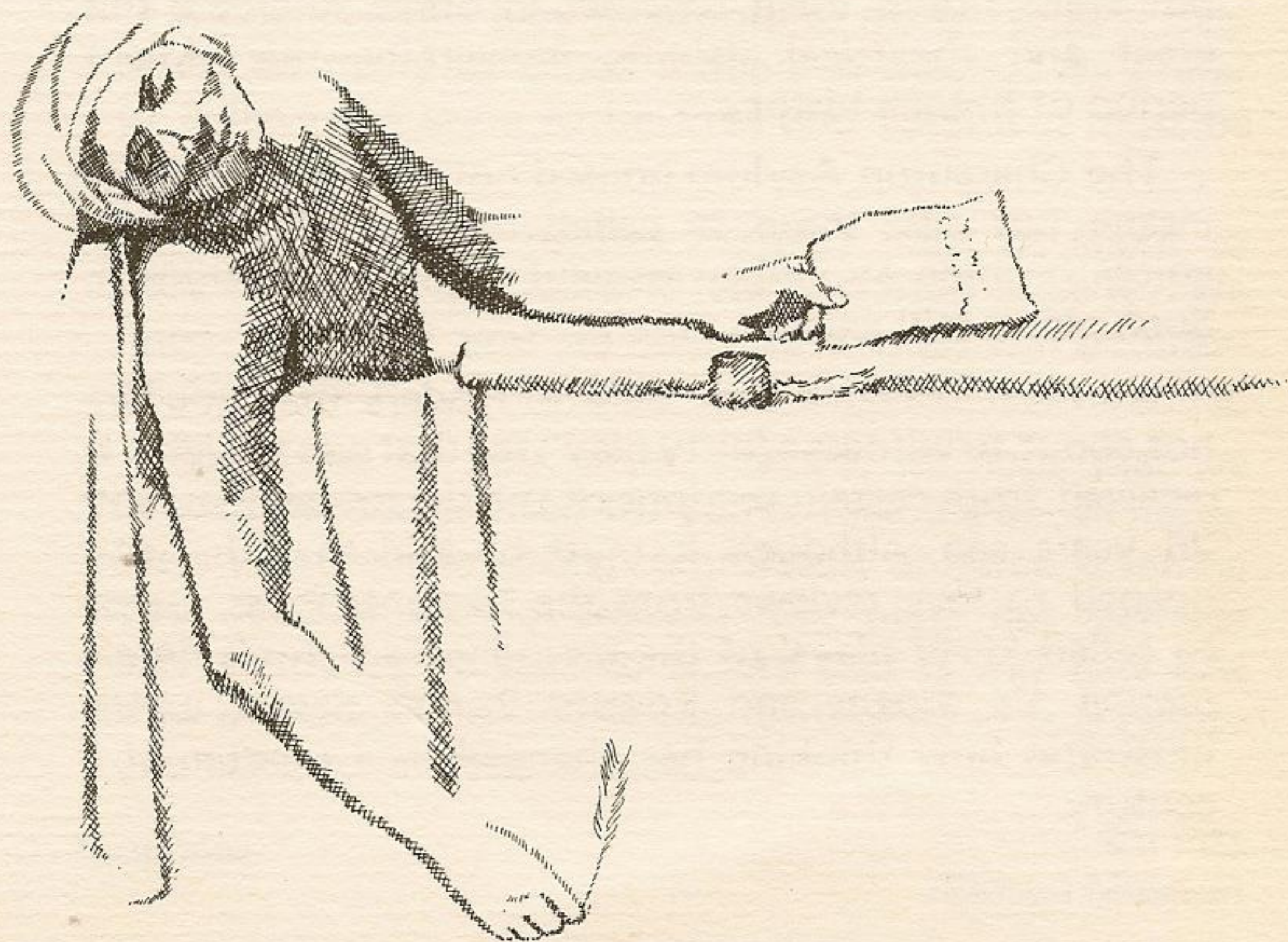


THE PERSECUTION AND ASSASSINATION  
OF MARAT AS PERFORMED BY  
THE INMATES OF THE ASYLUM OF CHARENTON  
UNDER THE DIRECTION OF THE MARQUIS DE SADE







# THE QUESTORS THEATRE COMPANY

*First performed 4th May 1985*

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## DIRECTORS NOTE

We wonder and worry, as directors, whether you read these notes before or after the production. It does occur to us that you might not read them at all; but let that pass.

