

**BOUBLIL AND
SCHÖNBERG'S**

**MARTIN
GUERRE**

**AT THE
OLD VIC**

**RELAXED
PERFORMANCE
VISUAL STORY**

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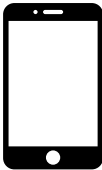
YOUR VISIT

If you've never visited the theatre before, or haven't been for a while, here is some handy information to help you:



Getting here

We are a two-minute walk from Waterloo (100m) and a five-minute walk from Waterloo East and Southwark stations (200m). The easiest way to get to The Old Vic is via public transport.



Your ticket

You will have received your e-ticket when you made your booking. You don't need to print it — just show it on your smartphone and it will be scanned. Keep your e-ticket with you at all times, as ushers will ask you to show it when entering and re-entering the auditorium. If you lose or delete your e-ticket, our Box Office staff can help.



Eat and drink

You can eat and drink in the auditorium but all drinks must be in non-glass cups or bottles. You can also take snacks into the show with you but you can't take hot food.



Photography and videography

Photography is allowed in our auditorium before and after the show. We ask that no photography be taken during the show.



Airplane Mode

Please switch your phone to Airplane Mode before the show starts so that you can still access your e-ticket as required. We advise that you turn your phone to Airplane Mode (rather than switching it to silent) to make sure everyone's experience is as enjoyable as possible. Please note that some audience members may need to keep their phones on to support their access needs.



Dress code

You can wear whatever makes you feel comfortable. There is no dress code and formal dress is not expected.



Under 16s

Martin Guerre is suitable for ages 12+. Children under 16 should be accompanied by an adult. Babes in arms (under 18 months) are permitted at the Relaxed performance.

WHEN YOU ARRIVE

This is what the theatre looks like:



We have two entrances. One is on the road called The Cut which is directly in front of the theatre. There are dropped curbs leading onto this road via the pedestrian crossing. This is what the front entrance looks like:



There are some steps at this entrance:



The other entrance is on Waterloo Road and it is wheelchair accessible with lift access:



There is lift access to the Box Office, inner foyer and Penny bar and cafe on the basement level:



There are dropped curbs leading onto this entrance via the pedestrian crossing:



This is the lift exit on the basement level:



This is the foyer:



When you arrive, for your security, you may have your bag checked. A member of the Security team will ask to look inside your bag. They may need to gently move some of the contents of your bag, so they can see everything inside.

The Box Office is in the inner foyer — it is straight ahead of you if you enter via the the lift, or round to the left if you are coming from the front entrance. The lift is at the Waterloo Road entrance, which is the wheelchair accessible entrance. We have a cloakroom that you can use if needed, which is on the right as you come through the front entrance.

This is a member of the Security team — they will check your bag when you arrive:



This is a member of the Front of House team — they will check your tickets and show you to your seat:



This is a member of the Box Office team — they can help you if you can't find your e-ticket:

