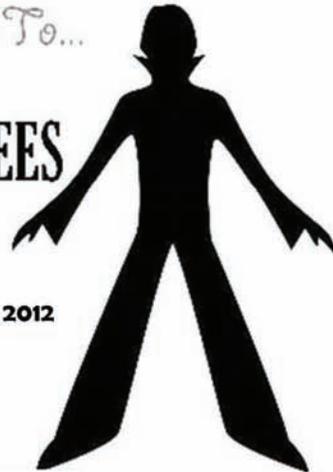


BALCOMBE SOCIAL CLUB

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THE VICTORY PLAYERS
IN ASSOCIATION WITH BALCOMBE SOCIAL CLUB
P R E S E N T S

A MAN FOR ALL SEASONS

BY ROBERT BOLT



30 NOV — 3 DEC 2011

THE VICTORY HALL · BALCOMBE

PROGRAMME £1 · LUCKY NUMBER:

THE WINNING PROGRAMME N° WILL BE ANNOUNCED DURING THE INTERVAL

CAST

(in the order of their appearance)

THE COMMON MAN *Rodney Saunders*

SIR THOMAS MORE *Jim Knight*

MASTER RICHARD RICH *Jon Hunt*

THE DUKE OF NORFOLK *Douglas Wragg*
Earl Marshal of England

LADY ALICE MORE *Colette Randall*
Sir Thomas' wife

LADY MARGARET MORE *Lucy Beevor*
Sir Thomas' daughter

CARDINAL WOLSEY *Charles Metcalfe*

THOMAS CROMWELL *Ronnie Whitehead*

SIGNOR CHAPUYS *Greg Field*
The Spanish Ambassador

CHAPUYS' PAGE *Jack Holland*

WILLIAM ROPER *Edward Johnson*

KING HENRY VIII *Max Preston Bell*

A WOMAN *Nicola Preston Bell*

THOMAS CRANMER *Chris Walker*
The Archbishop of Canterbury

SYNOPSIS OF SCENES

ACT I

Scene 1 Sir Thomas More's house at Chelsea

Scene 2 Wolsey's apartment at Richmond

Scene 3 The riverside at Richmond

Scene 4 Sir Thomas More's house

Scene 5 Hampton Court Palace

Scene 6 The garden of Sir Thomas More's house

Scene 7 An Inn

ACT II

Scene 1 Sir Thomas More's house

Scene 2 Cromwell's apartment at Hampton Court

Scene 3 Sir Thomas More's house

Scene 4 Cromwell's apartment at Hampton Court

Scene 5 The riverside at Hampton Court

Scene 6 The Tower of London

Scene 7 The same

Scene 8 The Hall of Westminster

Scene 9 Tower Hill

Time – The Sixteenth Century

PRODUCTION TEAM

Director	<i>Keith Major</i>
Assistant Director	<i>Douglas Wragg</i>
Stage Manager	<i>Martin Allitt</i>
Stage Assistant	<i>Anthony Phillips</i>
Lighting & Sound	<i>Keith Major, Brian Couchy</i>
Set Design & Construction	<i>John Randall, Richard Harris, Colette Randall, Barbara Saunders</i>
Props	<i>Jacqueline Wiginton, Isabel Gordon, Jane Horrell, Manuela Warburton,</i>
Wardrobe	<i>Eileen Knight</i>
Make-up	<i>Penny Jennings, Christine Needham</i>
Prompt	<i>Isabel Gordon</i>
Front of House Manager	<i>Robin Williamson</i>
Front of House Team	<i>Steven Daultrey, Norman Howard, Shirley Michell, Barbara Saunders, Julie Walker, George Wiginton, Priscilla Williamson</i>
Poster & Programme Design	<i>Robert Saunders</i>
Box Office	<i>Isabel Gordon</i>
Producer	<i>Rodney Saunders</i>

Costumes supplied by Bryan Philip Davies of Lewes

An amateur performance by arrangement with Samuel French Ltd

FROM THE DIRECTOR

Anyone who follows programmes such as Downton Abbey will realize how much has changed in a hundred years. However, this evening we are going back nearly five hundred years, to a time when the structure of society in England was vastly different from that which we experience in modern day life.

Royal marriages were usually politically led, being used to cement relationships between previously opposed forces; the Wars of the Roses being an example from that period. They were also tools for diplomacy between nations such as the ill-fated marriage between Henry VIII and Catherine of Aragon as you will hear today. His actions resulted in the Spanish Armada, many years after his divorce from the Spanish princess, due to the protestant Elizabeth acceding to the throne on the death of her half-sister, Mary. Just as in modern times – whether in Ireland, Palestine, Ethiopia or wherever – hostilities are excused in the name of religion or even differences of opinion within the same one. This play reflects not only the world events of the late 1950's and early 60's when it was written, but also transcends time throughout history, right up to the present day.