For those 'before' readers, the play within a play takes place in the Charenton Asylum in the year 1808, but it recalls a period fifteen years before that — 1793.

The main protagonists are Jean Paul Marat and Donatien Alphonse Francoise, Marquis de Sade.

Marat, doctor of medicine, propagandist, pamphleteer in the cause of the radical Jacobin faction. Intellectual, violent and bloodthirsty, he believed that the passionate mob could only be subdued by violence under his own kind of dictatorship.

De Sade, soldier, writer, born into the establishment, member of the moderate Girondist party. His name has now passed into common usage, mainly for his sexual proclivities.

It is historical fact that de Sade and Marat never met but Weiss brings them together in order to create this great and theatrical debate, concerning this violent period of French history.

The Charenton Asylum housed not only the mentally insane but also those so called misfits, whose raised voices become an embarrassment to the establishment. Such places still exist.

We must reassure you 'before' readers that you are not about to witness a 'dirty play'; for that was the label it received from certain sections of the theatrical hierarchy 26 years ago, although it must be said that the play opened to rave reviews from the National Press. Other so called 'dirty plays' of the period were Orton's *Entertaining Mr. Sloane* and Edward Bond's *Saved*, which illustrates how thinking has changed in a quarter of a century.

*continued*



# MARAT / SADE

by PETER WEISS

The Persecution and Assassination  
of Marat as Performed by the  
Inmates of the Asylum of Charenton  
under the Direction of  
the Marquis de Sade

*English version by Geoffrey Skelton*

*Music composed by R.C. Peaslee*

*Verse adaptation by Adrian Mitchell*

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## CAST

M. COULMIER .....	ANTHONY BARBER
Mme. COULMIER .....	JILLYANN HEALY
Mlle. COULMIER .....	EMMA BARWICK
HERALD .....	PADDY O'CONNOR
KOKOL .....	VINCENT McQUEEN
POLPOCH .....	PAUL CLARKE
CUCURUCU .....	RENATA NASH
ROSSIGNOL .....	DOROTHY BOYD TAYLOR
JACQUES ROUX .....	PAUL GREY
CHARLOTTE CORDAY .....	GWENAN EVANS
JEAN PAUL MARAT .....	ALAN CHISHOLM
SIMONNE EVRARD .....	CECILY BLYTHER
MARQUIS DE SADE .....	JOHN ROBB
DUPERRET .....	IAIN REID
A MAD ANIMAL .....	JOAN McQUEEN
SCHOOLMASTER .....	VINCENT McQUEEN
MOTHER .....	MARY HODLIN
FATHER .....	MICHAEL GREEN
NEWLY RICH LADY .....	GRACE CRADDOCK
LAVOISSIER .....	PAUL O'CONNOR
SCIENTIST .....	MARJORIE WILES
PATIENTS .....	RICHARD BROWN
	GLYNN CAREN
	PAM RICHMOND
	JULANN SMYTH
	NIKKI TAIT
	JAMES FARNHAM
NUNS .....	ANDY HARVEY
	ANTHONY THOMAS
	COLIN THOMAS

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CO-DIRECTORS : EDWARD PITT  
SIMON MEADON  
SET DESIGNER : BETH CROWLEY  
COSTUME DESIGNER : LINDSAY UDELL  
LIGHTING DESIGNER : RICHARD BROADHURST  
MUSIC DIRECTOR : DON KINCAID