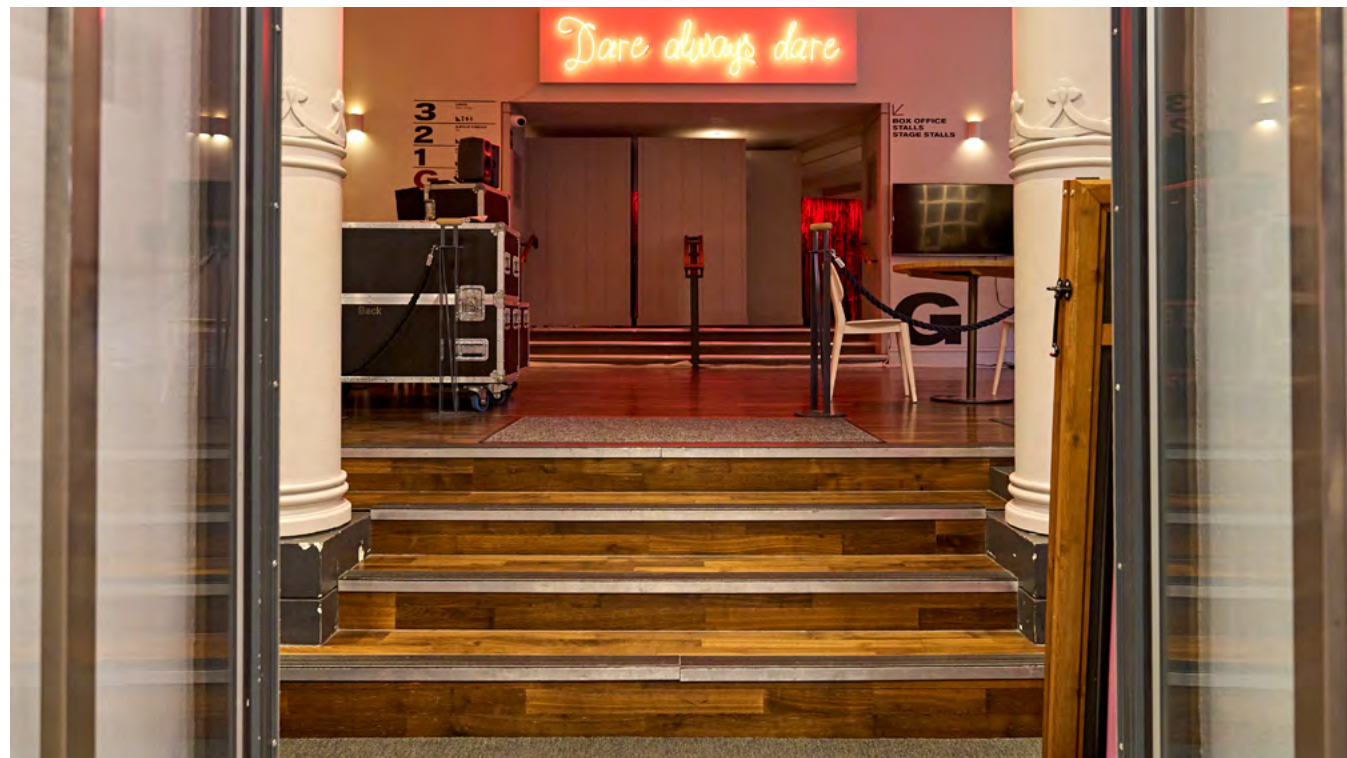


FOOD AND DRINK

This is the foyer bar:



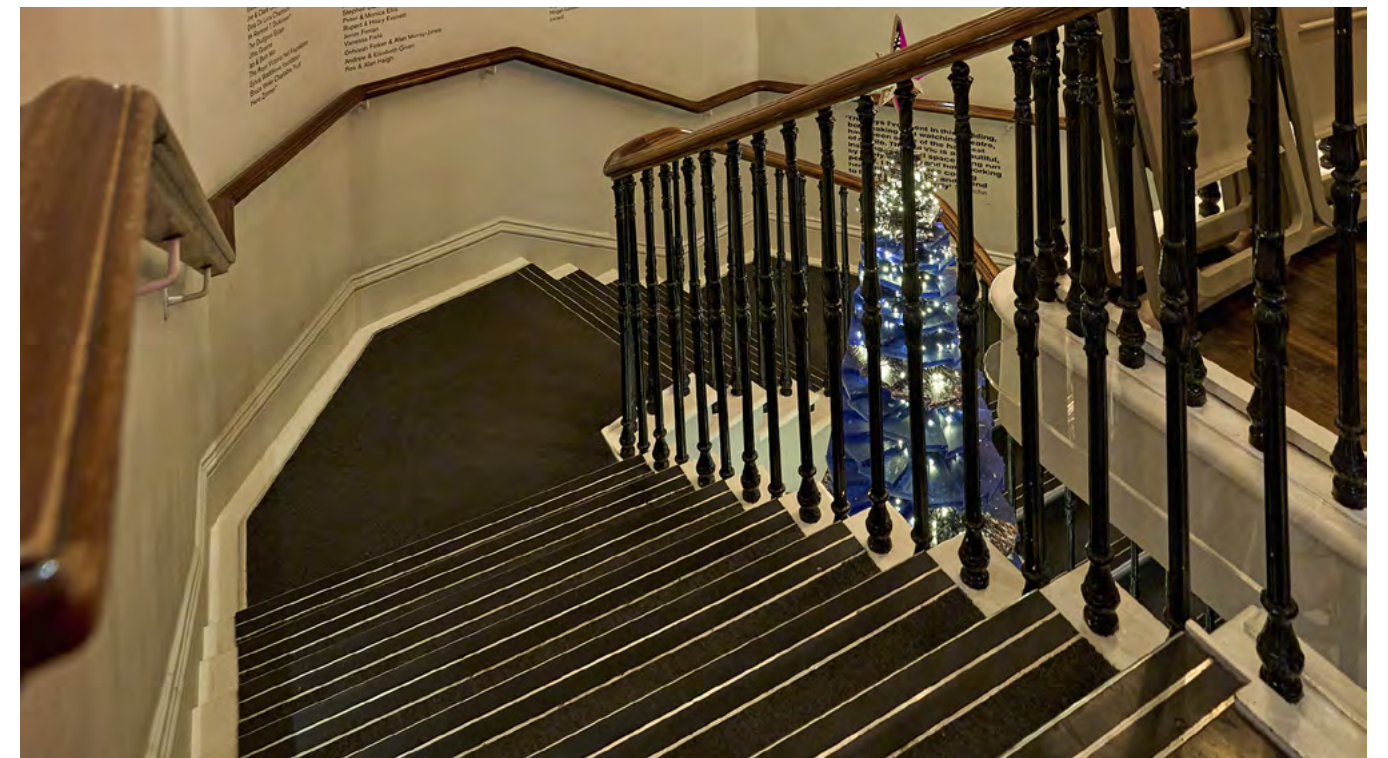
This bar is open from one hour before the performance, serving drinks and snacks. There are four steps to this bar. This is what the steps look like:



This is our basement bar and cafe, Penny:



This bar is open from one hour before the performance, serving drinks and snacks. It is wheelchair accessible. You can reach Penny bar and cafe via the lift or down 19 steps from the foyer. This is what the steps look like:



This is the Dress Circle bar, named The Borthwick, on level two:



There are 29 steps to this bar. This is what the steps look like:



This is the Baylis Circle bar on level three:



There are 49 steps to this bar. This is what the steps look like:



From an hour before the performance starts until the end of the show, both the Dress and Baylis Circle bars are open. On the day, you can order a pre-show drink (only those over 18 can purchase alcohol).

