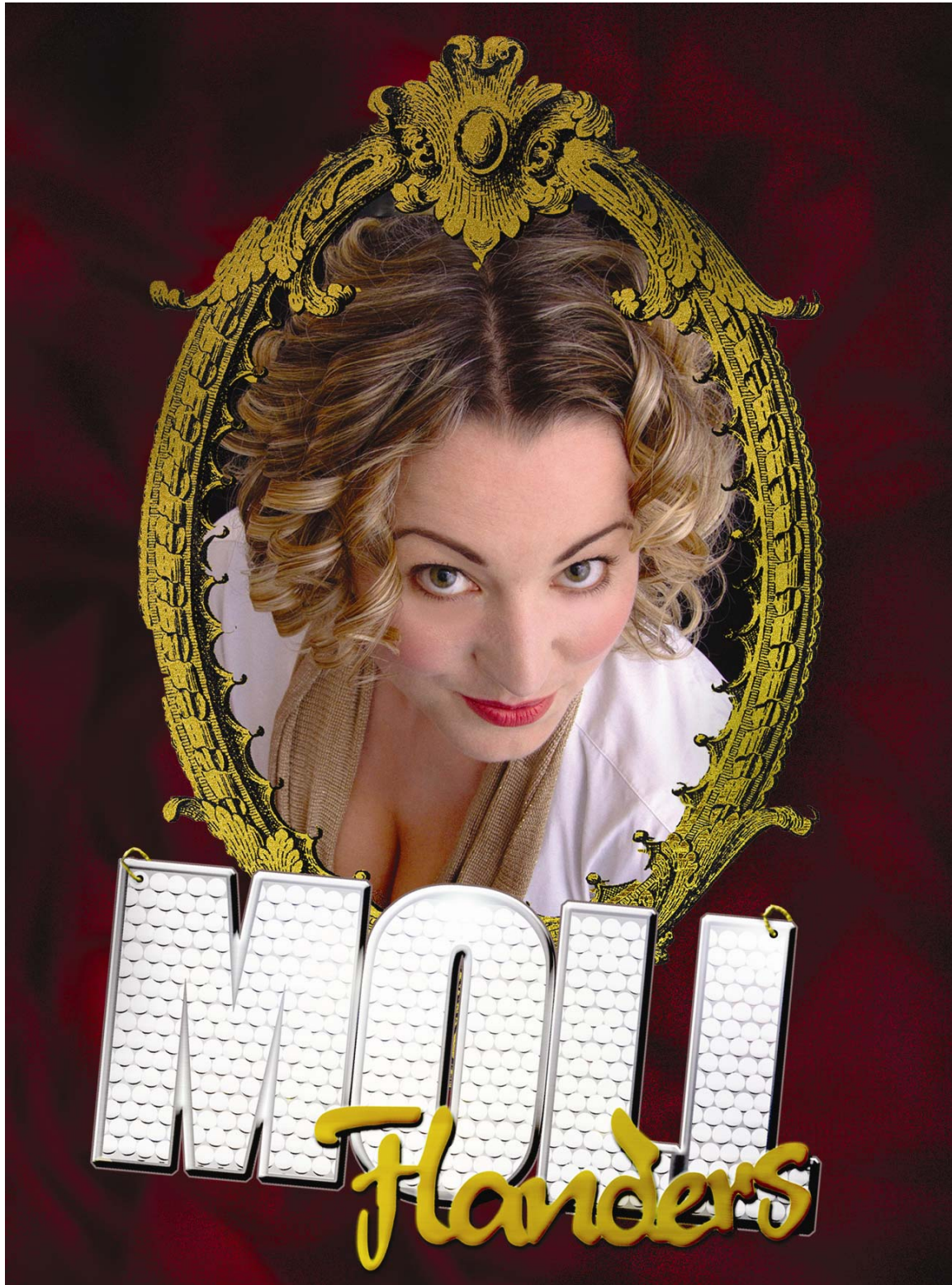


Education Pack



**BRUTE
FARCE**

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Introduction

This Educational Pack contains resources to enrich your students' experience of seeing Brute Farce's production of *Moll Flanders*.

