

THE MASKERS

CHRISTMAS TOUR OF CHURCHES 1972

WHAT CHILD IS THIS?  
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PROGRAMME

WHAT CHILD IS THIS?

A nativity sequence for Christmas, from the mystery cycles of York, Wakefield, Chester and Coventry.

Adapted and directed by David Bartlett, designed by Jo Bartlett.

THE PLAYERS  
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PHILLIP DE GROUCHY	MYFANWY BARTLETT
RAY GREEN	SHEILA CUITNIS
DAVID JUPP	SHEILA CLARK
DAVID PIKE	BETTY GREEN
RAY RUMSBY	JENNY JOHNSTON
DAVID SHEVELS	ANN PENNINGTON-LEGH
ROBERT WILSON	JUDY RAKE
	JUDITH SHEVELS

THE CLERICS  
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KEN HANN  
BECKET PENNINGTON-LEGH

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PART I - THE MYSTERY OF THE NATIVITY

PART II - THE SHEPHERDS' PLAY

TIME: - THE NIGHT OF CHRISTMAS EVE, 1556

There will be one interval of approximately fifteen minutes.

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FOR THE MASKERS DRAMATIC SOCIETY

TOUR ORGANISER	- KEN SPENCER
STAGE MANAGER	- KEITH HOOPER
WARDROBE & ARTWORK	- JO BARTLETT, RAY GREEN, assisted by NICOLA BARTLETT
SOUND TECHNICIANS	- RON TILLYER, GEOFF GRANDY
LIGHTING	- IVAN WHITE
PROPERTIES	- SERENA BROWN, ANGELA STEPHENS

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Set constructed in the Maskers's Theatre Workshop

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Music for the Shepherds' Carol composed by - Bill Lowe

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NOTE ON RELIGIOUS DRAMA AS ENTERTAINMENT

One surprising point about the Great Epic mystery cycles of Medieval Times is the amount of invented action they contain. The element of humour is applied to the most solemn incidents. That the executioners who nail christ to the cross could be represented by clowns is a startling thought. Yet the anonymous early dramatists, primitive though much of their work is, at least had one idea that is dramatically effective. A harrowing or touching scene is heightened enormously if what has gone before is trivial or even comic. Thus in the Nativity episodes the rather foolish figure cut by Joseph, or the shepherds' horseplay, is intentional. It brings us to a sudden awareness of the meaning of the events in the Stable at Bethlehem. Immediately the question springs to mind, 'What Child is This?' and once in our minds that question insists on an answer whatever our personal philosophy.

This present adaption from the Four Existing Manuscripts extends the amount of invented action to give cohesion to the fragments selected. The Production is based on many of the elements that might have been used in a Sixteenth Century Performance.

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