

Sir John Hayward

. . . that pest to society, that disgrace to humanity, Elizabeth. It was the peculiar misfortune of this Woman to have had Ministers. I know that it has been asserted and believed that Lord Burleigh, Sir Francis Walsingham and the rest were deserving, experienced and able Ministers. But oh! how blinded such writers and such Readers must be to true merit, to merit despised, neglected and defamed, if they can persist in such opinions when they reflect that these men, these boasted men, were such scandals to their country and to their sex as to allow and assist their Queen in confining for the space of nineteen years, a Woman who had every reason to expect assistance and protection; and at length allowed Elizabeth to bring this amiable Woman to an untimely, unmerited and scandalous Death. She was executed in the Great Hall at Fotheringay Castle (sacred place!) on Wednesday, the 8th of February, 1587 — to the everlasting Reproach of Elizabeth, her Ministers, and of England in general.

Jane Austen (aged 15)

I know the title of a King is a glorious title; but assure yourselves that the shining glory of princely authority hath not so dazzled the eyes of our understanding but that we will know and remember that we also are to yield an account of our actions before the great Judge.

To be a king and wear a crown is more glorious to them that see it than it is pleasure to them that bear it. For myself, I was never so enticed with the glorious name of a King, or royal authority of a Queen, as delighted that God hath made me this instrument to maintain his truth and glory, and to defend this kingdom (as I said) from peril, dishonour, tyranny & oppression.

Elizabeth I addresses Parliament, 1601

Here is my hand,  
My dear lover England,  
I am thine both with mind and heart,  
For ever to endure,  
Thou mayest be sure,  
Until death us two do part.

William Birch (From 'A Song between the Queen's Majesty and England.') 1599

When I was fair and young and favour graced me,  
Of many was I sought their mistress for to be,  
Go, go, go, seek some other where,  
Importune me no more.

Elizabeth 1

As for flatterers, it is certain that she had too many near her, and was well contented to hear them.

John Clapham.

When anyone speaks of her beauty she says that she never was beautiful, although she had that reputation thirty years ago. Nevertheless she speaks of her beauty as often as she can.

Monsieur de Maisse. 1597

I know I have the Body but of a weak and feeble Woman, but I have the heart and stomach of a King, and of a King of England too.

Elizbeth 1. 1588

One day she was greater than man, the next less than woman

One of Elizabeth's counsellors

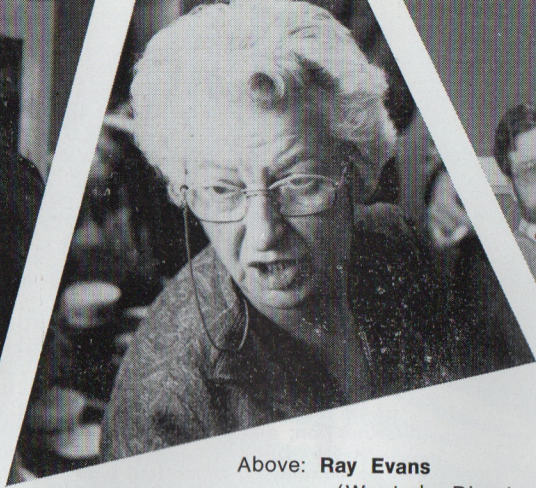
She was of nature somewhat hasty but quickly appeased; ready to show kindness, where a little before she had been most sharp in reproving. Her greatest griefs of mind and body she either patiently endured or politely dissembled.

John Clapham

All my possessions for a moment of time. (Elizabeth's last words)



Top Left:  
**Bill Finn** (Cecil)  
**David Tattersall** (Robert Dudley)



Above: **Ray Evans**  
(Wardrobe Director)



Top Right: **Members of Cast**  
at Rehearsal



Bottom Left:  
**John Evans** (Claud Nau)  
**Pat Sutcliffe** (Mary)