As an accompaniment to the production, it gives useful information about the story, about the Company and about how we created the show from page to stage.

The pack includes starting points for drama sessions which are appropriate before seeing the show or afterwards as follow-up activities - please feel free to use it in whatever way is most helpful for your own practice.

We hope you find this pack useful.

Helen Barford
Company Manager
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Synopsis

Daniel Defoe's *Moll Flanders* is perhaps best summed up by giving the book's full title:

"The Fortunes and Misfortunes of the Famous Moll Flanders, Etc. Who was born in Newgate, and during a life of continu'd Variety for Threescore Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest and died a Penitent. Written from her own Memorandums."

Moll Flanders is born in Newgate prison in London to a mother who has been convicted of a felony and is transported to America soon after her birth. As an infant, Moll lives on public charity, under the care of a kind widow who teaches her manners and needlework. She grows into a beautiful teenager and is seduced at an early age. Abandoned by her first lover, she is compelled to marry his younger brother. He dies after a few years, and she marries a **draper** who soon flees the country as a fugitive from the law. She marries yet again and moves to America, only to find out that her husband is actually her half-brother. She leaves him in disgust and returns to England, where she becomes the mistress of a man whose wife has gone insane. He renounces his affair with Moll after a religious experience.

Moll's next marriage offer is from a banker whose wife has been cheating on him. Moll agrees to marry him if he can obtain a divorce, and meanwhile she travels to the country and marries a rich gentleman in Lancashire. This man turns out to be a fraud. He is as poor as she is and they part ways to seek their fortunes separately. Moll returns to marry the banker, who by this time has succeeded in divorcing his wife. He dies soon after, however, and Moll is thrown back upon her own resources once again. She lives in poverty for several years and then begins stealing. She is quite talented at this new "trade" and soon becomes an expert thief and a local legend. Eventually she is caught, imprisoned, and sentenced to death. In prison at Newgate, she reunites with her Lancashire husband, who has also been arrested. They both manage to have their sentences reduced, and they are transported to the colonies, where they begin a new life as plantation owners. In America, Moll rediscovers her brother and her son and claims the inheritance her mother has left her. Prosperous and repentant, she returns with her husband to England at the age of seventy.

Historical Context

Daniel Defoe's *Moll Flanders* is the English novel's first female character.

In the novel, Moll sails to Virginia twice: first as the wife of a plantation owner, and second as a convicted criminal sentenced to serve time as a slave. In the late 17th century and early 18th century, Virginia was an English colony, evidence of expanding English overseas interests in the name of trade and political power. Settled in the early 1600s, Virginia was a thriving and important complement to England's economy by the early 1700s.

During this period, wealth came progressively more from merchants' capital, creating a powerful and prosperous business class. Business was booming in England, fostering an attitude that there was lots of money to be made. England's major manufactured export product during this period was cloth, which, along with other manufactured goods, was shipped to the American colonies in exchange for an increasingly valuable commodity, tobacco.

The story is believed by some to be a tale of capitalism due to the numerous allusions to money, contracts, and other currency-related items: Everything, including people, has a monetary value. This may give the reader a feeling of Moll's calculating personality, but capitalism was not a familiar concept until much later, so Defoe, himself having been imprisoned in Newgate and a spy, rather depicts the social lives of the 17th century.

Moll Flanders often causes the reader to question if doing something immoral out of necessity is really immoral at all; still, the reader should not underestimate the twist that her wicked deeds are told in a way to have compassion with her even when she intentionally harms and takes advantage of the kindest people.

Daniel Defoe

Daniel Defoe is best known for his novels, *Robinson Crusoe* and *Moll Flanders*, but he was also the quintessential "brilliant scoundrel" of the Augustan Age. In rough chronological order, Daniel Defoe was a hosier, soldier, wine merchant, factory owner, bankrupt, spy, pamphleteer, convict, journalist, editor, political flunkey, hack writer and novelist.



Daniel Defoe was born into a middle class family in London, England in 1660. He was unable to attend Oxford or Cambridge due to his father's dissident religious views and went, instead, to an academy run by the Rev. Charles Martin. Though not as prestigious an institution as the major universities, the academy offered an excellent education to this young man originally destined to be a Presbyterian minister. Defoe decided that he preferred a career in business to that of one in the church and went through periods of success and bankruptcy for the remainder of his life.