TOILETS (BASEMENT)

In all toilet blocks there are hand dryers and paper towels to dry your hands. For Relaxed performances, the hand dryers in all toilets will be turned off.

In Penny bar and cafe on the basement level there are two toilet blocks, one wheelchair accessible toilet and one gender neutral toilet. There is lift access to these toilets.



The women's toilet block contains 11 cubicles only. This includes one baby change cubicle and one accessible cubicle, also known as an ambulant toilet:



The men's toilet block contains seven urinals and two cubicles, one of which is an accessible toilet, also known as an ambulant toilet:



This is the wheelchair accessible toilet which also includes baby change facilities:



This is the separate gender neutral toilet with an enclosed sink:



BAYLIS CIRCLE TOILETS (FLOOR THREE)

On the Baylis Circle level on the third floor there are two toilet blocks. There are steps to these toilets:



The women's toilet block contains 12 cubicles only. This includes one baby change and one accessible toilet, also known as an ambulant toilet:



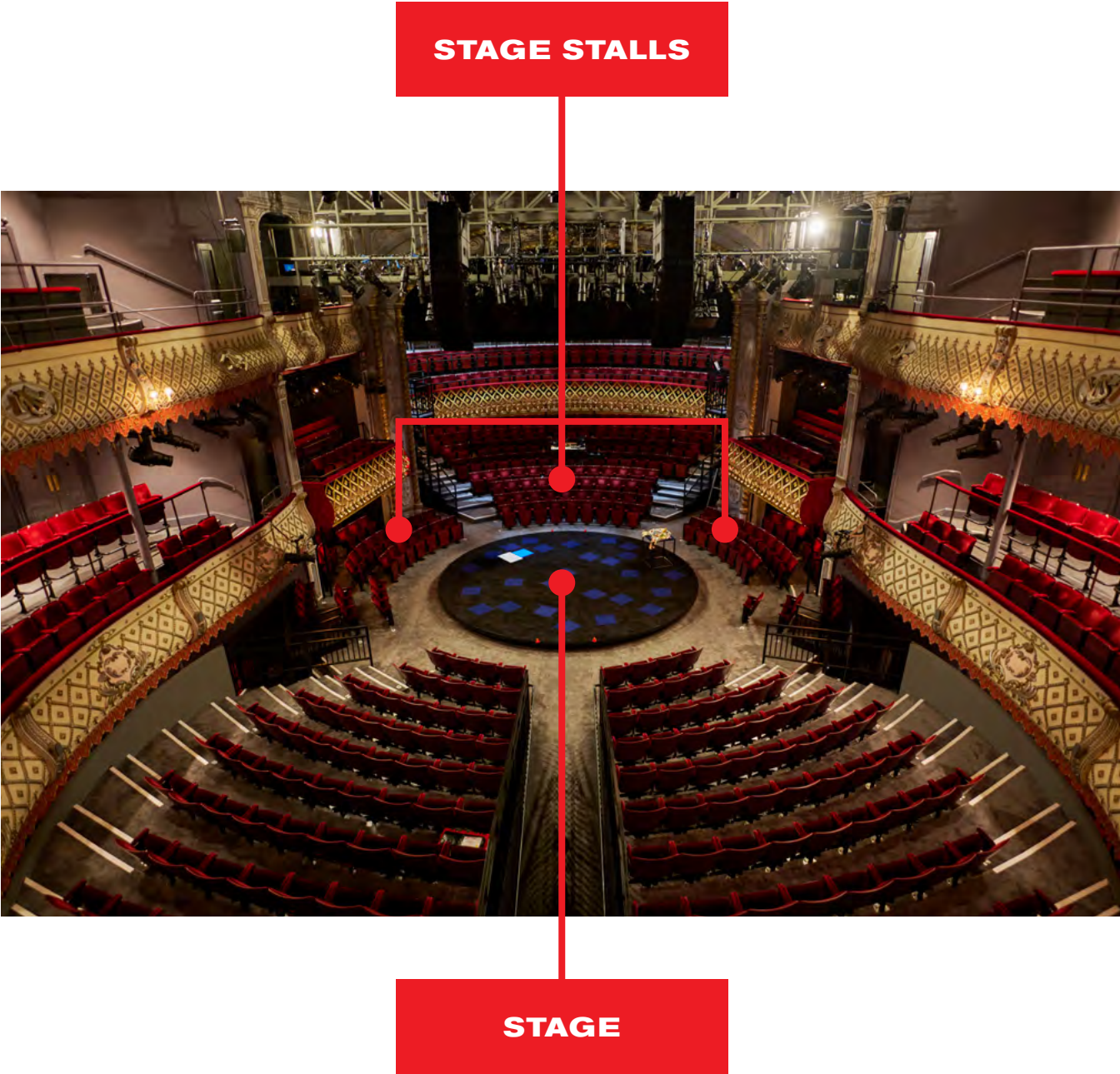
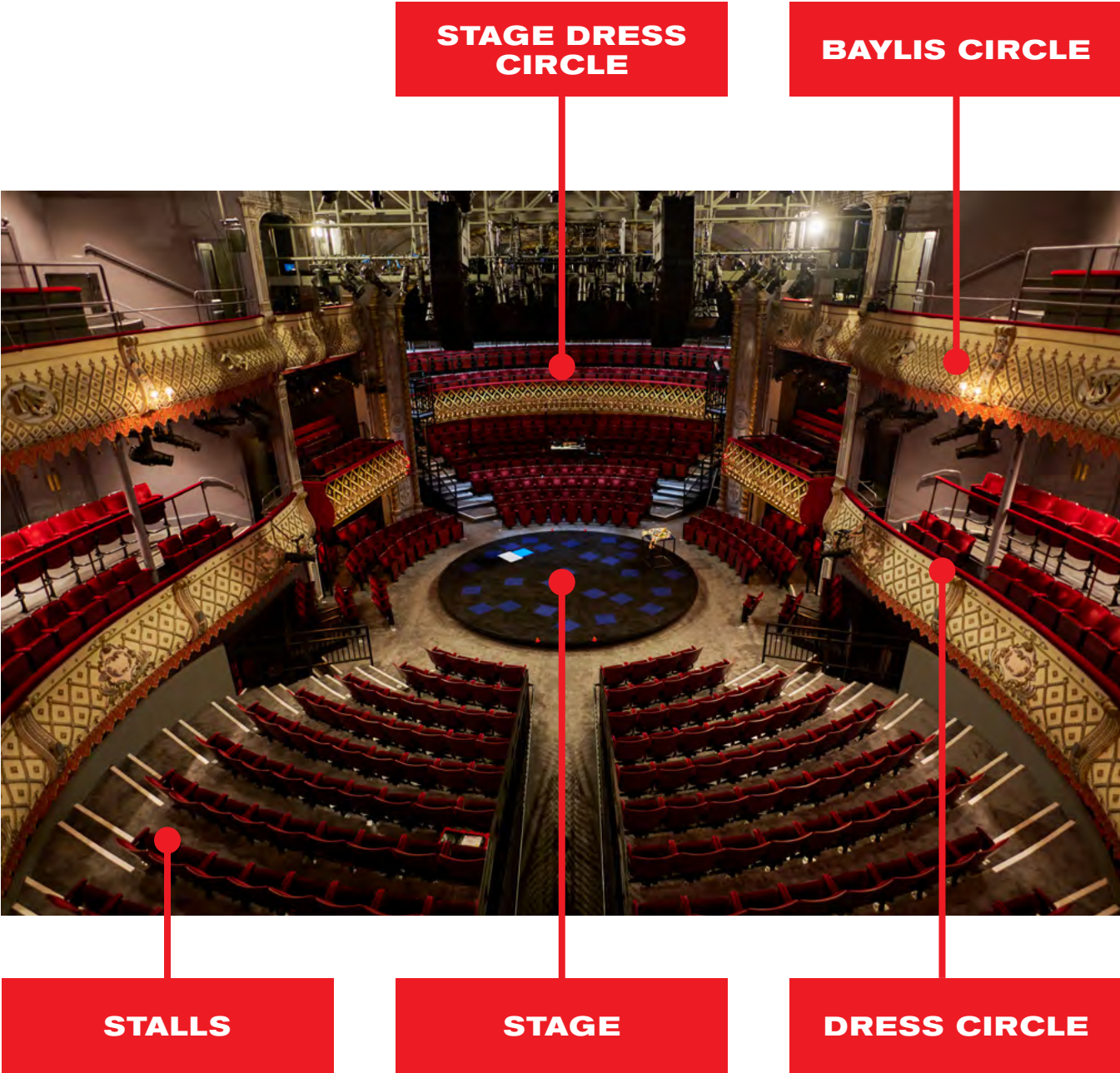
The men's toilet block contains eight urinals, with one cubicle that is also a baby change:



FINDING YOUR SEAT

When you are ready, you can go into the auditorium where the show takes place and find your seats. Your ticket will tell you which section, row and seat you are in. Ushers will be stationed at each entrance to help you find your way. The auditorium will be full of people when the show starts.

The theatre is currently configured In The Round, where the seats are arranged around all sides of the circular stage.



Stalls Seating

If your seats are located in either the Stalls or Stage Stalls, you can enter the auditorium via the doors on the ground floor. You can check your seat number against the signs by each door to find the closest entrance. This is what the left and right entrances to the Stalls look like:



If you require step-free access to the Stalls, you will need to enter the theatre via the Waterloo Road entrance and take the lift up to the Stalls. You can then enter the auditorium through the central doors which lead to an aisle and step-free seating on all sides of the stalls. This is what the wheelchair accessible central aisle looks like:



As the stage is placed in the centre of the Stalls, you may notice the actors walking past you through the aisles to enter the stage.