#### MUSICIANS

FRANCES BOURNE : Trumpet  
JULIA COOKE : Clarinet  
ROBIN DUVAL : Keyboard  
DON KINCAID : Flute/Guitar  
JAN KINCAID : Percussion  
PER KINCAID : Bass Guitar

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STAGE MANAGER : ROGER BRACE  
DEPUTY STAGE MANAGER : ELIZABETH MARSHALL  
ASSISTANT STAGE MANAGERS : DOLORES EDWARDS  
VALERIE HOWE  
CLAIRE McKEON  
LEON MURRAY  
SUSAN OLIVER  
KAREN RICE  
CONSTRUCTION : DAVE WHEATLEY  
LIGHTING OPERATOR : ANDREW DAVIE  
LIGHTING ASSISTANTS : JANE BLACKWELL  
DEBBIE SMITH  
SOUND : RONA CHRISTIE  
COLIN HORNE  
assisted by : CAREY MIDDLETON  
PROPERTIES : JO PERSE  
JENNY RICHARDSON  
WARDROBE : MARY COMMON  
PENNY PENFOLD  
ANNA PIET  
EDITH RICKET  
MASKS, MAKE-UP, WIGS AND HAIR : TESSA BROWN  
CAROLINA CAROL  
ASTRID KEARNEY  
KATIE SHERRIN  
KATE PENTONY  
HAZEL TINGLEY  
LYNN SHORT  
JULIA CRUTTENDEN  
CANDY TERVENGUM

*The Stage Manager would also like to thank:*

ALEC ACHISON, GERRY BLAKE, ROY BRIERLEY,  
TINA HARRIS, NEVILLE GILLETT, ALAN SMITH,  
JOHN STACEY, FRANK WOOD, PAUL WORSLEY



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OPEN DISCUSSION

ON

## MARAT/SADE

TUESDAY, MAY 14th – 7.45pm  
IN THE SHAW ROOM

WHY NOT JOIN US EITHER TO LISTEN  
OR TO AIR YOUR VIEWS

ALL WELCOME

ADMISSION FREE

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### DIRECTORS NOTE – *continued*

As directors, our main aim has been to interpret Weiss' text as truthfully as possible; leaving you, the audience, to decide whether the style of the play is Brechtian or whether it originates from the Theatre of Cruelty or Theatre of the Absurd – Weiss never discusses the style.

We believe this play incorporates many styles – fragments of many so called schools of theatre. We prefer to believe the style to be Free and Total if it must be categorised.

To you 'before' readers the play must be about to start – or are you sure it hasn't started already? We hope that what you are about to witness will be interesting, exciting, enjoyable and above all stimulating.

For those of you 'after' readers, we hope that we have removed the need for you to read the above notes. That you are now sitting comfortably at home, drinking your cocoa, having enjoyed the play, but perhaps sufficiently stimulated to ensure that it will take just that bit longer for the cocoa to have its effect, before you fall into untroubled sleep.

Ed Pitt  
Simon Meadon



# ***Forthcoming Attractions***

## **IN THE PLAYHOUSE**

**1 – 8 JUNE**

### **TOM JONES**

by Joan Macalpine

from the novel by Henry Fielding

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**22 – 29 JUNE**

### **THE CHERRY ORCHARD**

by Anton Chekhov

translated by Michael Frayn

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**13 – 20 JULY**

### **THE GOOD WOMAN OF SETZUAN**

by Berthold Brecht

translated by Eric Bentley

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## **IN THE STUDIO**

**20 – 27 JULY**

### **THE SEA**

by Edward Bond

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## **HOTPLATE**

Delicious food is available in the Upper Foyer from 6.30pm during the run of theatre productions.

Interval refreshments will be served and you can buy tea or coffee tokens in advance.

Orders for interval drinks can also be given at the bar prior to the performance.

Patrons are respectfully asked to refrain from taking refreshments into the auditorium.

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New and Prospective Members evenings are held every **WEDNESDAY**, commencing at 7.45pm in the Grapevine bar. Included in the programme will be a comprehensive tour of the acting areas, workshops, wardrobe and rehearsal space.

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