His writing career began with the penning of political and religious pamphlets, poems, and articles, some of which landed him stays in Newgate Prison.

For nearly ten years (1704-1713) he wrote and produced the periodical *The Review* almost single-handedly. It was in later life he embarked on writing novels. *Robinson Crusoe* was published in 1719, *Moll Flanders* in 1722, and his last work of fiction, *Roxana* in 1724. He died on April 24, 1731 while purportedly hiding from his creditors in London. His bouts of poverty furnished a theme in many of his books. Defoe is called by some scholars the father of the English novel.

Defoe himself was a noted Puritan. His views were unambiguous, in that he wrote for hard work, devotion, and the work of providence as grace. There is some debate, however, as to whether Defoe intended Moll as an entirely sympathetic character. The novel, devoting many pages to crime and sin and very few to repentance or even remorse, leads the reader to question Moll's desire for forgiveness. She is therefore an ambivalent character. Some have even speculated that Defoe intended the book partially as a titillating moneymaker. These arguments often allude to Defoe's preface, in which he mentions "lewd ideas" and "immodest terms" that could lead the audience to read the work for scandalous entertainment instead of moral value.

The Creative Team and Cast



Rob Crouch - Artistic Director

Rob is co-founder and Artistic Director of Brute Farce Theatre. Direction/production credits for them include John Godber's '*Shakers*' and *Bouncers* and new version of '*A Christmas Carol*', all at the Brockley Jack Theatre, tours of '*The Canterbury Tales*', '*Frankenstein*' and '*Dr Faustus*' as well as directing Katy Slater's acclaimed Edinburgh Festival hits '*Toast*' and '*Stacking*' and director/performer for Glyn Cannon's '*Flood*' at the Southwark Playhouse and '*23 Greatest Moments of Dave*' at the Arcola.

Rob studied Theatre Arts at Goldsmiths College. Acting credits include: X in '*Apple Pie*' at the Tricycle Theatre, Junior in '*Homeland*' as part of Breaking News at the Latchmere, Batz in '*A Fan's Club*' (New Wimbledon Theatre and Edinburgh 2005) King Ubu in '*Ubu Disco*' (Edinburgh, Underbelly), Burke in '*Burke and Hare*' (Edinburgh, C Venues and Brockley Jack Theatre), Officer Klein in '*Arsenic and Old Lace*' (Strand Theatre), The Monster in '*Frankenstein*' and Inspector Pisani in '*Accidental Death of an Anarchist*' (both Wimbledon Studio and touring). Under the banner of Crocanapple Productions, Rob is also co-writer/director/producer and a regular performer in '*The Paranormalists*', a comedy drama audio podcast currently gathering a worldwide cult following on the internet.



Helen Barford - Company Manager / Moll Flanders

Helen has worked as a professional Actress for the past 8 years. She has toured (and tour-managed) on numerous occasions, most recently in the highly acclaimed new comedy '*Laughing Gas*' ("*simply superb*") written by Carl Grose and Nick Darke (Kneehigh) with Cornish based company O-Region. Other work includes numerous tours and residencies of both classical and contemporary productions, including Helena in '*A Midsummer Nights*

Dream' - "*...as good as it gets...brilliantly played...an ensemble performance of outstanding quality*" and Salome "*consistently superb....a fine performance*". Helen trained in devised theatre at Dartington College of Arts, where she gained a 2:1 BA (Hons). Helen has also worked for the BBC, Discovery Channel and on numerous independent films. Most recently she worked on the short '*Always Crashing in the Same Car*' starring Richard E Grant and Paul McGann with Handmade Films.



Tim Hyam - Ensemble

Tim trained at Drama Studio London. His theatre credits include Winston in *Nineteen Eighty-Four* at the Edinburgh Fringe Festival - 'Surely the performance of the Fringe!', Edinburgh Review; Mercutio in *Romeo & Juliet* (touring production); Malvolio in *Twelfth Night* (touring); and numerous roles in plays by new writers on the London fringe. Tim has also appeared in London's West End in *The Noble and Silver Show*

(Arts Theatre) and *The Ostrich and the Dolphin* (Bloomsbury Theatre). On screen, Tim starred in the Channel 4 drama *Watch Me* and has also appeared in the BBC drama-documentary *Brick Lane*, several independent films, and a video for Ms Dynamite! He is also an experienced teacher of workshops about Shakespeare's plays.