The nearest toilets from the Stalls are on the Basement level, which have step-free access via the lift.

Dress Circle and Stage Dress Circle

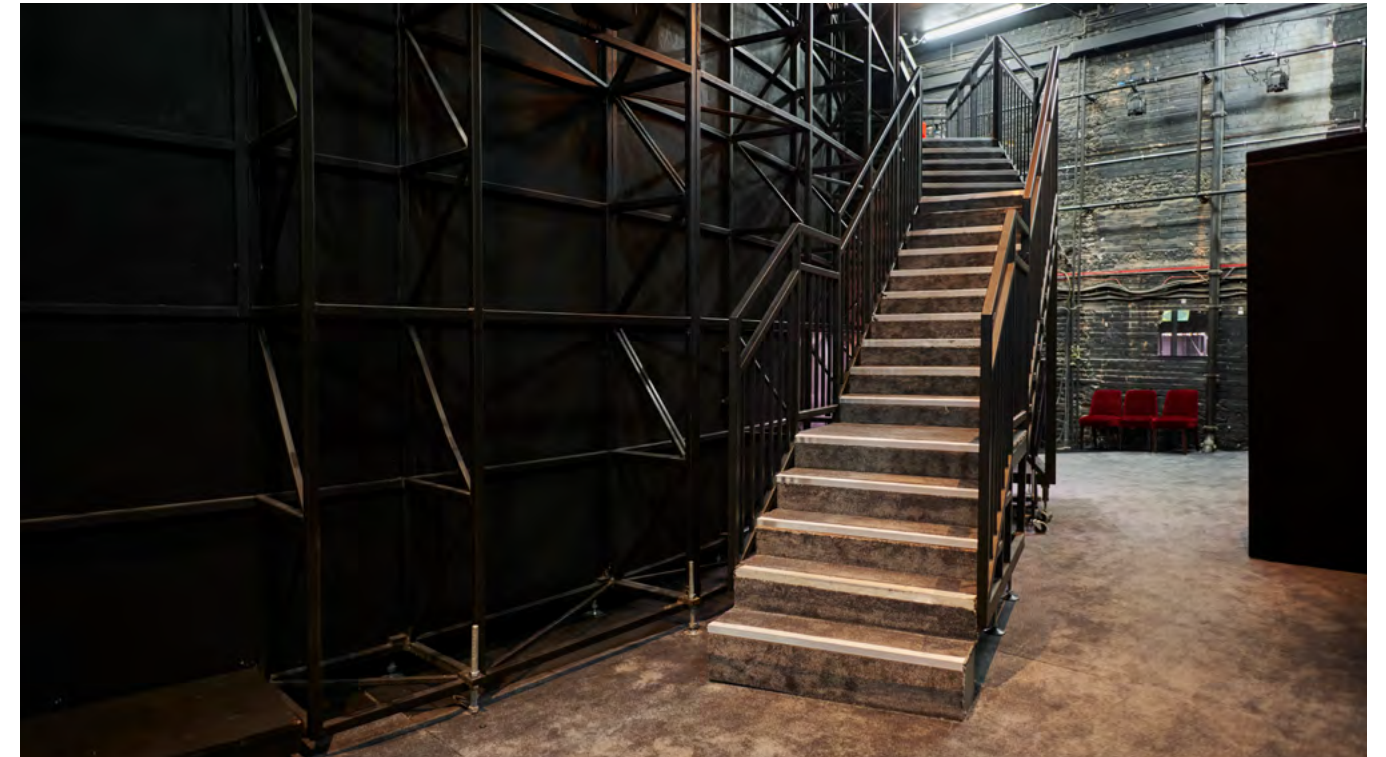
If your seats are in the Dress Circle, you will need to enter the auditorium on floor one. There are two entrances to the Dress Circle, with seat numbers listed by each door.

The nearest toilets for those sat in the Dress Circle are on the Baylis level on floor three.

If your seats are in the Stage Dress Circle, you will need to enter the auditorium via the left and right Stalls entrances on the ground floor. These seats are on the opposite side of the stage as you enter the auditorium. There is sloped flooring which leads around the left and right sides of the stage towards the Stage Dress Circle. You can check your seat number against the signs to find the easiest route. This is what the route towards the Stage Dress Circle looks like:



There is a staircase behind the Stage Dress Circle that leads you to your seats. There are 21 steps leading up to row P, 25 to row Q and 30 to row R in the Stage Dress Circle. This is what the steps look like:



The nearest toilets for those sat in the Stage Dress Circle are on the Basement level.

Baylis Circle

If your seats are in the Baylis Circle, you will enter the auditorium on floor two. The nearest toilets are on the Baylis level on floor three.

There is bench seating on both sides of the Baylis Circle, which looks like this:



WHAT IS A RELAXED PERFORMANCE?

Relaxed performances are designed for those who benefit from a more informal theatre environment.

