

# *The Moot House Players*

present

their touring production of

## THE LADY'S NOT FOR BURNING

by Christopher Fry

"In the past I wanted to be hung. It was worthwhile being hung to be a hero, seeing that life was not really worth living."

*A convict who confessed falsey to murder, February, 1947*

*Characters in order of their appearance :*

RICHARD, the Mayor's copying clerk, an orphan	George Tarry
THOMAS MENDIP, a discharged soldier ....	Jack Mitchley
ALIZON ELIOT ....	Goolmohr Dhalla
NICHOLAS DEVIZE, the Mayor's nephew ....	Paul Hopkins
MARGARET DEVIZE, mother of Nicholas ....	Margaret Hopkins
HUMPHREY DEVIZE, brother of Nicholas ....	Brian Clark
HEBBLE TYSON, the Mayor ....	Robert Wright
JENNET JOURDEMAYNE ....	Yvonne Mitchley
THE CHAPLAIN ....	Auberon Pitt
EDWARD TAPPERCOOM, a Justice ....	Gordon Hewlett
MATTHEW SKIPPS ....	Auberon Pitt

*The scene is set in the house of Hebble Tyson, Mayor of the Market Town of Cool Clary and the date is 1400 A.D., either more or less exactly. The action takes place during the afternoon and evening of a day in April.*

The play produced by J. A. Mitchley

Costumes by Laws

Setting designed and built by Gordon Hewlett

Stage Manager : Bettina Hewlett

*The play will be given in three parts with two intervals*

### THE AUTHOR AND HIS PLAY

"THE LADY" is the play by which Christopher Fry is best known all over the world—it was his first great success in the West End and, perhaps more important still, it was virtually the first comedy in verse to be good "box-office" since Shakespeare's day. We hope very much that the fact that the play is written in verse will not 'put off' any members of our audiences . . . as Fry says himself in the preface to the first edition " . . . every man is free to think of writing as verse, or sliced prose, or as a bastard offspring of the two . . . it is, in the long run, speech."

THE LADY'S NOT FOR BURNING was first performed at the Arts Theatre, London, in 1948, and at the Globe Theatre in 1949. Fry is currently represented in the West End by an adaptation from the French, DUEL OF ANGELS.

### THE COMPANY AND THE PRODUCTION

THE MOOT HOUSE PLAYERS form the drama section of the Mark Hall and Netteswell Community Association in the new town of Harlow—as with all things in Harlow it is of necessity a new company, being only five years old and with only 15 previous productions to its credit. It is, however, worth noting that these 15 productions have covered a wide range of plays from modern farce to Shakespeare and have included two translations from the French and one from the Chinese. The present production is the first to be given by this company 'in the round.' This style of presentation may be new to some members of our audiences but it has been the basis of much modern experiment and is a firmly established technique in America and in certain Continental theatres notably in Paris and Milan. The main objective in placing the actor in the middle of his audience is to re-establish the close links between the two which used to exist before the introduction of the picture-frame stage and at the same time to provide cinema and television trained spectators with something akin to the close-up views to which they are accustomed. It is essentially a technique which throws all the stress on the actor and his living presence, and in these days of mechanised entertainment we feel that this is a very important thing.

The production is designed to be very flexible and can be given on almost any kind of acting area if need be. We hope to have it available throughout the 1958/59 season and shall be glad to receive enquiries for free dates. Please address all enquiries to Mrs. P. M. Hopkins, 12 Tanys Dell, Harlow, Essex.



# WICKFORD AND DISTRICT COMMUNITY ASSOCIATION



PROGRAMME  
SIXPENCE



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"THE LADY'S NOT FOR BURNING" was first performed in London, in 1948, and at the Globe Theatre in 1958. It was presented in the West End by an adaptation by J. A. Mitchley and the Moot House Players.

### NOTES

The drama section of the Moot House Players, in the new town of Harlow, has been a necessity for a new company, being one of the productions to its credit. It has made 15 productions have covered a wide range from the farce to Shakespeare and have included one from the French and one from the Chinese. The present production is the first to be given by this company 'in the round.' This style of presentation may be new to some members of our audiences but it has been the basis of much modern experiment and is a firmly established technique in America and in certain Continental theatres, notably in Paris and Milan. The main objective in placing the actor in the middle of his audience is to re-establish the close links between the two which used to exist before the introduction of the picture-frame stage and at the same time to provide cinema and television trained spectators with something akin to the close-up views to which they are accustomed. It is essentially a technique which throws all the stress on the actor and his living presence, and in these days of mechanised entertainment we feel that this is a very important thing.

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