Donna Kitching - Ensemble

Donna trained at LIPA and in her final show took the lead role of Scheherazade in *'The Arabian Nights'* at both the Sennheiser Studio (Liverpool) and the BAC (London). She most recently toured with In The Wings Productions in *'Cinderella'* - *"..the fine delivery of Donna Lisa Kitching as the scatty Fairy Godmother - The Stage"*. Stage credits include Gail, *'Teechers'* (Brute Farce); Baloo, *'The Jungle Book'* (Colour House Theatre);

Vanessa, *'About A Girl'* (The Etcetera); Sam, *'Life On Earth'* (London Palladium) and Maggie, *'Siller & Dirt'* (Sweet - Edinburgh Fringe). TV credits include Cassie *'Sugar & Spice'* (Tyne Tees). Donna also co-produces and performs in theatre and short film with Howboy Cat.



Jonathan Clarkson - Ensemble

Jonathan trained at Mountview. His theatre work includes playing Johnny Speight in John Antrobus's *Of Good Report* (The White Bear), The Tyrant in *The Second Maiden's Tragedy* (Hackney Empire), Presley in *The Pitchfork Disney* (Yvonne Arnaud), and title roles in *Caligula* and *Burke & Hare* (Battersea Arts Centre and touring, respectively). In 2007 he created the role of The Librarian in Eric Conway's one man play *Babble*.

Screen work includes the male lead in the BIFA Raindance nominated feature *Sam Jackson's Secret Video Diary* and numerous short films. He is the writer and creator of the online sitcom *Not Barking But Howling* (www.notbarkingbuthowling.com) in which he also plays Prentis Hatchett, a depressed gay werewolf with a drink problem.



Sean De Vrind - Ensemble

Sean trained at Mountview. His theatre work includes Peter in Bill Kenwright's tour of *Jesus Christ Superstar*, Demetrius in *A Midsummer Nights Dream* with Chapterhouse Theatre Company, *Oh What a Lovely War* at Bridewell Theatre, Ferdinand in *The Tempest* and Orlando in *As You Like It*. Sean's film and television work include Geoff in Creep with Franke Potente and numerous independent shorts. This is Sean's first time working with Brute Farce.



Claire Sutherland - Set Designer / Builder

Having trained in Theatre Design at Nottingham Trent University, Claire has worked with Theatre and Film companies throughout the UK for the past four years designing and constructing sets, props and costumes. Theatre credits include: Set/Costume Designer & Scenic Artist *The Tempest* (The Winchester Theatre Royal) Assistant Set

Designer/Builder *The Just* (The White Bear) Set/Costume & Props Designer *The Town of Total Darkness* (Schools touring, Edcoms) Set Designer/Scenic Painter *Fairytales* (The Old Red Lion Theatre) Assistant Scenic Artist, *'Travesties'* and *'The Day that Kevin Came'* (Nottingham Playhouse) Scenic Artist /Costume Designer *Cinderella* (West Wing Arts Centre) Set/ Costume Designer & Scenic Artist *'Musicians'*(Nottingham Playhouse/Stoney Street Studios) Scenic Designer *'Don't Let the Pigeon Drive the Bus'*, (Big Wooden Horse), Scenic Artist & Technical Props Designer *'A wasp in a Wig'*;(Sixth Sense Theatre Company)



Alexandra McArthur - Costume Design / Maker

Originally trained as a Milliner, Alex spent some time living and working in New York making hats and costumes for various productions on Broadway and the Metropolitan opera house. On returning to England she first found work for an established hat designer in the fashion industry and supplied hats for the collections of Jasper Conran, Ally Cappellino and Nigel Preston. From fashion she went on to

work in theatre and television, making costumes and hats and as a wardrobe assistant and dresser. She then went on to study Set and Costume design at Central st.Martins college of Art. Since graduating she has worked extensively in TV, Film and Theatre.