- You can make as much noise as you like during the show
- During the performance you may come and go from the auditorium as you please
- If you'd like a break during the show, there is a chill out area in Penny bar and cafe, where noise will be minimal. There is also a chill out area in our Dress Circle bar but this may have some surrounding noise.

The next half of this pack provides more details on what happens in the production.



MUSIC & SOUND

The story of *Martin Guerre* is told through song. A live band perform throughout the performance. The band are positioned in the Atkins and Benthall boxes on either side of the Dress Circle. You can [watch Liv Andrusier perform *Someday*](#) to hear some of the music ahead of your visit.

In the performance, the actors will raise their voices and shout during the more tense moments.

When Martin is at war, gun shots can be heard — these are just sound effects and not real gun shots.

After Martin and Betrande are reunited, thunder can be heard as the rain begins to fall on Artigat.

LIGHTING

The majority of the story is told in dark lighting. In the opening, the stage is lit by a singular spotlight which shines down on Bertrande. A hooded figure is led to his execution and a burst of light flashes across the stage as lightning strikes in Artigat.

When Martin is at war, flashing lights and strobe lighting are used on stage as the conflict unfolds.

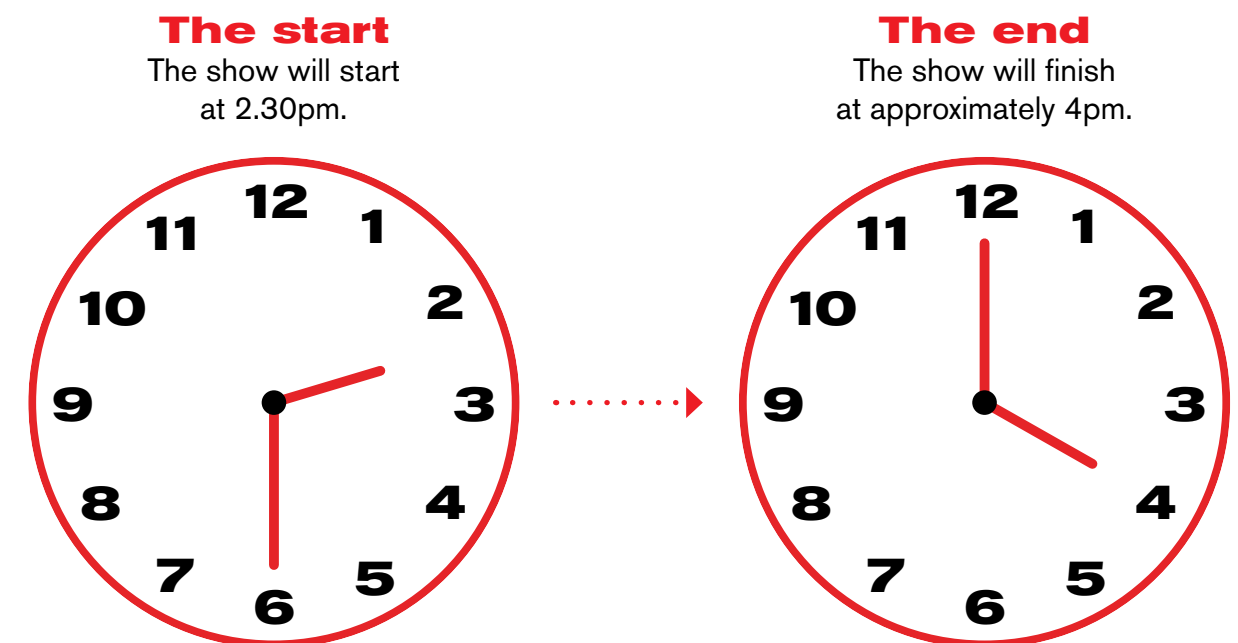
CHILL-OUT AREA

During the show you might feel that you need to take some time out. If you do, that's fine; find an usher and let them know. Ushers will be wearing t-shirts with The Old Vic logo on. They will take you to the chill out space where you can relax and return to the show when you feel ready.



DURING THE SHOW

The performance starts at 2.30pm. The show is one hour 30 minutes long, without an interval. All these timings are approximate and can vary slightly with each performance.



