

“HEARTBREAK HOUSE

is not merely the name of the play which follows . . . it is cultured, leisured Europe before the war . . . the alternative to Heartbreak House was Horseback Hall, consisting of a prison for horses, with an annex for the ladies and gentlemen who rode them . . . ”

G.B.S., 1919

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The Moot House Players

present

HEARTBREAK HOUSE

A Fantasia in the Russian Manner on English Themes

by G. Bernard Shaw

Characters in order of appearance:

ELLIE DUNN	...	...	...	Susan Grundy
NURSE GUINNESS	...	...	...	Kathleen Denham
CAPTAIN SHOTOVER	...	...	...	Cliff Beloe
LADY UTTERWORD (ARIADNE)	}	<i>daughters to Shotover</i>		Christine Thorpe
MRS. HESIONE HUSHABYE				Yvonne Mitchley
MAZZINI DUNN	...	...	...	Jack Mitchley
HECTOR HUSHABYE	...	...	...	Brian Harte
BOSS MANGAN	...	...	...	Christopher Childs
RANDALL UTTERWORD	...	...	...	Stephen Collins
THE BURGLAR	...	...	...	Robin Harcourt

*The action takes place in and around Captain Shotover's house in
N. Sussex in the late summer of 1917*

ACT I. Six o'clock one evening

ACT II. Later the same evening

ACT III. A moment later

The play produced by Jean Y. Walls

Settings by Gordon and Bettina Hewlett; Costumes by Laws; Wigs by Nathanwigs; Lighting by Gladys and Harry Edwards; Sound by Reuben Smith; Stage Staff—Gordon Hewlett, Jill Williams, Christopher Karthauser, Tony Edwards

*There will be two intervals during the first of which refreshments will
be available*

NOTES

HEARTBREAK HOUSE, which Shaw once described as his best play, was begun before the 1914-18 War but not finished until much later; the Preface is dated June, 1919, and in it Shaw says "... I had to with-hold HEARTBREAK HOUSE from the footlights during the war, for the Germans might on any night have turned the last act from play to earnest, and even then not waited for their cues."

The sub-title indicates that Shaw's intention was to write *a la* Chekov, but to stage it as written, however amusingly it may read, would mean a very long evening in the theatre. I have therefore cut a great deal of Shaw's somewhat heavy-handed symbolism to lighten the load for the audience and make the play more workable.

This production is our first proscenium presentation this season; in rehearsal we found that the characters had very little life outside the play and are almost unchanged by the action (unlike those of Chekov)—hence we present them as eccentrics, hoping that the picture frame will help the illusion that it is all "one stage removed from life."

J.Y.W.

FUTURE PROGRAMME

The next production in Moot Hall will be

THE BLUESTOCKINGS

*adapted from the play by Moliere, LES FEMMES SAVANTES
by Charles Hill*

on July 14th, 15th and 16th, at 8.00 p.m.

A famous play of Moliere's dating from the end of his life has been translated and adapted by Charles Hill and re-set in the late nineteenth-early twentieth century—hence the new title! This is the third major translation which Charles Hill has done for the Company and in this case the production will also be directed by him and form part of Harlow Festival 1967.

Planning for next season's programme is well advanced and titles already under consideration include LOCK UP YOUR DAUGHTERS, THE HOUSE OF BARNADA ALBA, THE SIMPLETON OF THE UNEXPECTED ISLES, IVANOV and KING LEAR in addition to a short season of Music Hall and a tour for primary schools. Final decisions will be made shortly and the programme circulated to our regular Mailing List.