So what should we think of Thomas More? Was he bigoted, narrow-minded and intransigent? Certainly he had a stubborn streak but also he had a very astute thinking brain, which led him to be one of the most eminent lawyers of his time. He was a fair-minded man and passionately believed in the biblical teaching concerning the sanctity of marriage. So intense was his belief, that God's laws overruled anything else, including his political standing and worldly values. His actions would even affect his family, but his resolution never wavered. It wasn't a case of him being unfeeling, for he loved his family. He had to walk a very fine line between his beliefs and loyalty to his sovereign, by using the due process of law to protect himself. However, you will witness how events during the years covered by this play slowly removed all his defences. Tonight we explore how politics and religious belief in the first half of the sixteenth century come head to head in affairs of state. It would seem that nothing changes.

I have taken great pleasure from our preparation for this show, not least from the tremendous hard work and support of the cast, backstage team and friends of the players. I trust that you will derive as much pleasure from our performance this evening.

Keith Major

PAUL SCOFIELD, CH, CBE

1922 – 2008

It would be inconceivable to perform *A Man for All Seasons* in Balcombe without making reference to the man whose name will forever be associated with this play.

The list of stage, screen and television roles for which Paul Scofield was acclaimed includes the title role in *King Lear*, Karenin in *Anna Karenina*, Judge Thomas Danforth in *The Crucible* and Old Martin Chuzzlewit in *Martin Chuzzlewit*.

But it is for his portrayal of Sir Thomas Moore in *A Man for All Seasons*, both on stage and in the subsequent 1966 film for which he received an Academy Award and a BAFTA, that he is chiefly remembered and it is in that role that he is pictured above.



When Paul was a few weeks old his family moved to Sussex, and he lived for almost all of his working life in Balcombe, where he was admired as an actor and liked as a man. Shunning the celebrity limelight he said that acting was his job, but that his life was here in Balcombe with his wife, Joy, their children, Martin and Sarah, and their dogs.

In 2004, for the production of *Oh What a Lovely War* which led to the formation of The Victory Players, he agreed to make the recordings of the poems by Rupert Brooke and Wilfred Owen that were played to open and close the show.

He kindly agreed to be the first Honorary President of The Victory Players, a position that he occupied until his death, and he and Joy regularly attended the company's productions. The Victory Players were delighted when Joy agreed to become our second and current Honorary President.

While it would be presumptuous to suggest that tonight's performance should be seen in any way as a tribute to Paul, we hope that he would have approved of our efforts. Being the gentleman that he was, he would certainly have said that he did.

Rodney Saunders
Producer



If you have enjoyed this evening's performance of *A Man For All Seasons* you might like to consider becoming a Member of The Victory Players – we are always delighted to welcome new faces.

The company is committed to promoting drama in Balcombe. Since it was formed seven years ago it has performed the following shows in its home venue, Balcombe's Victory Hall: *Oh What a Lovely War* (musical, 2004); *Thermal Underwear* (play) & *Trial By Jury* (operetta, 2005); *Joseph and the Big Secret* (pantomime, 2005); *Old Time Music Hall* (variety, 2006); *After Magritte & The Real Inspector Hound* (plays, 2007); *The Virtuous Burglar* (play) & *The Zoo* (operetta, 2008); *Dock Brief & The Waiting Room* (plays, 2008); *My Fair Lady* (musical, 2009); *The Importance of Being Ernest* (play, 2010); and *Aladdin* (pantomime, 2010). Reviews and photographs can be seen on our website.

Our next production, in May 2012, will be two one act plays: *A Small Affair* and *Half An Idea* by Bob Larby, directed by Ronnie Whitehead and Douglas Wragg. In November 2012 the company will be staging another pantomime.

While we are delighted to hear from anyone, with or without previous experience, who is interested in performing on stage, we are always looking for people whose interests are in the backstage roles that are vital to our productions. These include directing, producing, stage management, set design & construction, stage lighting & sound, graphic design, costumes and props.

Membership, which costs just £10 per year, is open to anyone who lives in the parish of Balcombe, and anyone else who is sponsored by an existing member who is a Balcombe resident.

Friends, who enjoy preferential booking for productions, are those who wish to support our activities without being actively involved in productions. Being a friend of The Victory Players costs just £7.50 per year.

Application forms for membership/friendship may be obtained from Threads (01444 811372), from our website, or from our membership officer Robin Williamson (01444 811519) who will also be pleased to answer any questions that you may have.

www.victoryplayers.co.uk