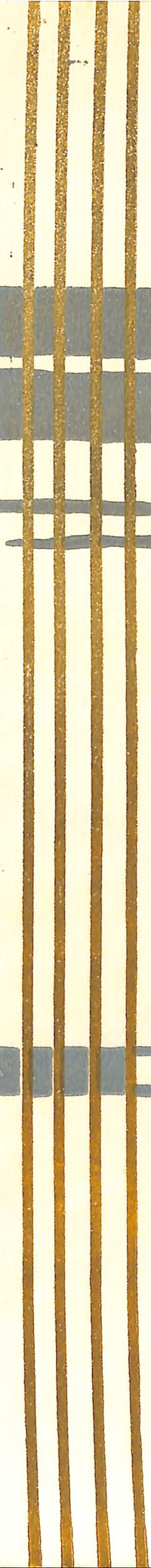


*And So
to Bed*

J. A. P. C.



1732 1960



Manoel
Theatre

SERMONA

20



M. A. D. C.

at

THE MANOEL THEATRE

MALTA

A COMEDY BY

J. B. FAGAN

WITH MUSIC BY

VIVIAN ELLIS

"AND SO
TO BED"

on 18th, 19th, 21st, 22nd MARCH, 1964

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AN INTERVIEW WITH THE AUTHOR

Although Samuel Pepys should be intimately known to all English speaking people, there is no doubt that like many other books his Diary is better known by hearsay than by actual acquaintance. Asking my friend Mr. Fagan on what he had based his play he began telling me its history, and I give it in his own words.

"So many people have asked me how much of my play "AND SO TO BED" has been transplanted from Samuel Pepys immortal Diary that I should like to enlighten them. For many years I have been fascinated by the idea of putting Pepys on the stage in a full length play. But when I sat down to the task and re-read my Pepys I came to the conclusion that any attempt to dramatise the Diary or part of it would probably result in a scrappy type of chronicle play, which would fail to give a living portrait of the diarist.

So I began where the Diary ended and placed my play in June, 1669, a few days after the last entry.

There is no historical foundation for the happenings in "AND SO TO BED" but there is a seed in the pages of the Diary from which they might have grown and did grow in my imagination.

Pepys's entry dated September 1667 "After dinner I to the office and they gone anon, comes Pelling and he and I to Gray's Inn Fields thinking to have heard Mrs. Knight sing at her lodgings by a friend's means of his but we come too late so must try another time".

Again on September 4th, 1668 Pepys writes "this night Knepp tells us that there is a Spanish woman lately come over, that pretends to sing as well as Mrs. Knight, both of which I must endeavour to hear. So after supper to bed".

There is no record that he achieved his desire before the closing entry of May, 31st 1669, and this was my opportunity.

I think I may claim that I have drawn Pepys's portrait faithfully from his own revelations and there is nothing he says or does in the comedy that could not be paralleled in his pages.

But apart from about forty lines where, to use his own words and a few minor characteristic incidents in the early part of the play it is all imaginary.

To those who may object that I have not shown them the grave, sober Pepys the Secretary of State the father of the British Admiralty, I can only say that all that belongs to a later chapter and that I happened to catch him as the humourous rogue that evening that was all comedy and that if I have set down naught in Malice.

"I wonder would he have forgiven me?"

*With acknowledgments and thanks to the Editor of the Play Pictorial
(B. W. FINDON)*



