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January 28; 29, 30, 31 at 7-30

## BABES IN THE WOOD

a kind of fairy story for everyone

by CHARLES HILL

with music by ALAN APLIN

Two local writers combine in producing a very merry romp for children of all ages. Based on the original story with lots of singing and audience participation. A family theme for all the family!

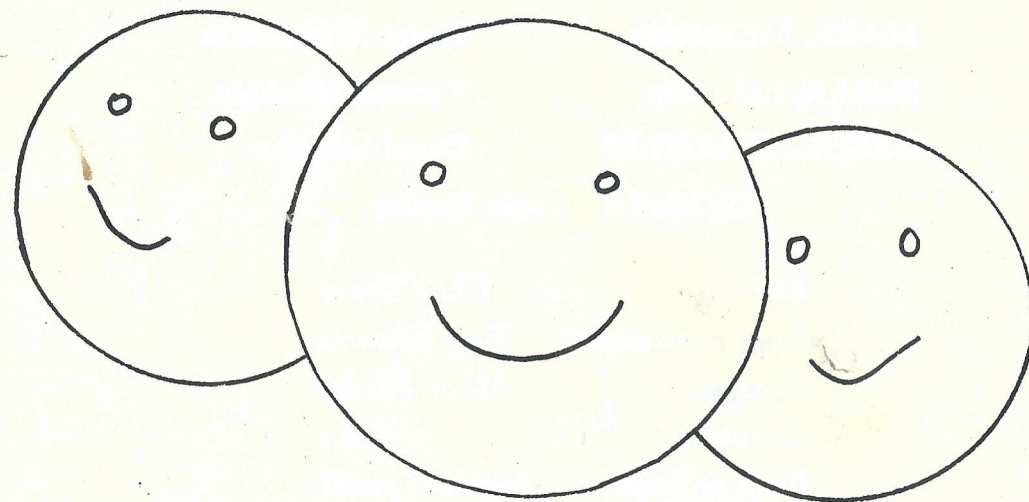
Directed by YVONNE MITCHLEY

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# HAPPY FAMILY

An intriguing and sophisticated comedy by

GILES COOPER



*presented in Moot Hall  
by Moot House Players*

Thursday, Friday and Saturday  
13 - 15 November, 1980



## CAST LIST

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DEBORAH SOLSTICE	Rose Wayper
MARK, her brother	Roger Williamson
SUSAN, her sister	Yvonne Mitchley
GREGORY BUTLER	David Schacht

Directed by Roger Parsley

Lighting	. . .	Chris Driver
Stage management		Tony Edwards
Prompt	. . .	Alison Parsley
Costumes	. . .	Laws
Front of house		Jacqui Creswell
Set by the cast and Geoff Warner		

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The action of the play takes place in Deborah's cottage in Huntingdonshire on a Friday afternoon and evening in the Spring of 1966

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*The play will be given in two parts with one interval during which refreshments will be available in the foyer*

This programme was arranged and hand-set by Robert Driver

## GILES COOPER

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Giles Cooper made his name as a radio dramatist. His work in that medium is widely regarded as the best of its kind, displaying tight construction and a dazzling skill with words. This skill shows clearly in his work for the theatre, and tonight's play is, perhaps, the finest example.

Cooper, who died mysteriously and tragically in December, 1966, was able to use his craftsmanship in many diverse directions. He adapted for television the famous 'Maigret' series of stories, while his radio work includes 'The Object' (winner of the Czech International Prize for 1966) which Harlow Youth Theatre staged a few years ago.

Irving Wardle comments that Cooper, in his work for the theatre, 'always had trouble with his endings,' the contention being that what goes before does not adequately prepare one for that which results. This seems to ignore the fact that Cooper is always at pains to explore the rhythms of his characters from an oblique angle (indeed, he has been labelled as an absurdist by some critics) and that his point of view does not always allow for a neatly-rounded conclusion. As Mervyn Jones says: '... because his fantasies were convincing, and because he used them to illuminate the life that goes on around us, he can be claimed as a realistic writer.'