# The Maskers Theatre Companie

take pleafure in prefenting for thee approval of the publik a plaie bie Wafter Robert Bolt

# -+ H MHD BOR HILL SCHSONS +

Prefented at Mottifsont Abbie on 17,18 and 20 to 24th Julie 1982

## Ohe plaiers—af they appeare-

The Commone Danne, Mafter Graham Buchanan

Sir Vommas Qore's Stewarde

Sir Vommas More

Mafter Vony Lawther

Wafter Barry Ouffill

The Duke of Norfolk,

Mafter Richard Rich

Mafter David Jupp

Garl Marshall of Anglande

Ladie Hlice Dore. wife of Sir Commas

Wiffress Unn Archer

Ladie Daragaret Dore, his dauterre

Miffress Rachel Smith

Cardinal Wolsey

Mafter Douglas Coutes

日 Boatman

Mafter John Carrington Qafter John Appleton

Mafter Tho. Gromwell Ben. Chapuys,

Mafter David Luke

The Spanishe Ambassador

Mafter Will. Roper Kinge Kenrie V111

Mafter Leter Litcher Wafter Kenneth Spencer

H Qublican

Mafter Kugh Lewis

H womanne

Miftress Cheryl Butler

Tho. Granmer,

Sir Becket Lennington Legh

Archbishoppe of Canterbury

The Tailer & Meadsman

Mafter Brian Whitaker

A thronge of Leople

Mafter John Hawley&Companie

Directedde bie

Wafter Wichael Qutterson

### Supported bie-

**Production Manager** and Stage Manager

Lighting & Sound Lighting Design

**Qroperties Qanager** 

Wardrobe

Wardrobe assistants

Makeup

hair Cutting and Styling

Banfares composed by

Hudience Lages

Stage Assistants

Programme Design

Val Barwell

Hlan Coore

Clive Weeks Sue Parkes

Vamar Thomas

Qip Simpson Lillian Gunstone

Lyn Ashurst

Stuart at Rumours

Michael Latterson

Lawrence Vill Qeter Curtis

Colette Qutterson

Keather Johnson

Simon Waller Horain Clark

Reith Benham

Dick Wood

日ct I

HD 1520, thee gardenf of Sir Commas Wore's house at Chelsee

after dinner onne fummerf even after whiche the audienf will remove to looke overre thee bankes of Ohee Riverre Ohamef

af Sir Commus if rowedd awaie ye audienf wille prefeed hym to awate hif returne too Le maine entrant too Sir Vommas Aore's houfe

and finallie to witneff a privie meetinge at

Ann Inne

Interval

II th日 Begines againe at Sir Commas Wore's houfe in ad 1524

The audient wille then remove to a vantage pointe outfide Tho Gromwellf roomf

ande afterwardf wyll witnef an infidente

Neere Ge River Ohumef

Dime movef onn to

1534, Ge Cowere of Hundun

Te audienf wyll then finde themfelfes parte of the thronge at

Te Qalaf of Westminster, Julie 1535

ane wille finallie witnef ye feen onne

Cowere Kille, 7 Julie 1535

Thee maine purpose of ye plaie beinge too felebrait ye mann: its effential aktione accords with the facts. Qore was declared a marter bie the Rope on 29 Januarie 1935 and formallie canonifed in Maie that yeare

The Historical Background to the Play

One must bear in mind two important differences between life today and the England of 1520 a.d.

when the play begins.

All important is the fact that England was - like the rest of Europe - a Roman Catholic country with the Pope at the head of the Church. Thomas More was a devout catholic who as a young m an seriously considered becoming a monk, only to reject the idea because he could not pledge himself to a life of chastity. Instead he followed his father's wish that he take up the Law. And secondly, England's government and everyday life was controlled by the Monarch in person. The reign of Henry VIII saw the end of the concept of christendom in Europe with the establishment of the Church in England; over 300% inflation; and the beginnings of deomcracy in England.

The Author - Robert Bolt: Born in Sale, Cheshire on 15th August 1924. Educated at Manchester Grammar School, which he left in 1942 to become an office boy with Sun Life Assurance. In 1934 he enrolled at Manchester University interrupted by three years World War II service. He then undertook a post graduate course at Exeter. After university he became a teacher, first at a village school and than at Millfield School which he left in 1958 to become a freelance writer.

