

THE DIRECTOR WRITES:

When I was fortunate enough to be introduced to this play a few years ago, I was struck by the way that, even just reading the bare text, the characters' inner lives were somehow very present, yet without being explicitly described, as in a novel. It made me want to see the work fleshed out and lived through; to feel the impact on the people who had survived the 1914-18 War and who were now hopeful for the future and the possibility of changes in the old habits.

So here, to open our European season, is MARTINE, offered with a wish that you will enjoy what we have already had the pleasure of creating.

FUTURE PROGRAMME

Full details of our Theatre Sans Frontières season are available in the auditorium and with this programme.

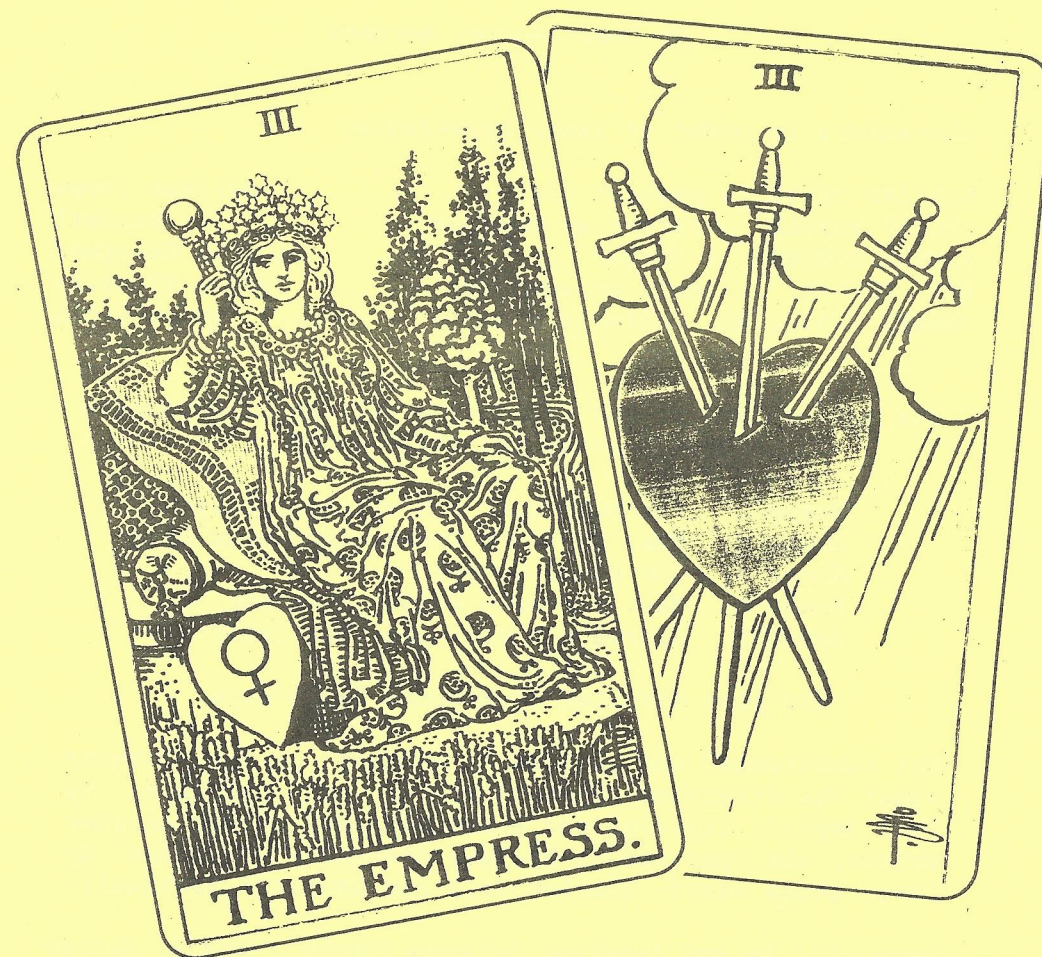
The next item will be our annual 'romp' for children of all ages ...

THE ADVENTURES OF DON QUIXOTE
adapted by Tony Davey
from the stories by Miguel de Cervantes

Moot Hall - 23-24-25 January 1992

Tony did the version of Dickens' THE CHIMES, which was so popular last season. This current effort should be even more exciting, bringing to life one of Europe's best known heroes and his servant Sancho Panza - not to mention their faithful steeds! Giants ... damsels in distress ... even windmills!! Bring everyone!!!

MOOT HOUSE PLAYERS ACKNOWLEDGE WITH GRATITUDE
THE SUPPORT THAT THEY RECEIVE FROM THE HARLOW
ARTS COUNCIL AND THE MARK HALL AND NETTESWELL
COMMUNITY ASSOCIATION



19a/

THEATRE SANS FRONTIÈRES

MOOT HOUSE PLAYERS
present

MARTINE

by Jean-Jacques Bernard

Characters in order of their appearance:

MARTINE GEVIN, a peasant girl Melissa Jones
JULIEN MERVAN, a returning soldier Ian Beckett
ALFRED MURIEUX, a farmer Douglas Sheppard
MME. MERVAN, Julien's grandmother Yvonne Mitchley
JEANNE CHAILLAND, Julien's fiancée Laura Watts

*The play is set in and around the village of Grandchin
shortly after the 1914-18 War*

Scene 1 The road near the village: July
Scene 2 Mme. Mervan's house: two weeks later
Scene 3 The road: October
Scene 4 Mme. Mervan's house: December
Scene 5 Alfred's house: one year later

The play directed by Michael Rawle-Cope

Set constructed and painted by members of the Company under the direction of Ian Beckett, and decorated by Paul Regeli; lighting and sound designed by Christopher Driver, and operated by Michael Branwell; costumes by Laws; stage staff: Charles Hill and Jennifer Southwell.

There will be one interval between Scenes 3 and 4, during which refreshments are available in the foyer and the bar. The bar has a club licence, and members of our audience, holding a valid ticket for tonight's performance, are entitled to use its facilities.

NOTES ON THE PLAY AND ITS AUTHOR

Jean-Jacques Bernard (1882-1972) was the son of Tristan Bernard, a then famous writer of boulevard farces and comedies. He started to write before the First World War in his father's vein, but his experiences during the war led him a long way from the field of vaudeville. He had written some short stories during his army service and, on his return to writing for the theatre, he adapted one of these stories as a play. This was MARTINE, which was first produced in 1922 and was to establish Bernard as a dramatist all over the world.

The part of Martine was played by many well-known actresses, including Madeleine Renaud; it was particularly successful in the 1933 London production with Victoria Hopper in the lead and Hubert Gregg and Roger Livesy in support.

Bernard continued to write until after the 1939-45 War, but his later work is not well known in this country as it was overshadowed by the generation of French playwrights which included Giradoux, Anouilh and Beckett. Nonetheless, he played an important part in the revolution of the 1920s and 1930s against the general pre-1914 banality of the French stage.

Bernard is often referred to as the dramatist of the *theatre of the unspoken*. In a programme note for the first production of MARTINE in May 1922, he wrote: "The theatre is, above all, the art of the unexpressed. It is less by the dialogue in itself, than under the shock of it, that the deepest feelings are revealed ... there is a dialogue lying beneath the hard dialogue ... that is what the audience must be made to feel."

The play was revived at the National Theatre in 1985 with great success, Wendy Morgan playing the name part in Peter Hall's production. We welcome Melissa Jones back after her absence since THE CRUCIBLE, and Laura Watts, who has recently joined us.