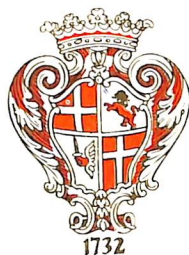


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TEATRU  
MANOEL

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1732

1270

**M.A.D.C.**

presents

**BECKET**

or

**THE HONOUR OF GOD**

A Play in Two Acts

by

**Jean Anouilh**

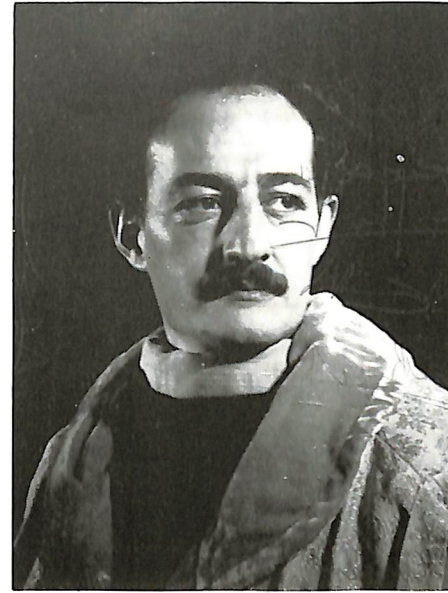
Designed and Directed by

**Harry Borg**



**Manoel Theatre**

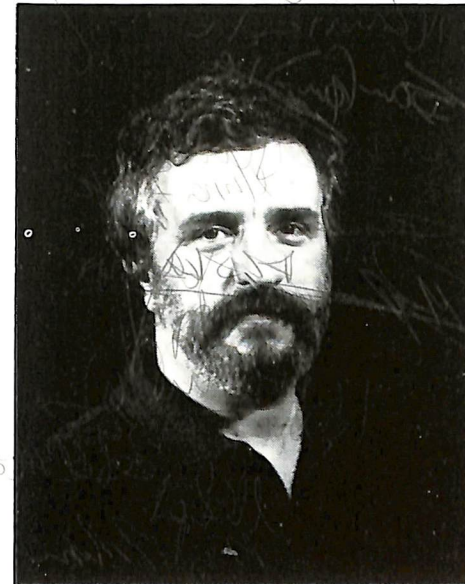
**29, 30 April, 1 May 1988**



Manuel Cauchi



John Suda



Harry Borg

**Cast in order of appearance:**

King Henry the Second	<i>John Suda</i>	John Suda
Thomas Becket	<i>Manuel Cauchi</i>	Manuel Cauchi
A Page	<i>Steve Aquilina</i>	Steve Aquilina
Archbishop of Canterbury	<i>Saviour Mallia</i>	Saviour Mallia
Bishop of Oxford	<i>Alex Vella</i>	Alex Vella
Bishop of York	<i>John Marinelli</i>	John Marinelli
Gilbert Folliot, Bishop of London	<i>Joe Mompalao De Piro</i>	Joe Mompalao De Piro
1st Baron	<i>Tim Ripard</i>	Tim Ripard
2nd Baron	<i>Henry Catania</i>	Henry Catania
3rd Baron	<i>Peter Paul Caruana</i>	Peter Paul Caruana
4th Baron	<i>Joe Morana</i>	Joe Morana
Soldiers	<i>Brian Farrugia, Alec Massa</i>	Brian Farrugia, Alec Massa
Saxon Father	<i>Michael Tabone</i>	Michael Tabone
Saxon Girl	<i>Maggie Dalli</i>	Maggie Dalli
Saxon Boy	<i>Kevin Causon</i>	Kevin Causon
Gwendolen	<i>Ninette Micallef</i>	Ninette Micallef
French Girl	<i>Monika Demicoli</i>	Monika Demicoli
Little Monk	<i>Renato Dimech</i>	Renato Dimech
Servants	<i>Juan Gambina, Martin Fenech</i>	Juan Gambina, Martin Fenech
Queen Mother	<i>Beatrice Dennis</i>	Beatrice Dennis
Young Queen	<i>Anna Beck</i>	Anna Beck
Princes	<i>Paul Camilleri, Malcolm Gingell</i>	Paul Camilleri, Malcolm Gingell
Etienne, a monk	<i>Patrick Galea Naudi</i>	Patrick Galea Naudi
1st Monk	<i>Martin Sapiano</i>	Martin Sapiano
2nd Monk	<i>Saviour Mallia</i>	Saviour Mallia
King Louis of France	<i>Edward Mercieca</i>	Edward Mercieca
1st French Baron	<i>Kevin Causon</i>	Kevin Causon
2nd French Baron	<i>Adrian Casha</i>	Adrian Casha
Duke of Arundel	<i>Nick Ripard</i>	Nick Ripard
Pope	<i>Michael Tabone</i>	Michael Tabone
Cardinal	<i>Kevin Drake</i>	Kevin Drake

