

About the Author

Emily Brontë was born on 30 July 1818 in Yorkshire. She was the younger sister of Charlotte Brontë and the fifth of six children. *Wuthering Heights* was first published in 1847. The novel's innovative structure somewhat puzzled critics, but it has since become a literary classic. In 1848 Emily caught a severe cold during the funeral of her brother Branwell, which led to tuberculosis. On 19 December 1848, a year after its publication, she died aged 30, and never knew the fame she would achieve with her one and only novel. In 1883, *The Literary News* stated "[Brontë] loved the solemn moors, she loved all wild, free creatures and things," and her love of the moors is manifest in *Wuthering Heights*.

About the Playwright

Lucy Gough was born in London, and eventually moved to Fishguard in Wales, where she had her first child at the age of 18. With no qualifications but a passion for the theatre she completed a Drama course with the OU. At the age of 24 with two children she moved to Aberystwyth to do a B.A. Hons in Drama. As part of her degree she wrote a play which was performed, called *Bad Habits Die Hard*. She then completed an M.A. in playwriting at Birmingham University. The play she wrote for the M.A., called *Joanna*, was also performed and then broadcast by BBC Radio. More stage plays followed and she wrote scripts for *Hollyoaks* for ten years from 1996. A stage version of *Wuthering Heights* was toured from Aberystwyth Arts Centre in 2011. She currently writes for the BBC drama series *Doctors* and is a creative research fellow at University of Wales Aberystwyth.

Why not join us?



Maskers Theatre Company was founded in 1968 and is firmly established as one of the South's leading non-professional theatre groups. The company has its own studio theatre and workshop space where rehearsals and small-scale productions take place. There is a comfortable bar where members and guests can relax and enjoy a drink. We also have a lively social calendar. We are always pleased to welcome new members.

There are opportunities to be involved backstage, front of house, technically, in marketing, and in the many other activities involved in producing quality theatre. To join, complete the membership form on our website, www.maskers.org.uk.

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and win four free tickets to *The Jungle Book*
Adapted from the classic story by Rudyard Kipling
15 - 25 July, in the open air at Hamptworth Lodge



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Return this slip to one of the boxes in the foyer, hand it to a Maskers team member, or post it to Maskers Theatre Company, Unit 1, off Emsworth Road, Southampton, SO15 3LX. Draw will take place on 7 February.

Future Maskers Productions



Read between the lines...

An adult comedy
by Ben Elton...

17 March - 21 March

Maskers Studio Theatre

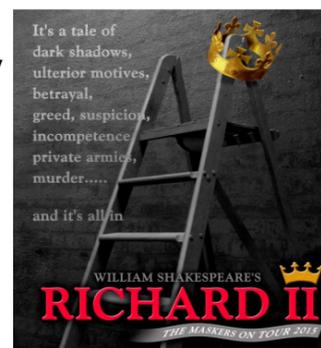
Lies! Deceit! Murder...? Ben Elton's outrageous comedy *Silly Cow* is the story of Doris Wallis, the gossipy tabloid critic. Bold, brash and bitchy, trashing people's careers is all in a day's work. She has money, infamy, and her faithful assistant Peggy to help her break into stardom in her own right - what could possibly go wrong?



Maskers Studio Theatre

9 to 11 April then on tour (see website for details).

Shakespeare's beautifully written play, *RICHARD II*, brings into sharp focus the last two years of a turbulent twenty-two year reign which swung violently between the people's adulation for God's anointed ruler and their fear of a vicious, spiteful despot.



15 July - 25 July

In the OPEN AIR at Hamptworth Lodge

Landford SP5 2EA (between Romsey & Salisbury)

Rudyard Kipling's classic tale of Mowgli's adventures with manic monkeys, wise wolves and a murderous tiger. Pack a picnic and enjoy the stunning outdoor location of Hamptworth Lodge as the action unfolds.

But don't relax too much – remember, it's a jungle out there!



£7

Emily Brontë's

Wuthering Heights

Adapted for the stage by Lucy Gough



PROGRAMME

NUFFIELD THEATRE
SOUTHAMPTON

27-31 JANUARY 2015

www.maskers.org.uk

Director's Notes - Paul Green



Was there ever an English novel that has more reader expectation and a greater following than *Wuthering Heights*?

I've lost count of the number of people I've spoken to about the show that have said "That's my favourite novel", So why choose an adaptation of a novel that has so much expectation attached to it and could easily fall short?

