

THE LANCASHIRE AND CHESHIRE BRANCH OF THE
Modern Language Association

LA TROUPE FRANÇAISE
(Directors: Miss Pamela Stirling and Gaston Richer)

Presents

Le Barbier de Séville

Comedy in Four Acts by
Pierre-Augustin Caron de Beaumarchais

THE CATHOLIC COLLEGE
PRESTON

Wednesday, November 10th, 1954

The Branch Plays Committee gratefully acknowledges the
hospitality extended to our audiences by Heads of Schools,
Education Authorities and the Directors and Managements
of Theatres

PRICE THREEPENCE

Le Barbier de Séville

ou La Précaution Inutile

1772

Comédie en Quatre Actes de

PIERRE-AUGUSTIN CARON DE BEAUMARCHAIS

PERSONNAGES ET ACTEURS

COMTE ALMAVIVA	...	...	...	...	...	René Cardona
BARTHOLO	...	...	...	...	...	Eric Laudun
ROSINE	...	...	...	...	...	Odile Calvet
FIGARO	...	...	...	...	...	Gaston Richer
DON BAZILE	...	...	...	...	...	Jean Rougerie

UN NOTAIRE

La scène est à Séville

(Sous la direction de Pamela Stirling et de Gaston Richer)

POÉSIES

RONSARD	Ode à Hélène—Ode à Cassandre
CH. D'ORLÉANS	Rondel du Printemps
DU BELLAY	Heureux, qui comme Ulysse
VERLAINE	Le Ciel est par-dessus le toit

LE BARBIER DE SÉVILLE

ACT I. Count Almaviva, who is in love with Rosine, is watching beneath her window when he is recognised by Figaro, formerly his servant and now a barber-surgeon-apothecary living in Séville. Rosine is seen at the window with her guardian, Dr. Bartholo, who intends to marry her secretly the next day. She manages to drop a letter asking her unknown suitor to reveal his name and rank. Almaviva declares his love in song, but conceals his identity under the name of Lindor. Figaro proposes a plan to outwit Bartholo.

ACT II. Rosine hands a letter to Figaro which he is to deliver to Lindor. In the meantime, the barber has carried out part of his plan by physicking the servants. Bartholo discovers this just before he is warned by Don Bazile, Rosine's singing master, that Almaviva is in Séville in disguise and is trying to find Rosine. As Bazile leaves with instructions to hasten the marriage preparations, Figaro admits Almaviva disguised as a drunken soldier. He demands to be billeted. Bartholo resists the demand and on Almaviva's departure he insists on seeing a letter which the Count had given to Rosine. Rosine outwits him by substituting another letter for Lindor's.

ACT III. Almaviva pretends to be a pupil of Bazile's, sent to deputise for him as he is ill. Bartholo frankly disbelieves him. Almaviva is desperate. To gain Bartholo's confidence he hands him Rosine's letter written to himself—a trick which creates difficulties later, but which momentarily deceives the suspicious Bartholo. He allows the singing lesson to be given and the lovers' mutual understanding is confirmed and strengthened. Even the return of Bazile fails to disturb Bartholo's confidence in his new ally—he joins with the others in packing the singing master off to bed. Figaro has meanwhile secured a key of the house and Almaviva tells Rosine he will come for her that night. Unfortunately, however, a remark about his disguise is overheard by Bartholo. He is furious, but his discovery comes too late. Rosine throws off the mask and asserts she will never marry such a man as her guardian.

ACT IV. It is midnight. The heroine is anxiously waiting for her rescuer, whilst Bartholo instructs Bazile to fetch the lawyer at once. He then confronts Rosine with her letter written to Lindor and convinces her that she is the victim of a vicious trick—Lindor is merely an agent working for Count Almaviva. Rosine is overwhelmed. She promises to marry her guardian and informs him of the plot to rescue her. Bartholo leaves the house to get assistance and during his absence the Count and Figaro arrive. Rosine accuses her suitor of treachery. He easily disposes of the accusation and certain of being loved for himself and not for his rank, he discloses that he is both Lindor and Count Almaviva. Bazile arrives with the lawyer and the Count's and Rosine's marriage contract is signed. Bartholo returns with a magistrate—but he is too late—Rosine and the Count are man and wife.

BRANCH LIBRARIES

Members of the Lancashire and Cheshire Branch of the Association may borrow single copies of the plays performed and of other plays, classical or modern, from the Hon. Librarian. Sets of plays may also be borrowed from the Hon. Area Organiser for Manchester (Address on back). Other books may also be borrowed. There is no fee.

THE MODERN LANGUAGE ASSOCIATION

LANCASHIRE AND CHESHIRE BRANCH

THE AUTUMN (1954) TOUR OF FRENCH PLAYS

November

Monday	Nov. 8	MB	SB	Wolstanton Grammar School
Tuesday	Nov. 9	MB		The Palace, Blackpool
Wednesday	Nov. 10	MB		Community Theatre, Blackburn
Wednesday	Nov. 10		SB	The Catholic College, Preston
Thursday	Nov. 11	MA		The Technical College, Bury
Thursday	Nov. 11		SB	The Technical College, Bolton
Friday	Nov. 12	MA		The Royalty Theatre, Morecambe
Saturday	Nov. 13	MB		The High School, Kendal
Monday	Nov. 15	MA	SB	David Lewis Theatre, Liverpool
Tuesday	Nov. 16	MB	SA	David Lewis Theatre, Liverpool
Wednesday	Nov. 17	MB		The Grammar School, Wigan
Thursday	Nov. 18	MA		The Manchester Hippodrome
Thursday	Nov. 18		SB	Lesser Free Trade Hall, Manchester
Friday	Nov. 19	MA		The Manchester Hippodrome.
Friday	Nov. 19		SB	Lesser Free Trade Hall, Manchester

M—Matinée. S—Soirée. A—Molière: *Le Malade Imaginaire*.

B—Beaumarchais: *Le Barbier de Séville*.

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