



LEEDS ARTS  
CENTRE  
presents  
TIGER AT  
THE GATES  
by Jean Giraudoux



**LEEDS CIVIC THEATRE**

**TUESDAY 18th APRIL**

**TO SATURDAY 22nd APRIL, 1972 at 7-30 pm**

# "TIGER AT THE GATES" ("La Guerre by JEAN GIRAUDOUX, translated

## CAST

Andromache	Mary Nelson
Cassandra	Hazel Spray
Laundress	Pamela Swift
Hector	Trevor Money
Paris	Christopher Richmond
1st Old Man	Jack Clark
2nd Old Man	George Teale
Priam	George Westmoreland
Demokos	David Nicholls
Hecuba	Mary Smith
Mathematician	Edwin Barraclough
Polyxene	Isobel Stevenson
Servant	Jean Blundell
Helen	Patricia Appleson
Oneah	Roger Ivey
Minos	David Unitt
Peace	Christine Wilson
Troilus	John Farndale
Abneos	Dennis Stevenson
Busiris	Alan Upton
Guard of the Gates	Gordon Wilson
Ajax	Edward Lakeland
Ulysses	Malcolm Brown
A Topman	Norman Thackwray
Olpides	Stephen Carter
Trojan Sailor	Alan Jeffson
Iris	Pamela Smith
Court Ladies	Betty Johnson, Pamela Tatham
Trojan Citizens	Joan Kent, Geoffrey Mountain
Greek Sailors	Tim Powell, Howard Atkin

DESIGNED AND DIRECTED BY TONY NELSON

**CIVIC THEATRE, Cookridge Street, Leeds.**

**Manager: Derek Rose**

**In accordance with the requirements of the Watch Committee of Leeds City Council:-**

- (a) The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.**
- (b) All gangways, passages and staircases must be kept entirely free from chairs or any obstruction.**
- (c) The safety curtain must be lowered and raised once immediately before the commencement of each performance so as to ensure being in proper working order.**

# de Troie n'aura pas lieu")

by Christopher Fry

Stage Manager	Geoffrey Mountain
Assistant Stage Manager	Delphine Morris
Prompter	Thelma Stoker
Costume Design	Anneliese Wiedmann
Wardrobe	Margaret Rhodes, Anne Robinson Mavis Ripley, Nina Goldthorpe, Jill Thresh
Properties	Pamela Swift
Lighting	John Blakeston
Music	Jane Elloway, Barbara Gilmour
Box Office	John Pemberton, Hazel Irving Josephine Davy
Front of House Managers	Fay Jack, Monica Brown
Publicity	Edward Macro, Leonard Sheldon Richard Strudwick
Theatre Manager	Derek Rose

There will be one interval of 15 minutes duration

We are pleased to announce that our last play of the season will be:-

JUNE. Tuesday 20th to Saturday 24th.

“FOLLOW THAT GIRL”

A musical by Julian Slade and Dorothy Reynolds.

Produced by Arthur Cockerill.

The Leeds Arts Centre is an Amateur Society which mounts five plays each season at the Civic Theatre.

It also has a Green Room Group which mounts plays and evenings of Drama in the Rehearsal Rooms and in the theatre, which is intended to give new members some acting experience before performing at the Civic Theatre.

If you are interested in joining the “Leeds Arts Centre” and would like more information about the society and the Fine Arts Group, please write to:-

The Secretary,  
LEEDS ARTS CENTRE,  
43, Cookridge Street,  
Leeds, 2.

*“I win every fight, yet after every victory the stake for which I fought fades into empty air”*

HIPPOLYTE JEAN GIRAUDOUX was born on the 29th October, 1882, in Bellac, a small town in Haut-Vienne, lying between Limoges and Poitiers; and died in Paris on the 31st January, 1944. His mother was the strongest influence in his life — she was his constant companion — and died only two months before him. His early career was in journalism, although in 1905 he was tutor to the Prince of Saxe-Meiningen and in 1906—7 he held a post as French tutor at Harvard University. In the First World War he fought at Gallipoli and he was decorated with the Legion d’Honneur for valour in action. He entered the Diplomatic Corps after the war and during the nineteen-twenties wrote several novels, prominent among which was “Siegfried and le Limousin” (1922). “Siegfried” was presented as a play by Louis Jouvet at the Comedie des Champs-Elysees during the 1928—9 season. It was an instant success and resulted in a collaboration which lasted for the next ten years. Giraudoux wrote and Jouvet produced: “Amphitryon 38” (1929); “Judith” (1931); “Intermezzo” (1933); “Tessa” (1934) which was based on Margaret Kennedy’s novel ‘The Constant Nymph’; “The Trojan War will not take place”(1935) (“Tiger at the Gates); “Electra ” (1937) and “Ondine” (1939).

At the start of the Second World War, Giraudoux was appointed by Prime Minister Daladier to head the new Commissariat for Information. He showed considerable prophetic foresight when he wrote “The word ‘France’ speaks of courtesy, of perfect relations between individuals; France is the world’s mistress of ceremonies. The word ‘Frenchman’ brings to mind rather too often, on the contrary, ill-tempered individuals, shouted arguments in the street, rude fellow-travellers, unmannerly bus-conductors. The word ‘France’ brings up the idea of a constant political value, of unshakeable stability: the word ‘Frenchman’ that of vacillation and uncertainty ..... In short, the country certainly can still perform its great functions, the light it sheds appears the same. The question is whether this light is the one being given off today. Countries are like stars; they can shine and give light centuries after they become extinct.” In 1940 his son was in London with De Gaulle and the Germans banned the performance of his plays and those of Jules Romains, listed by their censors as ‘anti-cultural’. In 1942 he sent the manuscript of “L’Appollon de Bellac” to Jouvet in Rio de Janeiro, where it was first presented. In 1943 his new play “Sodome et Gomorrhe” was presented at the Theatre Hebertot, the role of Lia being played by Edwige Feuillere. Towards the end of 1943 he wrote below the title on the first page of his new manuscript: “The Madwoman of Chaillot” was played for the first time on the 17th October, 1945 on the stage of the Theatre de l’Athenee by Louis Jouvet. He was not far out — “The Madwoman” was, in fact, played on the 19th December, 1945. Giraudoux did not live to see the liberation of France and the return of his friend Jouvet. Jouvet presented “L’Appollon” in Paris in April, 1947 and the posthumously-published “Pour Lucrece” was presented in 1953 by Jean-Louis Barrault, after Jouvet’s death.

In “Tiger at the Gates” Giraudoux presents war as a paradox. Although the play is not called a tragedy, it is one in fact, as the biting irony of the closing scene so clearly exemplifies. To maintain dramatic tension up to the very end about a hypothetical possibility which the audience knows from the start to be unrealisable, is a considerable tour-de-force. Presented to a Paris audience for the first time on the 21st November, 1935, only a year before Hitler’s re-occupation of the Rhineland, the play sounded to the more perceptive like a portent of doom.

L.S.

*“There are three distinct plays in any stage work: the one the author thinks he wrote: the one the cast act and the one the majority of the audience think they hear”. — Louis Jouvet.*