

M.F.D.C.

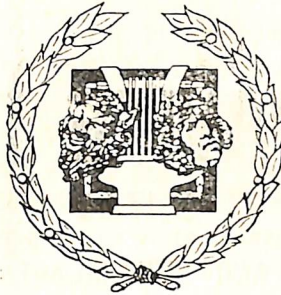


1732 1960



Manoel
Theatre

Patron: HER MAJESTY THE QUEEN



M.A.D.C.

presents

the Musical Satire

"LOCK UP YOUR DAUGHTERS!"

from an 18th century play by HENRY FIELDING

adapted by BERNARD MILES

with lyrics by LIONEL BART

and music by LAURIE JOHNSON

By arrangement with the Mermaid Theatre,
at Puddle Dock, in the City of London.

AT THE

MANOEL THEATRE

VALLETTA — MALTA

On 27th, 28th, 29th, 30th, 31st OCTOBER, 1964.

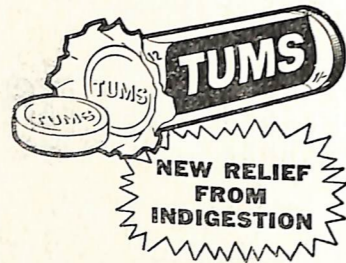
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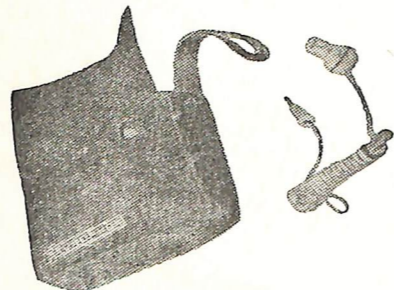
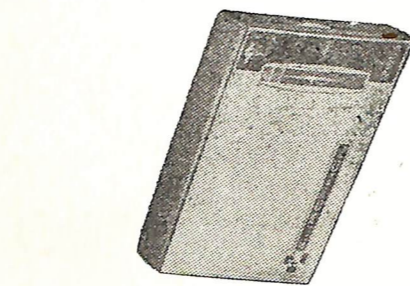
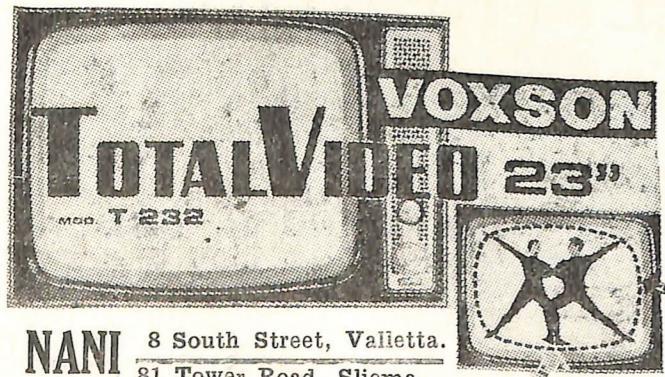
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ONCE UPON A TIME, IN 1732...

When, over 200 years ago, this fine old Manoel Theatre, shining with new paint and gilded carvings, and looking much as it does this evening, first opened its doors to the nobility, the knights, the citizens and ladies of Malta, our play for to-night, in its original form, was also brand-new and fresh from the applause of its audiences in the London of George the Second. Its young author, Henry Fielding, well-born but not rich, was earning a precarious living by his plays. He started well enough by having a successful comedy running in Drury Lane when aged twenty-one. Later, when established as a writer, he turned from plays to novels, like "Tom Jones", and then to the legal profession. Called to the Bar, he did much to raise the standards of law and order in the London streets, by improving the constabulary, and attacking crime with a vigour then quite unusual.

"Lock Up Your Daughters" was first called by Fielding, "The Justice Caught In His Own Trap" or "The Coffee-House Politicoes", and by other lurid titles. Although this is a comedy, Henry Fielding's later career shows that he was far from treating dishonest magistrates, corrupt constables, and legal bribery and corruption just as a joke. He was, in fact, trying to arouse public opinion against these abuses of his time by that powerful weapon, ridicule. Due to him and many other like-minded people, there developed slowly in Britain during the eighteenth century a more humane and law-abiding democracy, while France, for instance, was heading for revolution.

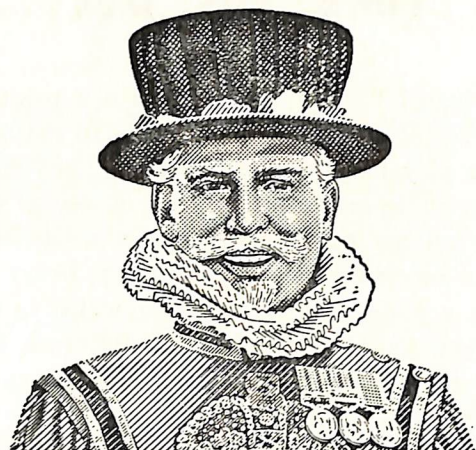
Nowadays we can afford to treat this play as a fantasy, but it remains a satire — on humanity at large. As Mr. Justice Worthy, the only wise man in the play, says: "The covetous, the prodigal, the superstitious, the libertine, the lover, all are lunatics in their several ways . . ."