Easy - I love a challenge, and it's a fantastic emotional melting pot of a story, with fascinating contradictory characters and dark, Gothic themes. This is a story of two families and their respective residences, with one man who doesn't belong to either swearing revenge on both.

Gough has reduced the number of characters to the absolute minimum to add to the intensity. A major character in the story which is not immediately apparent is the Yorkshire Moors, always brooding in the background, so that is how the set is constructed. The lines between *Wuthering Heights*, Thrushcross Grange and the moors that lie between them are so blurred that it is not clear where the buildings and the moors begin and end.

This adaptation by Lucy Gough relies heavily on visual and physical images. These are passionate characters who are obsessive, conflicted and driven, and this is reflected in the unrelenting pace of the script. Scenes run into each other to create a breakneck pace. At times, years fly by in seconds. As this is an adaptation, Gough has picked up on the central themes and has introduced Catherine's ghost as a presence. Is she just in Heathcliff's head, or does her restless spirit walk the earth, waiting to be reunited with Heathcliff? The final scene, I think, provides Gough's answer to this question.

The violent themes running throughout the novel are sometimes missed when reading it. Heathcliff is brutalised as a young man, which influences his adult reactions to anger and distress. We have worked closely on fight choreography techniques so as to combine them with the movement and physical acting techniques. I hope this will produce a fluid, dynamic visual impression.

I have tried to instil in the actors a desire to emotionally connect with each other, but also to share that emotion directly with the audience, so they can experience the show rather than just be spectators. A novel can detail thoughts, feelings and emotions which can be interpreted by the reader, but a play can immerse the audience in all those things at the same time and take them on a journey of intense experience. That is what we have attempted to do with this production; hopefully we have succeeded in some measure. This was an immensely challenging production to stage and my thanks and admiration go to all the cast and crew who have contributed in any way to the final version. We have tried to create a high-level theatrical experience, and we all hope you will enjoy it.

If you have been affected by issues of domestic violence shown in this performance, please visit www.refuge.org.uk.

The Cast & Characters

Time: 1782 - 1802

Place:

Wuthering Heights, the Earnshaw family home; the Yorkshire Moors; Thrushcross Grange, the home of the Lintons.



Hindley Earnshaw
Jonathan Marmont



Hareton Earnshaw
Robert Osborne



**Catherine Earnshaw
(and Ghost)**
Lydia Longman



Nelly
Sarah Russell



Edgar Linton
George Davies



Cathy Linton
Georgia Humphrey



Isabella Linton
Michelle Heffer



Linton Heathcliff
Michelle Heffer



Heathcliff
George Attwill

Acknowledgements

Grateful thanks to Manor Farm, Bursledon for loaning props for this production.

Patrons are advised that the use of cameras, camcorders, or mobile phones is forbidden in the auditorium. The audience may leave at the end of the performance by all exit doors. All gangways, corridors, staircases and passageways which afford a means of exit should be kept free from obstruction at all times. The safety curtain will be lowered and raised at each performance in the presence of the audience.

There will be one interval of 20 mins. Drinks can be pre-ordered at the bar. The performance will end at approx 10pm. Bar is open till 11pm.

The Crew

Director & Fight Choreographer.....	Paul Green
Production & Stage Manager.....	Kathryn Salmon
Assistant Stage Manager.....	Kathrina Gwynne
Lighting Designer.....	Clive Weeks
Lighting Operator.....	Mike Matthias
Sound Designer.....	Jamie McCarthy
Sound Operator.....	Angie Barks
Set Designer.....	Adam Taussik
Set Construction.....	Roger Lockett, Geoff Cook, Adam Taussik, Steve Russell, Paul Green
Stage Crew.....	Adam Taussik, Ian Wilson, Geoff Cook, Pam Cook
Costume Designer.....	Meri Mackney
Costume Assistant.....	Susan Wilson
Props.....	Alison Tebbutt, Jo Iacovou, Gill Buchanan
Dance Choreographer.....	Michelle Heffer

For the Company

Technical Director --- Jamie McCarthy; **Marketing Director** --- Sarah Russell; **Marketing Team** -- - Angela Stansbridge, Ruth Kibble, Leah Barlow, James Norton, Clive Weeks, Greg Parr; **Front of House Manager** --- Kathryn Salmon; **Front of House Display** --- Greg Parr, Leah Barlow; **Box Office Manager** --- Chris Baker; **Photography** --- Clive Weeks