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HARLOW ARTS DIARY

Feb. 3rd—The Music Association.

The London Mozart Players.

Feb. 4th—The Film Society at the College of Further Education.

"Through the Eye of a Camera."

Mar. 1st to 3rd—The Theatre Guild.

One Act Play Festival.

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MATERIAL

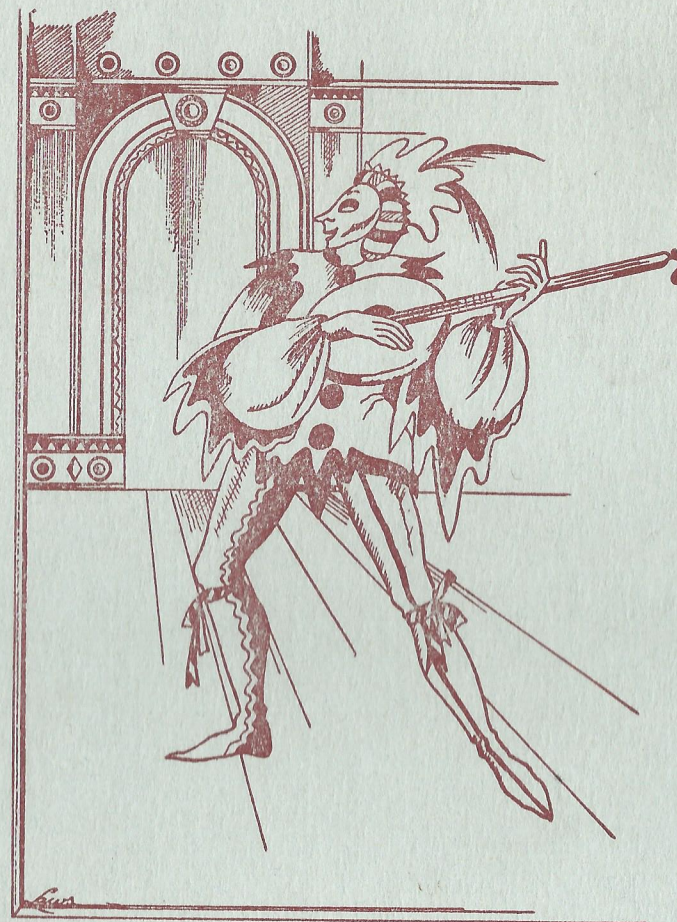
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The Moot House Players

present

THE MARRIAGE OF FIGARO

by Beaumarchais: adapted by Charles Hill

Dramatis Personae:

THE COUNT OF ALMAVIVA	...	...	...	Ken Collins
THE COUNTESS OF ALMAVIVA	...	...	...	Peggy Jones
FIGARO, valet to the Count and steward of the chateau	...		Duncan Logan	
SUZANNE, Figaro's fiancée and personal maid to the Countess			Jill Williams	
MARCELINE	...	...	...	Mary Nyman
housekeeper of the chateau and one-time duenna to the Countess				
ANTONIO	...	...	...	Richard Morley
a gardener, Fanchette's father and Suzanne's uncle				
FANCHETTE, Antonio's daughter	...	...	...	Cheryl St. Clair
CHERUBINO, the Count's page	...	...	...	Janet Nelson
BARTOLO, a doctor and one-time guardian of the Countess			Peter Spraggon	
BAZILE, a music master	...	...	...	Bill Ring
BRIDOISON, a local magistrate	...	...	...	George Tarry
CLERK OF THE COURT	...	...	...	Peter Banyard
A PEASANT GIRL	...	...	...	Bettina Hewlett

The action of the play takes place in a chateau near Seville, on the day of Figaro's marriage to Suzanne and some years after the events of "The Barber of Seville."

ACT I. A half furnished room. Morning.

ACT II. The Countess's bedroom. Later that morning.

Interval of 15 minutes.

ACT III. A state room in the chateau. That afternoon.

ACT IV. The same. Later.

Interval of 15 minutes.

ACT V. The garden of the chateau. That evening.

Divertissement: Danced by Leo Kersley, Patricia Julien, Peter Banyard, Sarah Page, and Elizabeth Hepworth

The play produced by Charles Hill.

Ballet created by Leo and Janet Kersley.

Settings designed and painted by Bettina and Gordon Hewlett.

Lighting by Harry Edwards.

Costumes by Laws.

Wigs by Gustave and Flateau.

Properties by George Tarry.

Stage Staff under the direction of Peter Banyard; Diana Burrett and Susan Lloyd.

THE PLAY

This is not the opera of the same name—but the play on which the opera is based. The play was the sensation of Paris when it was first produced in 1784 and is revolutionary in two ways: Beaumarchais was an innovator in the theatre, being greatly influenced by Diderot's writings, and the text of the play includes definite stage directions which have been followed wherever possible. Secondly, despite the farcical form of the play, Figaro is Beaumarchais' mouthpiece for his criticisms of the Ancien Régime: Figaro is one of the first "common men" to be a hero—and the "fin de siècle" atmosphere is familiar to our own ways.

THE PRODUCTION

The English text for this production has been based on the 1785 edition and although shortened and modified, remains generally faithful to the French original, however some of the verbal wit has inevitably been lost. But Figaro's lengthy attack on the abuses of his time has been retained in its entirety, and in accordance with Beaumarchais' instructions the part of Cherubino is played by a girl.

The production has been designed to give a presentation similar to that of an English performance of about the same period in a provincial theatre.

The "droit de seigneur" on which the plot is based is the supposed right of a feudal lord to spend the wedding night with the bride of one of his servants.

FUTURE PROGRAMME

The Moot House Players will be entering two plays in the Harlow round of the County Drama Festival: Paul Hopkins will be producing a shortened version of a radio play by Louis McNiece "THE DARK TOWER" and Bettina Hewlett will be producing another verse play "X = O" by John Drinkwater.

The next full length productions in Moot Hall will be "WAITING FOR GODOT" by Samuel Beckett, produced by Robert Wright, and Björnsen's "WHEN THE YOUNG VINES BLOSSOM" translated by Inga Collins and produced by Yvonne Mitchley.