We are indebted to Bernard Miles for rediscovering Fielding's play, and adapting it in 1959 to the modern stage: it has since delighted its audiences in London, America, and many parts of the world.

Our stage setting, following the original 1959 design by Sean Kenny, which established a new style in scenery, is more evocative than realistic. Its spaces expand, while Time and Distance contract. For, if the play is of the age of Newton, its setting (and its music) are of the age of Einstein.

With Lionel Bart's new songs to help them, the characters emerge more vividly than Henry Fielding could have imagined, but please do not take them too seriously; they are little more than puppets, goons, caricatures, phantasmagoria, empty masks . . .

B.S.



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"LOCK UP YOUR DAUGHTERS"

The Music and Songs

ACT I

- Overture *The Orchestra*
- Introduction — "ALL'S WELL" *STAFF presents the cast*
- Question — "A PROPER MAN?" *HILARET asks CLORIS*
- First Edition — "IT MUST BE TRUE" *POLITIC & DABBLE*
- Argument — "RED WINE" *SOTMORE & RAMBLE*
- Statement — "IT'S PLAIN TO SEE" *HILARET meets RAMBLE*
- System — "ON THE SIDE" *SQUEEZUM explains*
- Anticipation — "WHEN?" *MRS. SQUEEZUM is impatient*
- Duet Apart — "LOVELY LOVER" *HILARET pines for CONSTANT*
- Advice to All — "LOCK UP YOUR DAUGHTERS"
SOTMORE, RAMBLE & CONSTANT
- Duet Together — "LOVELY LOVER" (Reprise)
HILARET finds CONSTANT

ACT II

- Entracte *The Orchestra*
- Cha-Cha-Cha — "A PLOT AFOOT" *Ensemble*
(Dance arranged by George Zahra of the Diamond Shoes Dancers)
- Answer to . . . "WHEN?" (Reprise) *MRS. SQUEEZUM & RAMBLE*
- Stop Press — "TRUE" (Reprise) *Politic Household*
- Alias — "MR. JONES" *SQUEEZUM in wait*
- Revelation — "SUNDAY MORNING" *HILARET entices*
- Reverie — "IF I'D KNOWN" *SOTMORE regrets*
- Rejoicing — "KIND FATE" *Ensemble*
- Nemesis — "I'LL BE THERE" *MRS. SQUEEZUM's last threat*
- Finale — "LOCK UP YOUR DAUGHTERS" *Ensemble*

"LOCK UP YOUR DAUGHTERS"

THE CHARACTERS

STAFF, a constable	<i>Frank Seward</i>
HILARET, Politic's daughter	<i>Margaret Marks</i>
CLORIS, her maid	<i>Joy Carrell</i>
MR. POLITIC	} Coffee-house Politicoes
MR. DABBLE	
MR. DABBLE	<i>Ben Sandham</i>
FAITHFUL, Politic's Servant	<i>Peter Davies</i>
SOTMORE, a tippler	<i>Bruce Wansbury</i>
RAMBLE, a sailor	<i>Peter Wall</i>
JUSTICE SQUEEZUM	<i>Harry Brierley</i>
QUILL, his clerk	<i>Keith Remington</i>
MRS. SQUEEZUM	<i>Jean Valentine</i>
JUSTICE WORTHY	<i>Mike Dewe</i>
CAPTAIN CONSTANT	<i>Iain MacIntyre</i>
BRAZENCOURT, an innkeeper	<i>Max Robinson</i>
TAVERN WENCHES	<i>Laurayne Bowler, Boodile Bellairs</i>
WATCHMEN	

The Play Produced and Directed

by

BEN SANDHAM

OUTLINE OF PLOT

HILARET, with her maid, CLORIS, leaves home to elope with her lover, Captain CONSTANT, but she encounters RAMBLE in the street. STAFF and his Constables arrest both of them, and take them to Justice Squeezum's court. Squeezum makes Hilaret agree to meet him later incognito in the tavern, before releasing her. Ramble is put in jail, waiting trial, and there finds Constant, also falsely accused of assault. With their friend, SOTMORE, they plot to compromise SQUEEZUM, with HILARET's help, — but SQUEEZUM is an expert in intrigue. Can they succeed? Whose side is Mrs. Squeezum on? Will Justice (Squeezum) prevail?