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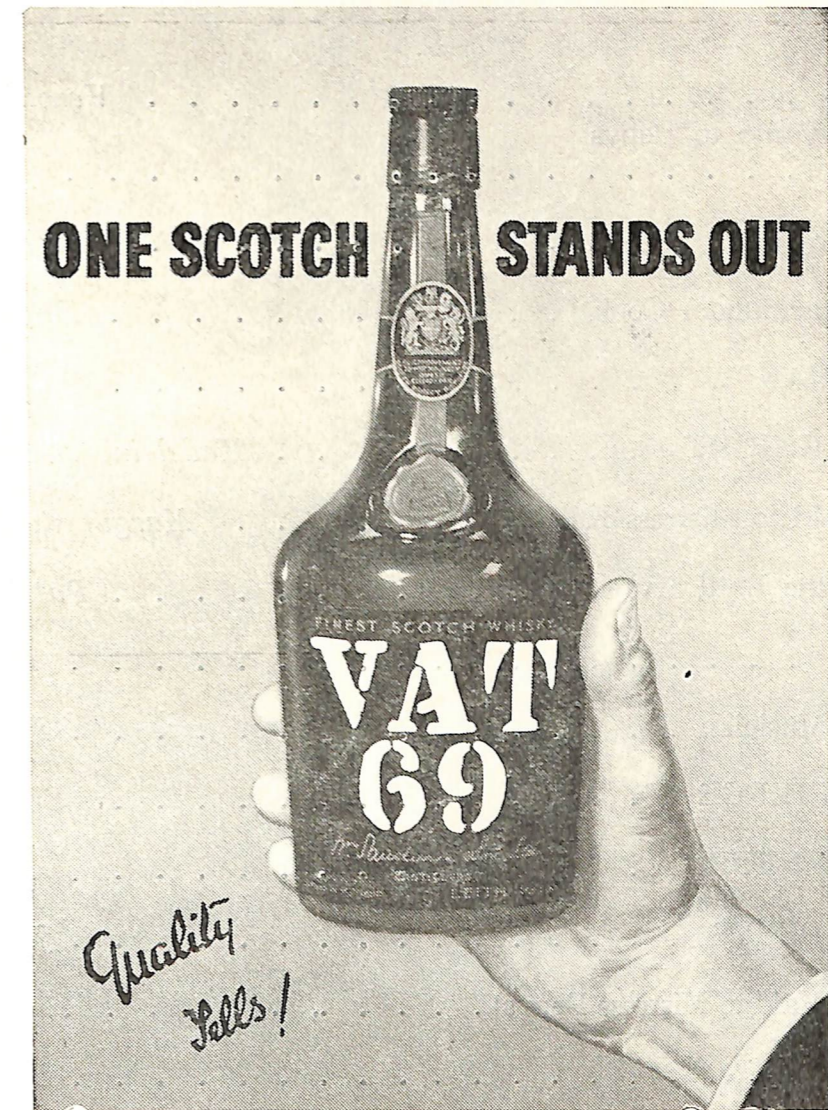
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CHARACTERS

SUE	} Servants to Pepys	Veronica Robbins
JAKE		Brian West
SAMUEL PEPYS		Harry Brierley
DOLL (A Blackamoor Cook)		Boodile Bellairs
A WATCHMAN		Patrick Simpson
MISTRESS KNIGHT		Madeleine Attard Montalto
JULIA (Maid to Mistress Knight)		Marguerite Braithwaite
PELLING (the Potticary)		Patrick Simpson
HUMFREY		Denis Carver
CAESAR, a Musician		Ben Sandham
MISTRESS PIERCE		Sheila Hotston
MISTRESS KNEPP		Tessa Wilson
MISTRESS PEPYS		Jane Franklin
LETTICE (Maid to Mistress Pepys)		Jean Norris
PRODGERS		Frank Seward
CHARLES II		Ivor Carter
SERVANTS	}	Joy Carrell
		Jenny Knightley

THE PLAY DIRECTED AND PRODUCED BY BEN SANDHAM

SYNOPSIS OF SCENES

ACT I

A room in Pepys's house in Seething Lane, London in June, 1669

ACT II

Mistress Knight's lodging in Gray's Inn Fields.

ACT III

As for Act I

The action of the play covers eight hours.