Writing from Workshops

This production has been created out of a series of workshops undertaken over the last 6 months involving the Director, Company Manager, Co-Artistic Director, Phil Graham, and various actors involved in our devising workshops.

The contribution of our actors was invaluable and they enjoyed being part of this creative process.

The team explored the text of Defoe's novel to draw out key moments and the essential elements of the story that would become the script of the play.

The initial workshops involved reading the book aloud and discussing a detailed analysis of the book. Rob and Helen made copious notes to record the actors' impressions of the book and suggested which chapters should be explored further.

We took these notes into our rehearsal room and started playing around with ideas. We improvised scenes, developed characters and worked on creating a structure to the play.

The actors explored the physical elements of the piece. Old bits of props and costume were used to tell different stories from the book. An initial idea was to metamorphose our set and props to become various and unrelated items throughout the piece. These workshops enabled us to explore how one thing could become another and how ultimately we could give the play the life and diversity that is present within the book with just minimal set and props. A lot of this experimentation has remained in the final production.

We notated and edited what had been created in the workshops and eventually came up with a rough-round-the-edges script which was then finalised and distributed to our cast.

Hogarth

In the early stages of production we visited the Hogarth Exhibition at the Tate Britain Gallery. Hogarth was an English Painter and Engraver born in the 17th Century. The below images are a series of etchings he created called 'A Harlot's Progress'. These images formed an initial stimulus for our devising process.



There is so much detail in these images - we were enthralled by the background characters and wanted to capture this diversity in our production.

Design

Our initial concept for design was to keep it minimal. On this tour our smallest venue has 51 seats and our largest has over 500. We needed a set that could expand and retract as necessary.

We came up with the idea of having a bare black-box stage with large moveable pieces of scenery that could be transformed from one thing to another.

Travel is a major theme within the book. Not only does Moll go to Virginia twice, she begins life traveling with gypsies and later journeys to Colchester, Bath, Lancashire and London. Could the necessary suitcases and trunks in turn become the method of travel itself? How could they become a horse and cart? How could we make them move?

It then occurred to us that these trunks and suitcases could house our costumes. We always knew that this production would be an ensemble piece which would involve lots of multi-role play. We needed to find a way to make these costume changes as efficient as possible. Why go off stage when all we need is on?

Costume Design - by Alexandra McArthur Costume Designer and Maker

Moll Flanders is a return to Theatre costume design for me and has been a really interesting and challenging design project to come back to.

To begin with I undertook extensive research into 17th Century fashion and trends. I found the restoration period to be a very exciting time for fashion - especially for men, who grew their hair long, wore heels, bows, lace and bunting!

I then met with Rob Crouch the Artistic Director and discussed my ideas with him. We both wanted the costumes to be vibrant, exciting and in the case of Moll, quite sexy, so with this remit I then went away to work on my ideas.

With regard to the actual costume design, I wanted to take an experimental approach and contemporise my designs to some degree. Rather than making clothes from established patterns on a sewing machine, which can often deaden historical pieces, I wanted to adapt contemporary items to 17th century styles. I spent a lot of time finding clothes in charity shops which I then took home and adapted. Hand-

sewing is preferable in this type of design, not least because it is more in keeping with the era of the costumes.

I also had to consider the budget when designing my costumes, but a smaller budget does not have to dampen creativity. Sometimes constraints can lead to greater inventiveness!

Set design - by Claire Sutherland, Set Designer and maker

The main challenge when designing the set for Moll Flanders is incorporating the epic scale of travel that she did throughout her life. The set therefore needs to be flexible in order to display for the vast range of locations that she stayed in. We wanted to include hints of period architecture and the use of Trompe L'oeil as well as highlighting the grim gallows of Newgate prison.

Taking this into consideration, I have created a set that represents the skeletal outline of different architectural spaces which are revealed and highlighted throughout the show. The main screens allow us to create a further space behind them, hinting at the idea of an outdoor space or another room by backlighting them. The smaller changing screens are moved throughout the show to display a change in architectural layout and show the fact that they have changed location. The floor cloth is a representation of the map of England made up of bank notes, architectural ground plans and marriage certificates displaying Moll's extensive traveling throughout England and her different monetary circumstances throughout her life.