THE STAGE

The action of the play passes rapidly through streets and houses of London in 1732 during a few hours of a summer evening, and early next day. By use of the fourth dimension, all streets and pavements, many solid walls, long distances, and passages of time have been removed from and between the scenes, leaving on one side of the stage, Mr. Politic's house, and on the other, a mile away, Justice Squeezum's house and courtroom. Each has a bedroom above, with front walls transparent to the audience.

The centre is occupied alternatively by a tavern or a prison-cell, an ale-house or a jailhouse.

The downstage area suddenly becomes, at times, a street, or parts of the above premises, as necessary.

ACT I

"Nine o'clock, on a fine summer's night"

ACT II

Later, and the Morning After.

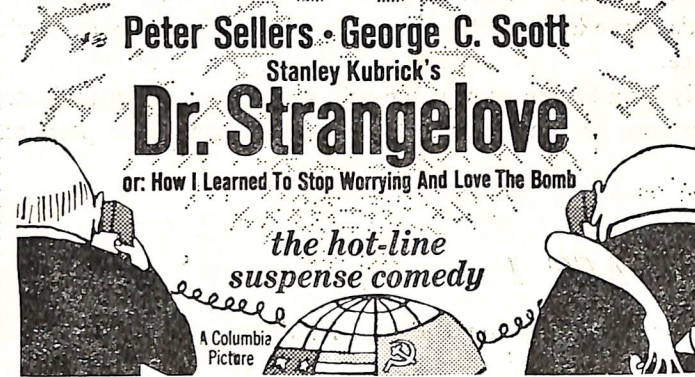
There will be an INTERVAL of 20 minutes between the acts.

Stage Manager	PETER NEEDHAM	
Assisted by	ROBERT SMITH	
Costumes and Wardrobe by	ANNE ROWE	
Scenery painted by	ROBERT SMITH	
Scenery built by	SALVATORE TESTA and SON	
Properties	VIRGINIA CARVER, ROSEMARY WEIR	
Wigs by	ROSINA DEPARES	
Make-up by	BETTY SANDHAM, JANE FRANKLIN	
Prompt	BOODILE BELLAIRS	
Accompanists	C. JOHN WHY, BETTY SANDHAM	
Cha-Cha-Cha arranged by	GEORGE ZAHRA	
Sound	JOSEPH DEBONO	
Box Office	DENIS BELL	
Electrician and Lighting Effects	} Manoel Theatre Staff	
Asst. Electrician		JOHN LAUS
Head Carpenter		FRANS CILIA
Box Office		JOSEPH BORG
	ANNE BRINCAT	

Musicians of the Duke of Edinburgh's Royal Regiment, directed by Bandmaster R. Hibbs, play by kind permission of Lieutenant Colonel F.H.B. Boshell, D.S.O., M.B.E.

FORTHCOMING ATTRACTIONS

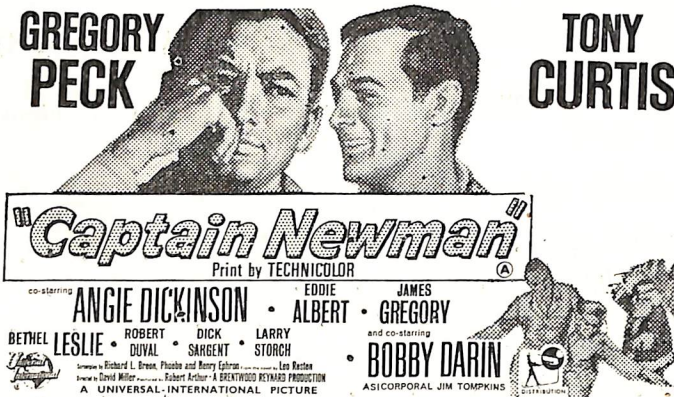
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AT
"CARRY
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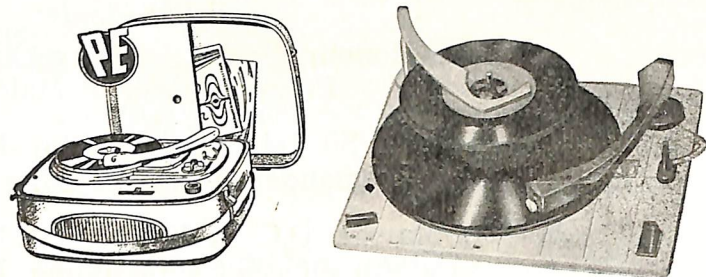
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MALETH — A play in Maltese on 5th and 6th December 1964.

BOULEVARD — A play in Maltese by Francis Ebejer, on 12th and 13th December 1964.

M.A.D.C. — "Charley's Aunt" on 16th to 19th December 1964.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, and in the Gallery.

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

Patrons are reminded that 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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