Stage Manager	BOB ANDERSON
Assistant Stage Manager	ROBERT SMITH
Effects	JOE DEBONO
Property Mistress	FRANCES SEWARD
Prompter	BABS MARSHALL FOSTER
Costumes designed by	ANNE ROWE
Wardrobe Mistress	ANNE ROWE
Assistant	VIOLET BRESLIN
Costumes made by	JESSIE VELLA
Wigs by	L. & H. NATHAN LTD., DRURY LANE
Make up	BETTY SANDHAM
Decor and Portraits by	B. & B. SANDHAM
Scenery painted by	ROBERT & RITA SMITH
Scenery built by	SALVATORE TESTA
Box Office for M.A.D.C.	DENIS BELL
Box Office for Manoel Theatre	MARGARET DEGIORGIO
Accompanists	C. JOHN WHY and MICHAEL STEVENS
Electrician	Manoel JOHN LAUS
Assistant Electrician	Theatre FRANS CILIA
Head Carpenter	Staff JOSEPH BORG

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"And So To Bed"

THE MUSIC AND SONGS

("To-night, Madam — We'll make mighty pretty music together, you and I" — Samuel Pepys)

ACT I

<i>Overture</i>	The Orchestra
<i>Air for Working Maids</i>	"Fa-la-la" — Doll, Sue and Girls
<i>Domestic Argument</i>	"A chine of Beef" — Samuel versus Servants
<i>English Ballad</i>	"Beauty Retire" — Mistress Knight
<i>French Fluting</i>	"Rigaudon" — Humfrey versus Samuel
<i>A Solemn Madrigal</i>	"Gaze Not on Swans" — Ensemble (more or less)
<i>Anglo-French Entente</i>	"Love Me Little" — Humfrey and Mrs. Pepys
<i>Petite Sweet</i>	"Aime moi peu" — Mistress Pepys
<i>A Lesson for Lettice</i>	"Amo Amas" — Sam versus Lettice

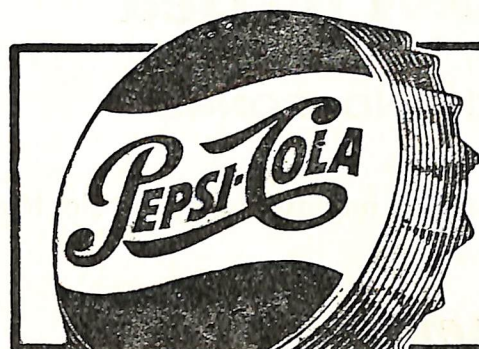
ACT II

<i>Entracte</i>	The Orchestra
<i>A Flirt and A Flute</i>	"Beauty Retire" — Mistress Knight, with Sam
<i>Royal Theme Song</i>	"And So To Bed" — Mrs. Knight and Charles
<i>Eternal Triangle</i>	"'Twas on a Bank" — Charles, Mrs. Pepys and Mrs. Knight
<i>(and Cold on the Chest)</i>	

ACT III

<i>Entracte and Curtain Music</i>	The Orchestra
<i>Songs after Supper</i>	"And So... Amo Amas" — Humfrey and Company
<i>Promenade and Reel</i>	"Bartholomew Fair" — Sam, Pepys and All (and One for the Road)
<i>Reprise to Appease</i>	"Love Me Little" — Mistress Pepys
<i>Inevitable Finale</i>	"And So To Bed" — Ensemble, naturally

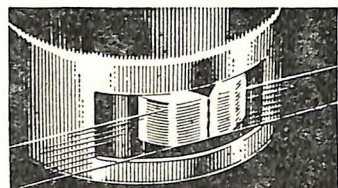
"There's no more to be said,
Our story ends, dear friends,
And So To Bed"