Another major consideration when designing a touring show is the practicality of how the set is constructed; the materials that you use and how also how the set will be put up and packed away at each venue and the length of time that it takes. It is important that the set is durable but also light enough to carry.

I have continued the representational style in the furniture with the benches being used as a bed and the trunks becoming part of the architecture, defining the playing space.

Model box of initial set design



Interviews with the Team

Interview with Rob Crouch the Director

Why Moll Flanders?

I suppose there are 3 main reasons... I was acting in *The Country Wife* a few years ago and really wanted to do a restoration comedy with *Brute Farce*. We looked at a few but the famous ones are done quite often and we new we wanted something less obvious but with a 'name' so we could sell it as a commercial touring show. I also wanted to adapt another novel, as we did with *Frankenstein*, and create a brand new devised piece. Lastly I had been talking to Helen about a play with a strong central female character for her; 'Moll' became the obvious choice.

What are the challenges of creating a play from a classic novel?

I think just processing the huge amount of information and distilling it into a snappy evening's theatre. Time will tell as to how well we have done this, but deciding what to leave out is tricky. Also, one of the goals we set ourselves was to keep true to the period while creating something that feels modern and accessible, that is a real challenge.

Is there anything in this production which is new for Brute Farce?

Certainly the scale of the tour is new. We've been semi-resident in Brockley, in south east London, for a couple of years so have got quite used to dealing with one space, we're going to a lot more places this time. Also the nature of touring means that you're thinking about the show a long time in advance. Some decisions were made quite a long time ago which is not typical for us.

When did you start directing?

I directed a play at school for a competition that they had there (I didn't win...) then at University I directed productions for the student drama society, including one at the Edinburgh Festival. I then intended to study directing but ended up on an acting course so I concentrated on that for a few years. Now I do both pretty much equally.

Interview with Helen Barford who plays Moll Flanders

When did you start acting?

When I was about 14 at an amateur drama group. I was very shy to start with but gradually grew in confidence and really enjoyed it. I then chose to go to college and university to study more about the theatre and get more training.



Did you go to Drama School?

No. I chose to do a course at Dartington College of Arts which concentrated on devising performance. Here I learnt about how to create a piece of theatre from scratch and developed my writing, devising and directing skills. I got a lot out of the course but at the same time would have loved to have done a Shakespeare play!

What are the challenges of playing Moll?

She's a fantastic character to play but there are difficulties because she has such a huge journey to make throughout the play. We follow her from being a very young to a very old woman. A challenge was how to make that realistic. Aside from the fact that it is a massive part and there were lots of lines to learn I also had to get to grips with the language that is used in the script.

You were involved in the workshops during the 6 months before rehearsals began, what was it like working on the production?

I really enjoyed this stage of the production. My training helped a lot with regard to improvisation and coming up with ideas. I also helped to write the show which was a huge challenge but a very enjoyable one. Rob and I worked closely on all stages of the development of the piece.

Interview with Tim Hyam - Ensemble**How did you get in to acting?**

My first acting experience was in a school play when I was about seven years old. There was a hold up for some reason and I was stuck on stage in front of the audience. I started messing about and the audience liked it and laughed, and I thought: 'This is fun!' After that I always took part in school plays and was lucky enough to be cast in a BBC radio play when I was about 12 too. Later on I went to university and then did an acting course in London.

Have you worked for Brute Farce Before?

No, this is the first time for me - I'm really enjoying it!

What are the challenges of multi-role playing?

The most difficult bit for me is probably changing between different characters - not just because I might have to change costume, but also because I have to switch suddenly the way I use my body and voice. It is also important to make each character different so that the audience doesn't get confused.

What are the challenges of being on tour?

It can be difficult when you are away from home for long periods, but travelling with a theatre company is a great way to see new places and



meet new people. Adapting the show to different sized stages and audiences also keeps you on your toes!

Interview with Donna Kitching - Ensemble

How did you get into acting?

