



# THE MISER

Jean Baptiste Poquelin (1622–73), *called Molière*, the greatest French comic Dramatist, rose from poverty as a strolling player to writing and acting for the King of France. His plays were often 'miroirs publics' in which the society of his day was reflected. He caused both laughter and annoyance by showing up the hypocrisies and vanities of his contemporaries with sharp and unflattering prose.

All modern scholars agree that Molière's works should be assessed on their dramatic impact, not as pieces of literature to be pored over reverently. Visual effect, vitality and flow of action are all important to the appreciation of his humour.

In **The Miser** it is the follies produced by money – too much or too little – which are exposed. Harpagon, by burying his money, loses all the pleasure of it and, in fact, robs himself, while Cleante is made a fool of by his servant through his lack of money.

Servants are everywhere in Molière's plays, and are always important agents of comic effects. 'Not in front of the servants' is an adage unknown to the families Molière represents.

Molière has been well served by his translator and adaptor Miles Malleson, who has kept the spirit of joy and laughter which permeates the plays of this great and human playwright.

N.G.

**Leeds Arts Centre at the Civic**

# by Molière

translated and adapted by Miles Malleson.

The action of the play takes place one day in 1668 at Harpagon's house in Paris.

ACT I     Scene 1 — Morning

          Scene 2 — Later in the morning.

## I N T E R V A L

ACT II    Scene 1 — The same afternoon

          Scene 2 — Early in the evening

**There will be one interval of twenty minutes during which the theatre bar will be open. Ice cream will be on sale in the auditorium and coffee will be available in the bar.**

Publicity photographs for this production were taken at Abbey House Museum, Kirkstall by **Arthur Goldthorpe** with the kind permission of the Director, Leeds City Art Galleries.

We are grateful to Joshua Tetley & Son Ltd. for the loan of a coach whip.

The public may leave the Civic Theatre at the end of the performance by all exit and entrance doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely free from chairs or any obstruction. The safety curtain must be lowered and raised once immediately before each performance to check that it is in proper working order.

**Theatre    3rd to 7th October 1978**

# LEEDS ARTS CENTRE

**Leeds Arts Centre** was formed in 1945 as an amateur Society to encourage and foster interest in the arts.

**The Drama Group** mounts five productions – usually including a musical or revue type show – at the Civic Theatre.

**The Green Room Group** puts on plays and other forms of entertainment in the rehearsal rooms to give members valuable experience of acting and producing before tackling major parts or productions in the Civic Theatre. Season ticket holders are welcome to attend these performances.

**The Fine Arts Group** meets twice each week throughout the year for drawing, painting and other creative work.

In addition there is a variety of social activities for members, such as theatre visits, outings, parties, etc.

**New Members** are always welcome so if you are interested in acting, drawing, painting (pictures or scenery), set building, making costumes, helping back stage, front of house or even with publicity and think you might like to join the Centre, or would like more information please write to:

*The Secretary, Leeds Arts Centre,  
Stansfeld Chambers, Great George Street,  
Leeds 1.*

## costume hire

You may not realise that the costumes you have seen tonight and countless others from different periods are available for hire from the Leeds Arts Centre costume collection at reasonable rates.

If you are interested please telephone Leeds 756796 and discuss your requirements with Mrs. Margaret Rhodes, our wardrobe mistress.

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## CAST

Harpagon, a miser	<i>George Teale</i>
Cleante, his son	<i>Rob Swinton</i>
Elise, his daughter	<i>Margaret Artle</i>
Valere, servant to Harpagon, in love with Elise	<i>Geoff Mountain</i>
Marianne, in love with Cleante	<i>Joanna Eaves</i>
Frosine, a scheming woman	<i>Betty Triggs</i>
Jacques, servant to Harpagon	<i>Robin Polley</i>
La Fleche, servant to Cleante	<i>Jim Young</i>
Master Simon, a moneylender	<i>Malcolm Brown</i>
Justice of the Peace	<i>Len Sheldon</i>
Clerk	<i>Peter Manning</i>
Seigneur Anselm, a friend of Harpagon	<i>Norman Watson</i>
Servants	<i>Karen Bates, Peter Manning</i>

## FOR THE ARTS CENTRE

Stage Manager	George Westmoreland
Set Design	Malcolm Brown
Properties	Joyce King, Fiona Stevenson
Prompt	Monica Brown
Front of House Manager	Anita Mountain
Wardrobe	Anne Robinson
Publicity Team	Jean Armitage, Anne Robinson and Christine Wilson
Box Office	Margaret Rhodes

## FOR THE CIVIC THEATRE

Theatre Manager	Fred Mower
Resident Stage Manager	Julia Piggott
Lighting Technician	Nick Morris

Directed by **Nina Goldthorpe**

Coming shortly

# **RICHARD III**

by William Shakespeare

directed by Malcolm Brown

**5th to 9th December 1978 at 7 p.m. nightly**

**PLEASE NOTE EARLY START**

Our programme for the rest of the season will be as follows:

6th to 10th February 1979  
at 7.30 p.m.

“Saturday, Sunday, Monday”  
by Edwardo de Filippo.  
Translated by Keith Waterhouse  
and Willis Hall.

3rd to 7th April 1979  
at 7.30 p.m.

“The Chiltern Hundreds”  
by William Douglas Home

26th to 30th June 1979  
at 7.30 p.m.

Sydney Irving’s version of  
“Sweeney Todd”  
a musical melodrama

## **BOOKINGS**

If you would like tickets for any of these shows please ask at the box office during the interval or telephone Leeds 892346.

Tickets can also be obtained from the Tourist Information Bureau at the Leeds Central Lending Library during the month before each show.

## **SEASON TICKETS . . . . .**

Available from Mrs. June Stevenson, Stacks House, St. Johns Avenue, Thorne, Nr. Leeds.  
A season ticket guarantees you the seat of your choice anywhere in the theatre for all these shows at a substantial discount.

**. . . . . a real bargain.**