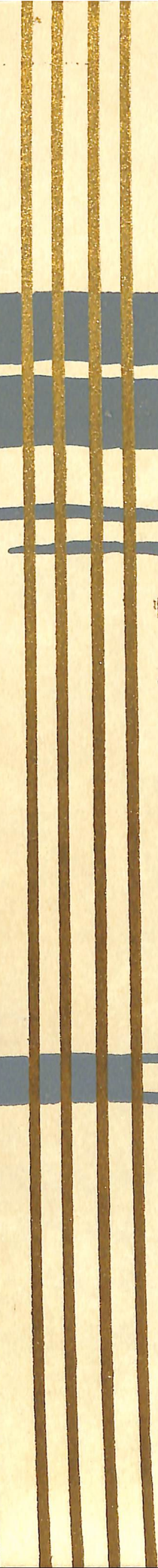
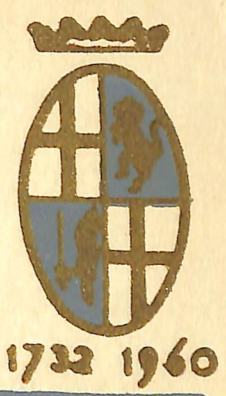


The Light
Heart

OPPOSITE

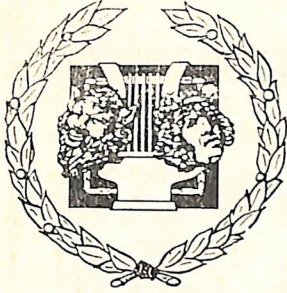


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A Play

by

EMLYN WILLIAMS

at the

MANOEL THEATRE

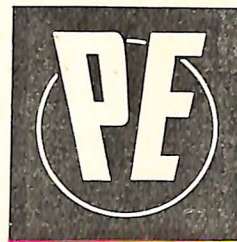
VALLETTA

WEDNESDAY, 13th MAY, 1964, at 8.30 p.m.

THURSDAY, 14th MAY, at 7.30 p.m.

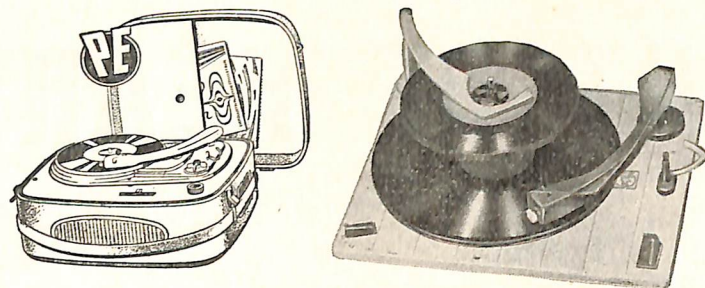
FRIDAY, 15th MAY, at 7.30 p.m.

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ABOUT THE PLAY

In the thirties most of his contemporaries (Coward, Rattigan, etc.) were entertaining the theatre-going public with the trivial behaviour of superficial characters, but Emlyn Williams was writing about people in a serious and true manner. He drew a clear picture of life, but his object was to entertain, not to moralise as do Osborne and Wesker. The result was sound theatre. One's approach to the works of most modern dramatists is mental — Emlyn Williams, for the most part, only asks his audience to bring along their hearts.

"The Light of Heart" was written by Emlyn Williams when he was well and truly established as an actor and dramatist. It was first produced in London during the early months of the last war. Hollywood took the film rights and the film (oddly enough under the same title as the play) enjoyed a considerable success, albeit that it differed considerably from the play.

Undoubtedly it is a play essentially of its time — it is amazing how the pattern of social behaviour has changed in twenty odd years — and for that reason Bruce Wansbury, the producer, has made no attempt to bring it up to date. This play will recall many memories to the middle-aged and show the young how their parents retained the ability to smile at a time when things were not too good and when Welfare State and full employment were a pipe-dream.

E.W.