**Synopsis of Scenes:**

**Act I**

- Scene 1: - The King's Room
- Scene 2: - The Council Chamber
- Scene 3: - A Saxon Hut
- Scene 4: - A Room in Becket's Palace
- Scene 5: - A Forest in France
- Scene 6: - A Sacristy in France
- Scene 7: - A Room in Becket's Palace

**Act II**

- Scene 1: - A Room in the King's Palace
- Scene 2: - The Episcopal Palace
- Scene 3: - A Room in the King's Palace
- Scene 4: - The Court of King Louis of France
- Scene 5: - The Pope's Palace
- Scene 6: - A Convent Cell
- Scene 7: - The Court of King Louis of France
- Scene 8: - The Plain of La Ferte Bernard
- Scene 9: - The King's Palace in France
- Scene 10: - Canterbury Cathedral
- Scene 11: - Canterbury Cathedral

**For the M.A.D.C.**

<i>Victoria M. M.</i>	Design and Direction	<i>Harry Borg</i>
	Stage Manager	<i>Charles Psaila</i>
	Assistant Stage Manager	<i>Ann De Marco</i>
	Wardrobe	<i>Nanette Brimmer</i>
	Costumes made by	<i>Maria Pisani</i>
	Head-dresses made by	<i>Alfred Busietta, Valerie Kelly</i>
	Set/Backstage Crew	<i>Rachel Carbonaro, Tristan Meadows, Paula Fleri Soler, Marthese Paris</i>
		<i>Silvana Sant'Angelo, Alex Vella, Margaret Andrews</i>
	Properties	<i>Alfred Busietta, Frances Brown</i>
	Hair Styles & Wigs	<i>Michael's Hair Stylist, Valletta</i>
	Make-Up	<i>Lydia Busietta, Carmen Zarb</i>

*T. Meadows*

Sound	John Bruno
Publicity	Nanette Brimmer
Production Secretary	Ann De Marco
U.K. Representative	John Joseph

### For the Manoel Theatre

Lights	Vanni Laus
Stage Carpenters	Emmanuel Dalli, Francis Mifsud
Booking Clerk	Michelle Muscat

## JEAN ANOUILH

Anouilh was born in 1910 in Bordeaux, the son of a tailor and his casino-musician wife, whose unglamorous professional career served as a model for many of her son's plays. For a short while he studied law in Paris. He became the secretary of Louis Jouvet, whose company worked closely with Giraudoux: in fact, the sets for the latter's *Siegfried* furnished the apartment of the impecunious, newly married Anouilh.

In 1929-30, while working on advertising copy, Anouilh also wrote plays. Aside from some that were not made public, these include *Mandarine*, an unimportant work that appeared in 1933, the year after *L'Hermine* (*The Ermine*), the first of his plays to be produced.

Anouilh continued to work for Jouvet until he achieved financial independence. This came soon, first with Metro-Goldwyn-Mayer's purchase of his unsuccessful play *Y'avait un prisonnier* (1934), and then with his first hit, *Le Voyageur sans bagage* (1937). His collected plays were titled after the (sometimes tenuously) dominant mood of the plays. The early, "black" plays appeared in *Pièces noires* (1942), which includes *The Ermine*, *La Sauvage* (*Restless Heart*, 1938), *Traveler Without Luggage*, and his best early play, *Eurydice* (1941), also translated as *Legend of Lovers*. Next came the "pink" or lighter plays, *Pièces roses* (1942). These are *Le Bal des voleurs* (1938), one of his

most delightful works; *La Rendez-vous de Senlis* (written in 1937, produced in English as *Dinner with the Family*), and *Léocadia* (1939), also translated as *Time Remembered*.