From about the age of 9 I'd been going to a local drama club/ youth theatre and when I was about 11 we had a session where we did long form improvisation, keeping the same set-up and roles for the entire day. It was whilst doing this work that I had a light bulb moment during a key dialogue between my person and another and I realised that this was what I wanted to spend my life doing. After sixth form I went to Uni rather than drama school, as I wanted to get something academic behind me before trying to make it in acting. After Uni I found it difficult to work out how to make the acting thing happen and, after sometime doing TIE, I ended up reading the radio travel news for the North East branch of AA Roadwatch! It was here I realised that I would struggle to get any further in acting, and be a serious contender, without training. The invaluable thing about LIPA was it's training encompassed not only acting but how and where to find work, and even ways of making your own work down to making you write a business plan for your own theatre company.

Have you worked with Brute Farce before?

Yes, I played Gail in the 2006 production of Teechers. It was a fantastic experience. I found it especially rewarding as I had been gagging to play this role since workshopping Teechers as a teenager at the aforementioned Youth Theatre.

What are the challenges of multi-role playing?

The main challenge is to create and portray a number of different people, making them clearly distinct from one another, without turning them into caricatures and falling into stereotypes. Some of the quick costume changes can also be quite a challenge!

What are the challenges of being on tour?

I love touring as you get to perform in lots of different spaces, meet lots of interesting people and see the country! It also means that my Northern based family have more of a chance of getting to see me perform! It is a challenge to fit the same show into spaces of sometimes very different shapes and sizes but positively it does keep the show fresh and exciting. I actually enjoy living out of a suitcase for a while; it somehow feels quite freeing. The only thing I really miss when I'm on tour is my boyf Mark, if I could fit him into my suitcase somehow I would!



Activities for Drama Sessions

These activities give students an experience of devising in a process that is similar to the one undertaken by the Company. **These activities can take place before or after seeing *Moll Flanders*.**

1.

Brainstorm with students what they know about the story of *Moll Flanders*. In some instances it is quite surprising how much awareness students' have considering they might never have read the book. Discuss the themes in the book/play i.e. travel, marriage, crime, money etc. If they have seen the play discuss favourite moments.

2.

Ask the students to congregate in a large group in the middle of the room. The aim of the exercise is to get them thinking and moving as a unit or 'chorus'. Ask the group to move around the room and eventually add instructions i.e.; change direction, stop, jump, start walking again. Once they have practiced this for a while, encourage them to experiment with traveling in different ways i.e. crawling or rolling - let them lead this themselves.

Moving on, ask the group to individually walk around the space and call out instructions to get into groups, in those groups they are only allowed a specific amount of legs and hands (or any other body part!) to be touching the floor, i.e. "get into groups of 5 - 6 legs and 2 hands".

Then give scenarios to create as an ensemble i.e. a football match, a funeral, a carriage of commuters on the London underground etc, then use themes or moments from the book or play that were discussed in section 1 i.e. a wedding, traveling by boat to Virginia, a horse and cart, a funeral. The idea is to get them thinking quickly as a team, to fill the gaps and think about what the scene needs to make it work. Play with slow motion, freeze-frame, fast-forward, sound, silence etc.

3.

Using enlarged pictures of Hogarth's etchings, discuss what's happening in the pictures. Look at the expressions on the faces - what does that tell you about what's going on in the picture? Ask one group to recreate a 'tableau' of one of the images with another group observing. Play with changing the focal point of the picture by asking them to make slight movements or changes. How can they make background characters become the focal point? How can the others in the tableau fight against this? Swap the groups around so they both get a chance to observe. More students can be added in one by one to add to the scene or change

its direction. What happens to the focal point when more people are added or taken away?

Ask the group to then move the scene forward – what happens next? Stop the action and ask an observer to replace someone in the tableau then restart the scene. Use Hogarth's images – they must get from slide 1 to 6 and tell the full story of the Harlot's demise.

4.

Devise in groups a modern day news report of Moll Flanders being 'papped' – what would today's press have to say about her if she were a celebrity? Encourage the groups to be as imaginative as possible and to use moments from the book or play as a stimulus if possible.

5.

Divide the class into groups and ask them to take a passage from the book and devise a scene around it. Below are a couple of suggestions.