ABOUT THE AUTHOR

Emlyn Williams, like myself, is a great lover of Charles Dickens. I was in Edinburgh for a Festival when he was reading "Bleak House" in the theatre. He dressed like Charles Dickens, he had a desk copied from that of Charles Dickens. At the end of the reading he bowed to the audience and then, with great charm, to the desk. Next morning I found myself in the Press Conference Room listening to Emlyn Williams answering the reporters. I plucked up courage to speak of the reading, and we became absorbed in talking of Dickens. Some time after I again heard him reading, this time from Dylan Thomas, in London. The final lines "Death shall have no dominion over him" were spoken from behind the set with immense resonance and beauty. Tears were in my eyes and in the eyes of Dame Peggy Ashcroft who was sitting near me. I wrote to Emlyn Williams to ask whether the final line had been written by Dylan Thomas and he answered most kindly.

Last year I was at a party in New York given by Cyril Ritchard, and met Emlyn Williams again. He was playing in "A Man For All Seasons" and was contemplating a World Tour with readings from Dickens.

E.W.

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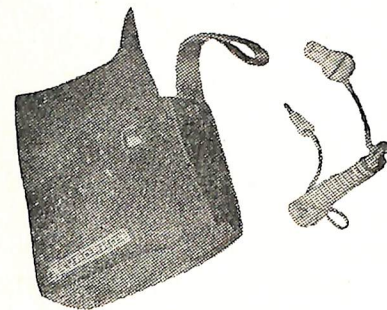
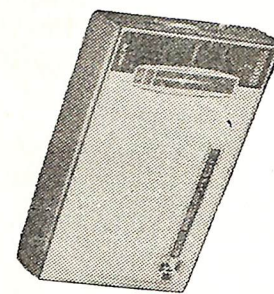
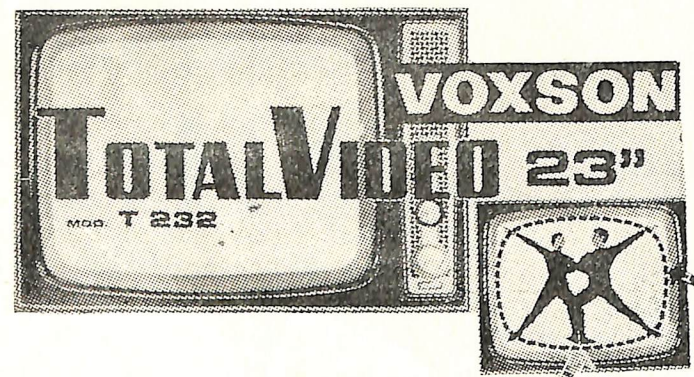
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THE LIGHT OF HEART

The Cast in order of their appearance

MRS. BANNER *Jill Buckland*
BARTY *Joe O'Gorman*
FAN *Jean Valentine*
BEVAN, a policeman *Peter Wall*
MADDOC THOMAS *Victor Mercieca*
CATTRIN, his daughter *Antoinette Soler*
ROBERT *Richard Cunningham*
MRS. LOTHIAN *Inez Currie*

The Play Produced and Directed

by

BRUCE WANSBURY

*The Action of the Play takes place in a room at the top of a house
in Long Acre, London, W.C.2.*

The time is 1930, and covers a period of eleven months.

Act I

SCENE 1: *A morning in December.*

SCENE 2: *Nine hours later. Evening.*

Act II

SCENE 1: *Five months later. A night in May.*

SCENE 2: *Six months later. An early afternoon in November.*

Act III

SCENE 1: *Three hours later. Early evening.*

SCENE 2: *Twenty-four hours later. Early evening.*

Stage Manager VICTOR SOLER
Assistant Stage Manager NEIL BUCKLAND
Scenery designed and painted by BRIAN SHAW and
VICTOR SOLER
Continuity MARY DAVIES
Property Master LESLIE HAMLEY
Make up BETTY SANDHAM
Wardrobe Mistress ANNE ROWE
Scenery Built by SALVATORE TESTA
Effects JOE DEBONO
Head Carpenter JOSEPH BORG
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Smoking is not permitted in the Auditorium, in Boxes, or in the Gallery.

The Management reserve their right to vary or omit any part of the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

Children even when accompanied by their parents, will be required to occupy a seat.



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