

"THE CONFEDERACY"

"Sir John Vanbrugh, Architect and Founder of the Theatre Royal, Haymarket, is amongst the foremost of the late Restoration dramatists.

"Though less polished than Congreve, less coarse than Wycherley, he abounds in fun and good humour, has a terrific sense of the theatre and can create character in bold outline. He sends his work bouncing along with immense vitality and drive.

"These virtues are well to the fore in 'The Confederacy,' a play less known than its deserts warrant. This was written in 1705 (Queen Anne's reign). It is a play with a variety of good parts. That of 'Flippanta' was created by the famous Mrs. Bracegirdle. Her contemporary, Mrs. Elizabeth Barry, was the original 'Clarissa,' with Mr. King as 'Brass.'

"Our present company of Questors' Students have greatly enjoyed studying the play and the period, and have also created their own ideas of Dress and Stage Design for it.

"They will, within the limits of their experiences, strive to follow the stars of the past, and trust to please you with this modest but, we hope, gay presentation."

M. D.

ABOUT THE STUDENTS

What does one expect of a Student Group, after a year's work, with three classes (5½ hours) a week?

Before attempting to assess the results as seen in this "end-of-year" production, it is well to know what we have been trying to do.

Some of the students when they joined the Group had had a certain amount of previous experience of acting; others had had virtually none. Previous experience is not necessarily a good thing—it sometimes results in getting set in bad, superficial habits of thought, which had to be unlearned before the student can begin really to train the complex mechanism which is his instrument. On the other hand, lack of experience may mean a quite undeveloped stage sense, and a yawning gap to be bridged between conception and realisation.

The aim of the course has been, not so much to train actors and actresses—such an aim is quite impossible of fulfilment in one year, or for that matter in five years—as to set their feet as firmly as possible on the right path, so that they may go on making progress and learning after they finish their course. They know, I hope, after a year's work a little of where they want to go and how to set about progressing towards their goal. They understand something of the snares and difficulties to be met with and how to overcome them. They have learned the first and vital lesson—how much there is to learn. We have not been interested in trying to get quick "showy" results, but in laying a good foundation for future work.

Rehearsals of "The Confederacy" have been almost entirely additional to the regular class work, where the greater emphasis has been. And here let me express our great appreciation of Mrs. Mariel Dexter, who has directed this production in addition to her work with the students' speech on two nights a week. The students have themselves been responsible for the designing and making of their set, for the wardrobe and for the stage management. They have certainly learned one thing—to work hard. And they have also learned that co-operation and good companionship that help to mould a group of individuals into a true team.

A. E.

THE QUESTORS THEATRE MATTOCK LANE, EALING

SEASON 1948—49.

SPECIAL PRODUCTION



present

THE QUESTORS' STUDENT GROUP

in

"THE CITY WIVES" CONFEDERACY"

by

Sir JOHN VANBRUGH

JULY - 1949

PROGRAMME

THREEPENCE

"THE CITY WIVES' CONFEDERACY"

BY

Sir JOHN VANBRUGH

Characters in order of Appearance :

MRS. CLOGGIT	...	...	...	...	...	GRACE RORKE
MRS. AMLET	...	...	...	...	{	ANN CHEETHAM and PAT NICHOLLS
BRASS	...	...	...	...	...	WILLIAM BEESLEY
DICK AMLET	...	...	...	...	...	ROY MATTHEWS
FLIPPANTA	...	...	...	...	{	KATHLEEN STAFFORD and PEGGY THURLOW
CLARISSA	...	...	...	...	{	THERESA HEFFERMAN and KATHERINE ONLEY
ARAMINTA	...	...	...	...	{	ELIZABETH WELLMAN <i>Pamela Speller</i>
CORINNA	...	...	...	...	{	JENNIFER OSCARD and JOYCE HORNETT
JESSAMIN	...	...	...	...	...	GRACE RORKE
GRIPE	...	...	...	...	...	BASIL HULL
MONEYTRAP	...	...	...	...	...	DAVID GRAIN
CLIP	...	...	...	...	...	MURRAY LOWRY
EPILOGUE	...	...	...	...	{	PAMELA SPELLER and ELIZABETH WELLMAN

The first named will perform on the 23rd and 26th July.

The second named will perform on the 25th and 27th July.

The Play produced by :

MARIEL DEXTER

assisted by ANN CHEETHAM

Décor by: ROY MATTHEWS

STAGE MANAGEMENT

Stage Manager : BASIL HULL, assisted by WILLIAM BEESLEY

Sound : ROY MATTHEWS

Lighting : GERRY ISENTHAL and DENIS FISHER

Properties : KATHLEEN STAFFORD.

Wardrobe : ELIZABETH WELLMAN, assisted by THERESA HEFFERMAN
and KATHLEEN STAFFORD.

- ACT I Scene 1 Covent Garden.
Scene 2 A room in Mr. Gripe's house.
Scene 3 Mr. Gripe's house.
- ACT II Scene 1 A room in Mr. Gripe's house.
Scene 2 Ditto.
Scene 3 Ditto.
Scene 4 Clarissa's Parlour.
Epilogue.

There will be an interval of 15 minutes after Act I during which
refreshments will be served.

*In the interests of both players and audience, you are requested
to restrict smoking in the theatre while the play is in progress.*