THE CHARACTERS



Bertrande
Liv Andrusier



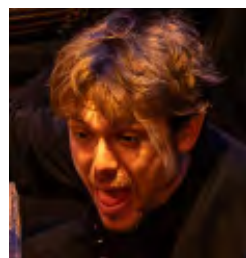
Ensemble
Monique Ashe-Palmer



Pierre
Mathew Craig



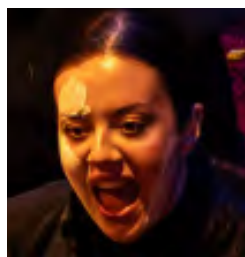
Ensemble
Mali Wen Davies



Ensemble
Daniel Forrester



Swing
Becca Francis



Ensemble
Grace Galloway



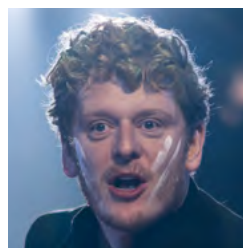
Young Martin
Dan Hand



Young Bertrande
Bethan Louise Honer



Martin
Alex James-Hatton



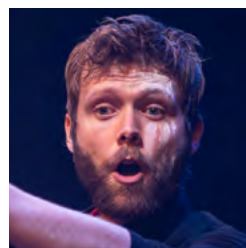
Ensemble
Chris Jenkins



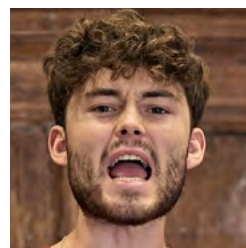
Judge
Aaron Lee Lambert



Young Benoit
Eli McFarland



Martin
Shane O'Riordan



Young Guillaume
Oliver Payne



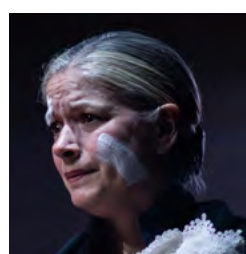
Father Dominic
Adam Pearce



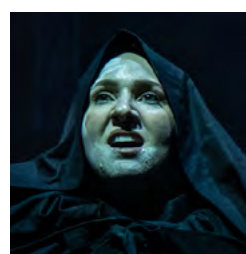
Swing
Nathaniel Purnell



Benoit
Colin Ryan



Madame de Rols
Caroline Sheen



Ensemble
Gabriella Stylianou



Guillaume
Barney Wilkinson

THINGS TO NOTE

Watch out, spoiler alert!

Below we have expanded upon some of the more sensitive elements of the play that you may want to be aware of. If you would like more detail, you can read on for the *Martin Guerre* story in full.

Guns

When Martin is at war, soldiers can be seen with guns on stage and gun shots can be heard. These are just props and not real guns.

Violence and death

The villagers force Martin out of the village and chase after him with pitchforks. Guillaume throws Martin to the floor and stamps down on his chest.

The villagers attack Bertrande, as they believe her failed marriage has cursed the village. They put a bag over her head and tie up her arms and legs.

Later, after Bertrande refuses to marry Guillaume, he pulls her to the ground in attempt to restrain her.

During Martin's time at war, a soldier sustains a bullet wound and appears to die on stage.

Guillaume threatens Bertrande's baby with a knife. Benoit and Martin attempt to stop Guillaume, which leads to a violent fight between the three of them. Martin and Guillaume are both stabbed and Guillaume dies on stage.

At the end of the story, Arnaud is led to his execution. His death is not seen on stage.

Smoke

During both battle sequences, smoke spills down from the ceiling towards the stage. This is not real smoke.

Confetti

At the wedding of Martin and Bertrande, confetti falls from the ceiling down onto the stage.

Get in touch

If you would like any information on exact timings of when these things take place, please let us know at access@oldvictheatre.com or call **0344 871 7628**.

MARTIN GUERRE STORY

The story takes place in 16th century France, in a rural village located in the south-west called Artigat.

A young woman called **Bertrande** enters, holding a baby in her arms. She is surrounded by a group of villagers wearing cloaks. A flash of lightning strikes. A man is walked across the stage with a sack over his head. He is being led towards his execution by a priest.

The action jumps back in time by eight years to the same village, where the wedding ceremony of 14-year-old **Martin** and 13-year-old Bertrande is about to take place. The marriage has been arranged to secure land for Martin's family. The terms of the deal have been agreed upon by Martin's uncle, **Pierre**, and Bertrande's mother, **Madame de Rols**. Another young man in the village, **Guillaume**, is upset by this union and believes that Bertrande should be marrying him instead.

At the wedding ceremony, Bertrande agrees to be married but Martin hesitates and is unable to say, 'I do'. One of the villagers declares them married and they all dance and celebrate the newly wedded couple. Bertrande and Martin are taken to the bedroom and left there to consummate the marriage. Martin is unwilling to have sex with Bertrande and apologises to her.

Seven weeks pass and several villagers notice that Martin and Bertrande have still not had a sexual relationship. Guillaume and another villager decide to enact a ritual to 'chase the demon out' as they believe Martin must be cursed. A group of villagers gather in masks with pitchforks and catch Martin as he tries to run away to the woods. Pierre and Madame de Rols join the group and tell Martin that his father would die of shame if he saw him like this. Martin runs away, leaving Bertrande alone in Artigat.

After he flees the village, Martin volunteers to join the army. Years go by and Martin can be seen fighting at war with other soldiers. Gun shots can be heard as the conflict unfolds. Smoke fills the stage and strobe and flashing lighting appears.

Seven years have now passed. Two soldiers are alone on stage. One of the soldiers is wearing a red scarf around his neck. It appears to be the same scarf that the young Martin wore when he first joined the army. His friend is badly wounded and lays dying in his arms. After his friend dies, the soldier continues to sing and declares 'yes, I'm Martin Guerre'.

