

PROSCENIUM

Founded by George Woollands and Margaret Rendle

SEASON 1967-68

| | | <i>Producer</i> |
|-----------------|---|-----------------|
| Oct. 26, 27, 28 | Lord Arthur Savile's Crime by Constance Cox | Ian Smith |
| Jan. 11, 12, 13 | The Marat/Slade by Peter Weiss | Roderick Jones |
| Mar. 14, 15, 16 | Juno and the Paycock by Sean O'Casey | John Gobey |
| May 23, 24, 25 | The Country Wife by William Wycherley | Deryck Thornley |

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Secretary : Marian Smith, 18 Barrow Point Ave., Pinner. 868 4042
Publicity : Jeanne Hawkes, 549 Kenton Lane,
Harrow Weald. 427 5215

PROSCENIUM is affiliated to the BRITISH DRAMA LEAGUE
and the HARROW ARTS COUNCIL

The Persecution and Assassination of
MARAT as Performed by
the inmates of the Asylum of Charenton
under the Direction of the
Marquis de **SADE**
by PETER WEISS
English version by Geoffrey Skelton
Verse adaptation by Adrian Mitchell
Music by Richard Peaselee

Presented by
PROSCENIUM THEATRE CLUB
January 11, 12, 13, 1968

6d.

The asylum of Charenton on the evening of 13th July 1808.

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| M. COULMIER | | Derek Leroy |
| Mme. COULMIER | | Marian Smith |
| Mlle. COULMIER | | Caroline Jakes |
| HERALD | | Deryck Thornley |
| KOKOL | | Colin Harvey |
| POLPOCH | | Keith Davey |
| CUCURUCU | | José Pogson |
| ROSSIGNOL | | Kathleen Jones |
| JACQUES ROUX | | James Young |
| CHARLOTTE CORDAY | | Barbara Siddall |
| JEAN PAUL MARAT | | Ian Smith |
| SIMONNE EVRARD | | Roberta Blatcher |
| MARQUIS DE SADE | | Norman Gee |
| DUPERRET | | John Gobey |
| PATIENTS | Ann Coventry | David Collingwood |
| | Jeanne Hawkes | Peter Johns |
| | Joan Hooker | Jim Pick |
| | Hilary Parker | Anthony Pritchard |
| | Anne Price | Peter Herbert |
| | Gwen Thornley | |
| | Annette Martin | |
| NUNS | Evelyn Moultrie | Erica Sanderson |
| GUARDS | John Harvey | Nicholas Morrisson |

Directed by RODERICK JONES

Musicians

| | |
|------------|---------------------|
| PIANO | — Peter Prior |
| VIOLIN | — Wayne Porter |
| FLUTE | — Margaret Woodage |
| TRUMPET | — Alan Durden |
| PERCUSSION | — Alistair Durden |
| BASS | — Barbara Sanderson |
| GUITAR | — Annette Martin |

Music arranged by PETER BYRNE

| | | |
|---------------------------|---------|--|
| <i>Setting</i> | | designed and painted by Marion Sturdgess |
| <i>Costumes</i> | | designed by Marion Sturdgess |
| <i>Lighting</i> | | Colin Tufnell |
| <i>Musical Director</i> | | José Pogson |
| <i>Stage Manager</i> | | Patrick O'Donoghue |
| <i>Assistants</i> | | David Green, Ashley Young, Jennifer Young, Sandra Longden |
| <i>Wardrobe Mistress</i> | | Marian Smith |
| <i>Special Properties</i> | | Kenneth Hawkes |
| <i>Sound</i> | | Reginald Coles |

During the period of the confinement of the Marquis de Sade in the asylum of Charenton, at the end of his life, he was encouraged by the Director of the asylum, M. de Coulmier, to stage plays, using for players the inmates of the asylum, a proceeding which M. de Coulmier, a tolerant and humane man considered would have a therapeutic effect on his patients. These plays became fashionable and were patronised by the post-revolutionary *haut monde*, who drove out from Paris to see these eccentric spectacles.

So much is historical fact. This play written by Peter Weiss re-creates the performance of an imaginary play by de Sade, and postulates the confrontation of two vastly different rebels against established society, Marat, the political rebel, and de Sade, the supreme individualist.

It is the eve of Bastille day in 1808 . . .