A young and beautiful Moll has been taken into the care of a kind family. The younger brother, Robin, is attempting to woo Moll unaware that she has already been in cahoots with the elder brother, Robert.

...(talking of the older brother Robert) We had after this, frequent opportunities to repeat our crime; chiefly by his contrivance; especially at home, when his Mother and the young Ladies were Abroad a Visiting, which he watch'd so narrowly as never to miss; knowing always before-hand when they went out, and then fail'd not to catch me all alone, and securely enough; so that we took our fill of our wicked Pleasure for near half a Year; and yet, which was the most to my satisfaction, I was not with Child.

But before this half Year was expir'd, his younger Brother, of whom I have made some mention in the beginning of the Story, falls to work with me; and he finding me alone in the Garden one Evening, begins a Story of the same Kind to me, made good honest Professions of being in Love with me, and in short, proposes fairly and Honourably to Marry me, and that before he made any other Offer to me at all.

I was now confounded and driven to such an Extremity as the like was never known; at least not to me; I resisted the Proposal with Obstinacy; and now I began to Arm myself with Arguments: I laid before him the inequality of the Match; the Treatment I should meet within the Family; the Ingratitude it wou'd be to his good Father and Mother, who had taken me into their House upon such generous Principles, and when I was in such a low Condition; and in short, I said everything to dissuade him from his Design that I could imagine, except telling him the Truth,

which wou'd indeed have put an end to it all, but that I durst not think of mentioning.

This passage is taken from later in the book. Moll is now a successful thief. Here she has a narrow escape.

It was on the Christmas-day following in the Evening, that to finish a long Train of Wickedness, I went Abroad to see what might offer in my way; when going by a Working Silver-Smiths in Foster-Lane I saw a tempting Bait indeed, and not to be resisted by one of my Occupation; for the Shop had no Body in it, as I could see, and a great deal of loose Plate lay in the Window, and at the Seat of the Man, who usually as I suppose Work'd at one side of the Shop.

I went boldly in and was just going to lay my Hand upon a piece of Plate, and might have done it, and carried it clear off, for any care that the men who belong'd to the Shop had taken of it; but an officious Fellow in a House, not a Shop, on the other side of the Way, seeing me go in and observing that there was no Body in the Shop, comes running over the Street, and into the Shop, and without asking me what I was, or who, seizes upon me, and cries out for the People of the House.

I had not as I said above, touch'd anything in the Shop, and seeing a glimpse of some Body running over to the Shop, I had so much presence of Mind, as to knock very hard with my Foot on the Floor of the House, and was just calling out too, when the Fellow laid Hand on me.

However as I had always most Courage when I was in most danger, so when the Fellow laid Hands on me, I stood very high upon it that I came in to buy half a Dozen of silver Spoons....The Fellow laugh'd at that Part and put such a value upon the Service that he had done his Neighbour, that he would have it be that I came not to buy, but to steal; and raising a great Crowd, I said to the Master of the Shop, who by this time was fetch'd Home from some Neighbouring Place, that it was in vain to make Noise and enter into Talk there of the Case; the Fellow had insisted, that I came to steal, and he must prove it, and I desir'd we might go before a Magistrate without any more Words; for I began to see I should be too hard for the Man that had seiz'd me.

Brute Farce Workshops

Educational Workshops

To accompany *Moll Flanders* Brute Farce are offering educational workshops aimed at AS/A level or BTEC Performing Arts Students which will be run by the Artistic Director - Rob Crouch. Members of the cast will also take part.

Depending on what you would like us to focus on, we can offer workshops on the following:

- Building a Character
- Devising Performance
- Stanislavski's Method of Physical Action

Ideally the workshop would take place after the students have seen *Moll Flanders* but can be tailored for groups that have not seen the show.

The maximum number of students per workshop is 35.

A 3 hour workshop costs £200 (inclusive of VAT and expenses).

Pre and Post Show Discussions

These are always very popular; they are a chance for audience members to participate in an enjoyable and informal discussion with the Company. These discussions are normally led by the Artistic Director, Rob Crouch, but other members of the company will lead the discussion if he is not available.

We also provide audience, student and teacher feedback forms which are collected at the end of the performance.

Please book these sessions early to avoid disappointment

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