Following several features for the BBC his first theatre play was 'The Critic and the Hearth' at the Oxford Playhouse, followed by 'Flowering Cherry' in the West End. In 1960 both 'The Tiger and the Horse' and 'A Man for All Seasons' were premiered in London. Then followed film scripts for 'Lawrence of Arabia', 'Dr Zhivago', 'Man for All Seasons', 'Ryans Daughter' and 'Lady Caroline Lamb'. Bolt is one of the dramatists that have revolutionised English theatre in the mid twentieth century: good writers suddenly found that they were welcome in the theatre, and fresh actors with new styles appeared - it was no longer necessary to copy Gielgud and Olivier. Bolt has been fortunate in his interpreters: the country's leading actors such as Ralph Richardson, Michael Redgrave, Edith Evans, Paul Scofield and others having appeared in his plays.

Acknowledgements:

Mr and Mrs John Cavanagh for the use of Mottisfont Abbey and unstinting assistance with this production. Mrs Sylvia Pankhurst for Box Office and Publicity facilities Mr David Pankhurst for administration of parking The members of the Mottisfont Society The Botleigh Grange Hotel Patch Box Antiques, St. Denys, Southampton Royal Shakespeare Company, Stratford upon Avon





#### For the maskers:

John Hamon - Poster design Anne Pennington Legh - Bar Joan Johnson - Catering supervision Geoff Wharam - printing coordination Peter White - lighting installation plus all those members who assist with programme sales, costume, the bar, car parking,



#### Sir Thomas More and Mottisfont:

It is a fact that after the Dissolution of 1536 the Augustinian Priory of Mottisfont and its land came into the possession of Lord Sandys, Lord Chamberlain to Henry VIII, and that he initiated its conversion from a monastic to a domestic house. Equally factual is the transfer of his ownership  $\alpha f$  the Manor of Chelsea to the King in exchange for the Mottisfont estate. What is uncertain is the reason for this transaction. It was certainly a generous grant. The Mottisfont income was £164 a year against the £35 a year received from the Chelsea properties, and no one then could have forecast the later popularity of Cheyne Walk. On the other hand Sandys was over 60, dying in 1540, and already owned an estate in Hampshire, namely The Vyne near Basingstoke, now also an NT property. Why would be wish to own Mottisfont? Almost certainly he did not. The initiative probably came from Henry VIII. The usual explanation is that the King wanted the Manor House, which lay just to the east of More's property, in order to be near his friend Sir Thomas, whom he so often visited. For example, here is an excerpt, written by Laurence Binyon, from Episode 4, set in 1527, of the Chelsea Pagaent of 1908: (Enter Dame More with Lord and Lady Sandys. Lord Shrewsbury FISHER My Lord Sandys and his lady greet us. follows)

MORE (to Sandys)

Welcome: Welcome, Lady. And you my Lord Shrewsbury, welcome

(to Sandys)

Well, neighbour, have you thought on that matter I spoke of with you? Will you

exchange your manor of Chelsea for the King's manor of Mottisfont? It is a generous exchange

SANDYS MORE

Which the King would not offer, did he not love you.

SANDYS

Well, I must be persuaded. I am loth to part from our Chelsea; but the King's favour is a great thing.

MORE He loves you; and he loves Chelsea

The Manor House at Chelsea did in fact become a royal residence, and was the Dower House for Henry VIII's last wife Katherine Parr. One might wonder how Mottisfont could be described as the King's manor nine years before the Dissolution. There is justification for this. Both in 1494 and in 1500, the Pope had issued a Bill for the suppression of Mottisfont Priory and the transfer of its revenues to the King. The Bill was never acted upon and Mottisfont was finally dissolved a year after More's execution, just like the other monastic houses, but presumably Henry VIII could have taken Mottisfont over at any time. Although he unaccountably failed to do this in More's lifetime, Henry obtained Chelsea in the end, but again the reasons for the crown's accumulation of land in London at that date are not very clear. We can, however, say that but for Sit Thomas More, it is likely that Chelsea and Mottisfont would not have been linked in the King's mind, the fate of Mottisfont would have been very different, and it could well have been destroyed, like so many other monasteries, rather than given fresh life for our present pleasure.