Back in Artigat, we learn that the villagers have been suffering over the past seven years due to food shortages caused by drought. The villagers believe that Artigat must be cursed and blame it on Bertrande and her failed marriage. They tie Bertrande up and carry her to the church, where they tie her to the altar. They are interrupted by **Father Dominic** who orders them to release her. Father Dominic informs the villagers that Bertrande's marriage to Martin is invalid and no longer recognised by the church. He declares that she is now free to marry Guillaume. Bertrande now sees that they are trying to force her into a marriage with Guillaume, whom she does not love. She resists against this movement, pulls out Guillaume's knife and declares that she is already married. The villagers eventually leave her alone but instruct Bertrande that she must put an end to the drought by marrying Guillaume.

Alone, Bertrande sings about her hope that one day Martin will return.

We now see **Benoit** in the woods with his doll Louison. A stranger emerges and Benoit recognises him to be Martin, who has finally returned after being at war for seven years when everybody assumed he was dead. Other villagers soon appear, suspicious as to whether this is Martin. Benoit assures them that it is. That night they celebrate Martin's return in the village. Guillaume is upset to see Martin as he was hoping to marry Bertrande.

Martin is reunited with Bertrande. He apologises for abandoning her and asks if he may come home. Thunder can be heard and the rain finally falls in Artigat, bringing an end to the drought and the suffering.

Alone, Guillaume is enraged. He feels betrayed by the other villagers and believes that Bertrande is now damned to hell through her union with Martin.

A year later, Father Dominic leads the baptism of Martin and Bertrande's baby, Sanxi. Later that day, Benoit and Guillaume are collecting wood in preparation of a feast to celebrate the baptism. A soldier bumps into them and reveals that he once knew a man called Martin Guerre, who he thought was killed at war a year ago. Guillaume sees this information as proof that the Martin Guerre in Artigat is not who he says he is. Guillaume runs back to the village to tell them this news.

Back at the feast in Artigat, Martin makes a speech to the group. He reveals that he and Bertrande plan to sell some of the Guerre land to build a mill. Pierre is angered by this proposal and argues with his nephew. Suddenly, Guillaume bursts in with Benoit, claiming that the real Martin Guerre is dead and that the man in front of them is pretending to be him. Pierre orders for Martin to be locked up and calls for the **Judge**.

Father Dominic tells Bertrande that if this man is not really Martin, she has committed a sin by cheating on her husband and raising an illegitimate child.

The village barn is transformed into a courtroom. The Judge arrives and hears villagers share evidence as to whether this man is the real Martin Guerre. Benoit is called upon by the Judge. Under pressure from the courtroom, Benoit reveals what he heard from the conversation between Guillaume and the passing soldier in the woods. Pierre brings a witness from a nearby town, who says that the man pretending to be Martin is in fact a man called Arnaud. Finally, Bertrande is asked to come forward in front of the Judge. Bertrande says she loves Martin and is sure that he is who he says he is.

Just as the Judge declares Martin to be innocent, one final witness is brought into the courtroom. The witness is another man claiming to be Martin Guerre.

The action jumps to a flashback from Martin's time at war. Gun shots can be heard and there is a short sequence of strobe and flashing lights as the action goes back in time. In the flashback, we see the same two soldiers from earlier in Martin's story. The man, who is currently on trial in the courtroom, has been hit by a bullet. His friend, who has just arrived in the courtroom as the final witness, takes off his red scarf and ties it round the soldier's neck to stop the blood. The soldier with the injury hopes that his friend is able to survive, as he has a home and a wife to return to. More gun shots can be heard and flashing lights return as the flashback comes to an end.

The action jumps to present day in the courtroom. The Judge and the villagers ask Bertrande to say which of these men is the real Martin. Finally, the man who is on trial, and the father of Bertrande's child, steps forward and reveals that his name is Arnaud du Tilh. He goes on to explain that he stole his friend Martin's identity after he believed he was dead. Arnaud refuses to apologise for the love he has experienced with Bertrande.

The Judge finds Arnaud guilty and sentences him to death. The Judge also commits Bertrande to marriage with the real Martin. Guillaume is furious as he believes Bertrande should rightfully be his wife. Everyone exits the barn, leaving Bertrande, Benoit and the real Martin alone. Guillaume storms into the barn with Bertrande's son, threatening him with a knife. Benoit restrains Guillaume, allowing Bertrande to get her son back. This escalates into a violent fight between Guillaume and the real Martin. Guillaume stabs Martin. Benoit intervenes and stabs Guillaume, who then dies.

The final scene mirrors the opening of the story; Bertrande walks with her son in her arms, while Arnaud follows behind with a sack on his head as he is led towards his execution. Father Dominic asks Bertrande whether she knew Arnaud was pretending to be Martin, offering to excuse her of her sins if she was wrongfully misled. She refuses this offer, indicating that she knew all along.

CONTACT INFORMATION



If you have any questions about your visit, please contact Danny, our Head of Front of House Operations:

danny.krohm@oldvictheatre.com

Danny Krohm, Head of Front of House Operations

For more information visit

oldvictheatre.com/visit/ov-access

or call **0344 871 7628**

Enjoy the show!

The Old Vic

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