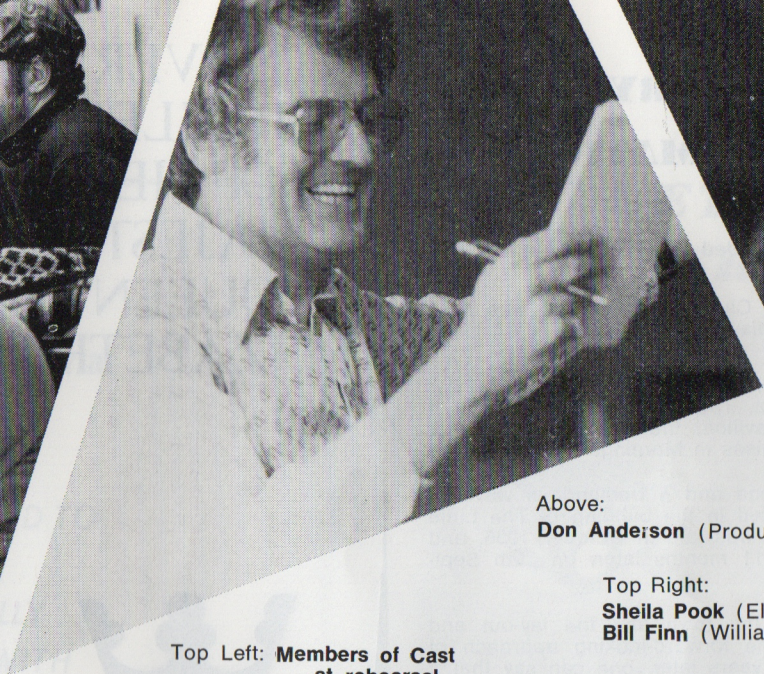
Below:  
**Don Anderson**  
(Producer)

Bottom Right:  
**Ray Mann**  
(Sir Francis Walsingham)  
**Bill Finn** (Cecil)  
**Nick Deering**  
(Prostrate Prisoner)





Top Left: **Members of Cast**  
at rehearsal



Above:  
**Don Anderson** (Producer)



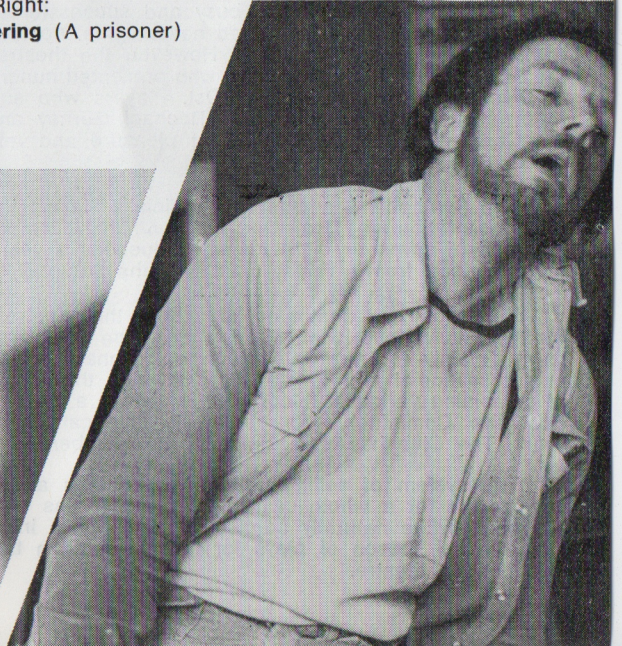
Top Right:  
**Sheila Pook** (Elizabeth)  
**Bill Finn** (William Cecil)



Bottom Left:  
**Sheila Pook,**  
**Gordon Winsland**



Below:  
**Pat Sutcliffe** (Mary)



Bottom Right:  
**Nick Deering** (A prisoner)

## THE HISTORY OF THE SOUTHPORT DRAMATIC CLUB

The Southport Dramatic Club was officially founded in 1920, although it had previously existed under other titles since 1913.

In fact, from 1913 right up to 1934, the Club's guiding light was Miss Elsie Leivesley, who produced virtually every play.

Plays were presented at regular intervals in a number of venues. In order of time, these included The Palladium Cinema, The Opera House (before it was destroyed by fire in 1929), The Pier Pavilion, the newly built Garrick Theatre, and finally the Club's own small premises in Mornington Road.

The 1930's brought both a wind of change and a tremendous wave of buoyant activity to the Club, and this culminated in the building of The Little Theatre. The foundation stone of this building was laid in October 1936, and the theatre opened with "Dear Brutus" only 11 months later, on 30th September 1937.

The central position of "The Little" in the town and the lay-out and equipment of the whole building testify to the forward-looking approach of those responsible for this bold venture. Forty years later, one can say that it has been the constant aim of those following to live up to the inspiration of their predecessors.

After only two extremely busy and successful seasons, the outbreak of war in September 1939 shattered national life. For seven long years the Club itself operated on a shoestring. However, the theatre was soon occupied by the Sheffield Repertory Company, who presented hundreds of plays, the majority of them produced by Geoffrey Ost. Players who subsequently won national renown, such as Cyril Luckham, Rachael Gurney and Lally Bowers were in the Company, which brought great pleasure and relief to the town through the dark days of the war.