This collection was followed by a second group of "black" plays, *Nouvelles pièces noires* (1947). It includes *Jézabel* (written in 1932), *Roméo et Jeannette* (*Romeo and Jeanette*, 1947; also produced as *Jeannette*), and two critically esteemed classic adaptations: *Antigone* (1944) and *Médée* (*Medea*, 1946), a one-act version of Euripides's play.

Anouilh returned to a lighter vein in his next collection. *Pièces brillantes* (1951) includes *L'Invitation ou château* (*Ring Round the Moon*, 1947), *Colombe* (1953), *La Répétition, ou l'amour puni* (*The Rehearsal*, 1950), and *Cécile ou l'école des pères* (*Cecile or the School for Fathers*, 1949), *Ardèle* (1948), *La Valse des toréadors* (*The Waltz of the Toreadors*, 1952), *Ornifle, ou le courant d'air* (*Ornifle*, 1955), and *Pauvre Bitos, ou le diner de têtes* (*Poor Bitos*, 1956). A collection of history plays, *Pièces costumées* (1960), consists of the successful saints' plays *L'Alouette* (*The Lark* 1953) and *Becket, ou l'honneur de Dieu* (*Becket, or The Honor of God*, 1959), and *La Foire d'empoigne* (1959), translated as *Catch as Catch Can*.

Anouilh's play on his great seventeenth-century predecessor and his wife, *La Petite Molière* (1959), was followed by *La Grotte* (*The Cavern*, 1961), a variation on Pirandello's *Six Characters in search of an author*. Also Pirandellian is the comedy *Cher Antoine* (1969).

Anouilh also wrote some curtain raisers, among them *Épisode de la vie d'un auteur* (*Episode in the Life of an Author*, 1948), a farce played with *Ardèle*, and *Le Songe du critique* (1960). Aside from his more than thirty plays, Anouilh has adapted some of Shakespeare's plays, dramatized novels and written film scripts, including those for his own *Traveler Without Luggage* (1943) and for Leo Tolstoy's *Anna Karénine* (1947).

Though he wrote tragedies, most of Anouilh's drama is comic. Characteristically it integrates choreography and — almost always — music into the plot. It ranges from vaudevillian farce, through the comic masquerades that heighten the terplay of reality and illusion, to the spicy repartee of comedies of manners. Bitterness and pathos are never far off even in works of seemingly gay abandon like *Thieves' Carnival* and *Ring Round the Moon*. Anouilh's protagonists usually reject compromise — and therewith life (historical and legendary characters like *Antigone*, *Becket*, and *Saint Joan* no less than the protagonists of *Restless Heart* and *Poor Bitos*). The result is death or escape into an illusory world which eventually becomes untenable.

But if Anouilh's world view is tragic, if he finds existence absurd, individual loneliness and social sordidness being the human condition that even money and love cannot overcome, his expression of such concepts is gay and playful. A speech in *La Petite Molière* summarizes his philosophy, which is implicit in the dramas. "Of course everything is ugly. Of course everything is sad," Molière remarks, "but the soul must be purged. By laughter. The only virile attitude before the human condition is comedy."

Most of Anouilh's plays have been translated into English and are available in collected and individual editions. There have been numerous studies of his life, art, and theatrical milieu. Edward O. Marsh's *Jean Anouilh, Poet of Pierrot and Pantaloon* (1953), Leonard C. Pronko's *The World of Jean Anouilh* (1961), John Harvey's *Anouilh: A Study in Theatrics* (1964), Philip Thody's *Anouilh* (1968), and Alba Della Fazia's *Jean Anouilh* (1969) are thorough, scholarly works with extensive bibliographies.

(Compiled from MODERN WORLD DRAMA by Myron Matlaw and published by Martin Secker & Warburg Limited, London)

## M.A.D.C.

(Founded 1910)

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