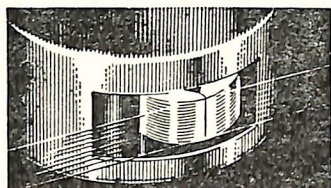
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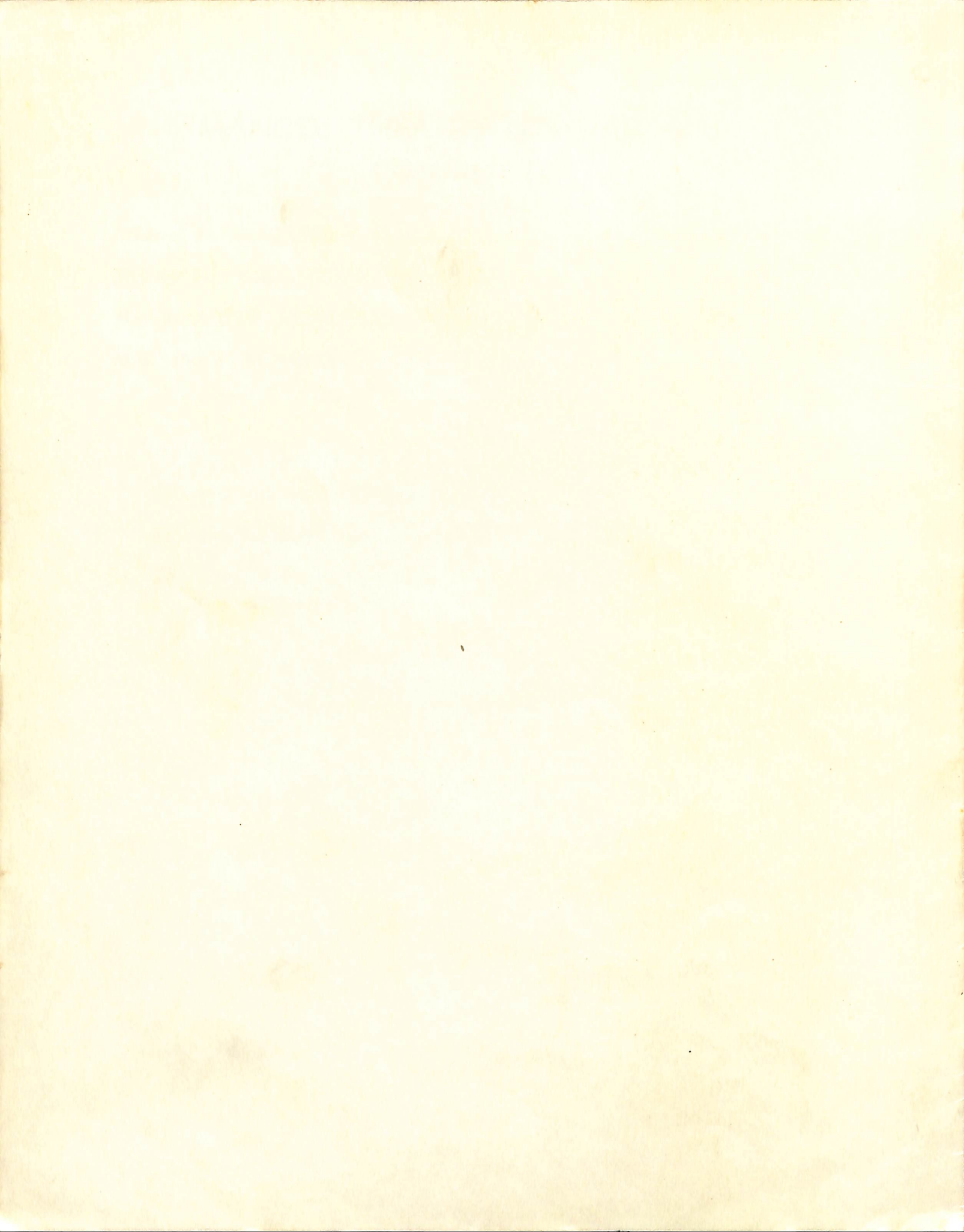
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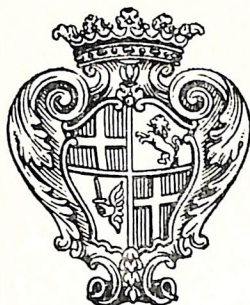
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