The Southport Dramatic Club officially started its post-war activities with the presentation of "Dear Octopus" on 7th November, 1946. A pattern soon emerged of seven or eight major productions a year, each running for eight performances, from a Friday night until the Saturday of the following week.

The Club has continued to sub-let the theatre to other societies, and the foyer to various local organisations. The Club itself also produces one-act plays (mainly for new talent) on occasional Sunday nights, and organises numerous social and fund-raising activities throughout the year. The system of combining various sub-committees, under a Board of Management and an Executive Committee, has continued practically unchanged over all these years. The Club has approximately 400 members.

The system of selling subscribers' tickets and first-nighters' tickets, to cover seats for a whole season in advance, has been in operation for over 25 years. While naturally admission prices have increased, patrons can still attend a full season of plays for little more than the price of a single visit to a London theatre.

## SILVER JUBILEE OF HER MAJESTY QUEEN ELIZABETH II



southport  
dramatic  
club

## 1920 – 1977

On 26th November 1951 a major production of "The Kingmaker" was undertaken (with a cast of 28) for the "Festival of Britain." In recent years an annual pantomime at the very beginning of each New Year has proved enormously popular. In addition to the full winter seasons, there have been plays for summer holiday visitors, plays with music, and plays of an experimental nature.

Major progress has been made in the last fifteen years regarding the Theatre's equipment and amenities. This programme has included new seating and auditorium carpet, a new stage curtain, complete renovation of the whole stage lighting system, operating from behind the audience, a small Club bar, and improvements to the Box Office and elsewhere.

In addition, a house in Scarisbrick Street (quite near the theatre) was purchased by the Club some years ago. The wardrobe department is located there, and tremendous progress has been made in expanding this, to the advantage both of the Club and of other organisations.

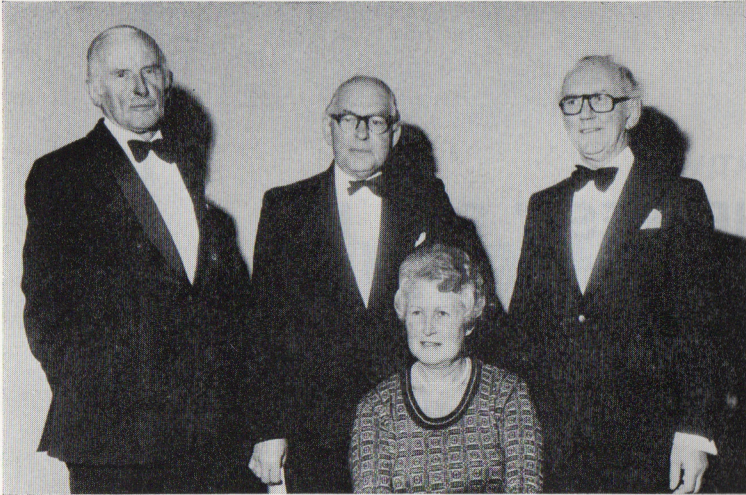
The second rule of the Club includes the object of raising funds for charitable purposes, and the Club is proud to have contributed a sum of over £12,000 to various worthy local charities.

In the programme of the first play in 1937, the Chairman wrote "our theatre is for all the people of Southport." Since then many hundreds of plays have been enjoyed there, and many scores of different organisations have made good use of the building. In a quickly changing world, one hopes that the Southport Dramatic Club has moved with the times, and yet has maintained its standards and traditions and followed a consistent policy, to the general advantage of the town of Southport.

J. S. WOOD



# S·D·C OFFICERS 1976-1977



Top Left: (L-R)

FREDDIE PETTITT: Treasurer  
HAROLD DOBBS:  
Chairman-Bar Committee  
DUNCAN BLUE:  
Business Manager  
JEAN WRIGHT:  
Box Office Manager

Top Right: (On L.)

JOHN GOSLING: Vice Chairman  
MICHAEL HARDS:  
General Secretary



Bottom Left: (L-R)

COMMITTEE CHAIRMEN:  
ARNOLD GORSE: Productions  
RAY MANN: Publicity  
PAM HARDS: Social  
MARGARET MANN:  
Play Selection and Casting



Bottom Right (L-R)

DIRECTORS:  
JOHN HAYNES: Stage  
SYD COLEY: Lighting  
IAN BYRON: Music  
RAY EVANS: Wardrobe  
VERA DARRAH: Property  
(unable to be present)



