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The Questors Theatre

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March 6th - 13th 1965

THE QUESTORS present

THE COUNTRY WIFE

by William Wycherley

Characters (in order of appearance)

Mr. Horner	VINCENT McQUEEN
A Quack	JOHN BOUD
A Boy	MARTIN FERRIDAY
Sir Jasper Fidget	NEVILLE BRADBURY
Lady Fidget	RUTH TREMAYNE-SMITH
Mrs. Dainty Fidget, Sister of Sir Jasper	DOROTHY BOYD TAYLOR
Mr. Harcourt	IVAN PINFIELD
Mr. Dorilant	ANTHONY BARBER
Mr. Sparkish	DAVID GOWER
Mr. Pinchwife	PHILIP WRIGHT
Mrs. Margery Pinchwife	MARIA RITCHIE
Alithea, Sister of Pinchwife	FFRANGCON WHELAN
Mrs. Squeamish	SYLVIA ESTOP
Lucy, Alithea's Maid	RUTH BURNS
Ballad Seller	DEREK TUTCHELL
Old Lady Squeamish	MARY HODLIN
Parson	CHARLES WRIGHTON
Musicians	ROGER FRY, RICHARD WATSON, JOHN SCHRODER, STEPHEN BLOCK, PATRICK DAILLY and CHARLES MALINS

The play produced by JEFFREY SMITH

Designed by DAVID BURROWS

Music arranged by JOHN RAILTON
from Purcell and his contemporaries

Scene : London

Horner's Lodgings, Pinchwife's House, The New Exchange,

The play will be presented in two parts with one interval of 15 minutes.

A Discussion is held after each production by The Questors, which all members of the audience are cordially invited to attend. The Discussion on "The Country Wife" will be held in The Bernard Shaw Room on

Monday, 15th March, at 7.30 p.m.

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For "The Country Wife"

Stage Manager GERALD BLAKE
Deputy Stage Manager TOM BLEASDALE
Assistant Stage Managers DEREK TUTCHELL, ROBERT SMILEY,
CHARLES WRIGHTON, BRENDA WOOD, THERESA MOFFAT
Lighting RICHARD COLLINS, FRANK HILLYER
Sound MALCOLM FERGUSON, WALTER CHINN
Properties IRIS PHELPS, VIVIENNE VINE
Wardrobe MAIRE STEADMAN, JACQUELINE LEARNER
Production Secretary JENNY ROLLASON

Stage Director TONY SHIPLEY

THE COUNTRY WIFE was first produced by the King's Company at the theatre in Portugal Street, Lincoln's Inn Fields about 1673. The play has been variously described as "an uproarious farce", "that Rabelaisian restoration comedy", "full of wit, ingenuity, animal spirits and humour".

The plot of "The Country Wife" is partly based upon two comedies by Moliere - L'Ecole des Femmes and L'Ecole des Maris. From the former, Wycherley derived his conception of the jealous man who keeps under a close restraint a young and ignorant woman, with the vain hope of securing her fidelity to him. From L'Ecole des Maris, again, he borrowed one or two incidents : the imprisoned girl's device of making her would-be husband (in the English play, her actual husband) the bearer of a letter to her gallant, and the trick by which Isabella causes her tyrant, under the impression that she is another woman, to consign her with his own hands to his rival.

Sandwiches and coffee are obtainable in The Bernard Shaw Room before performances, and refreshments will be served there during the interval.

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The Exhibition of Paintings in The Bernard Shaw Room
during this production is the work of

GLYN MORGAN

Born in 1926 and studied at Cardiff, London and Paris. Has exhibited in London, Paris, Edinburgh and New York and had paintings purchased by the Arts Council, Contemporary Arts Society, Derbyshire and Monmouthshire Education Committee and Auckland City Art Gallery. Latest work influenced by Greek Art. Also paints portraits.

Paintings are for sale and catalogues are available from Information

RESTORATION THEATRE

On the restoration of Charles II there was a wild reaction from Puritanism. Comic writers of genuine power, wit, and brilliance - Dryden, Congreve, Wycherley, Farquhar, Vanbrugh, and their contemporaries - poured out a flood of clever immoralities, which were brought to an end by the reawakened conscience of the people and the thunders of the famous pulpit orator, Jeremy Collier. During the Restoration period a great development took place in the staging of plays, and this affected the arrangement of the theatres and the design of new buildings. A stage convention founded in Restoration days was the 'invisible' candle-snuffer. The tallow candles in those days needed constant attention in order to make them burn brightly. There were usually two attendants who looked after the candles, one on the stage and the other in the auditorium. No matter what was happening on the stage, should a candle begin to splutter the attendant would walk on to the stage, quite unconscious of the actors, and attend to his business; having concluded which, he would make a dignified exit. His appearance on the stage on these occasions was accepted, as a necessary part of the impediment of the stage. Far from decrying the appearance of the candle-snuffer on the stage, at a most dramatic moment, perhaps, members of the audience, on seeing certain lights fail, would actually raise a shout for him, and woe betide if he was not soon forthcoming!

THE LITTLE THEATRE GUILD CONFERENCE

will be held in June at

THE QUESTORS THEATRE

Full details will be published shortly

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Jeanette Ambrose or Peter Hicks (ALP 1201)



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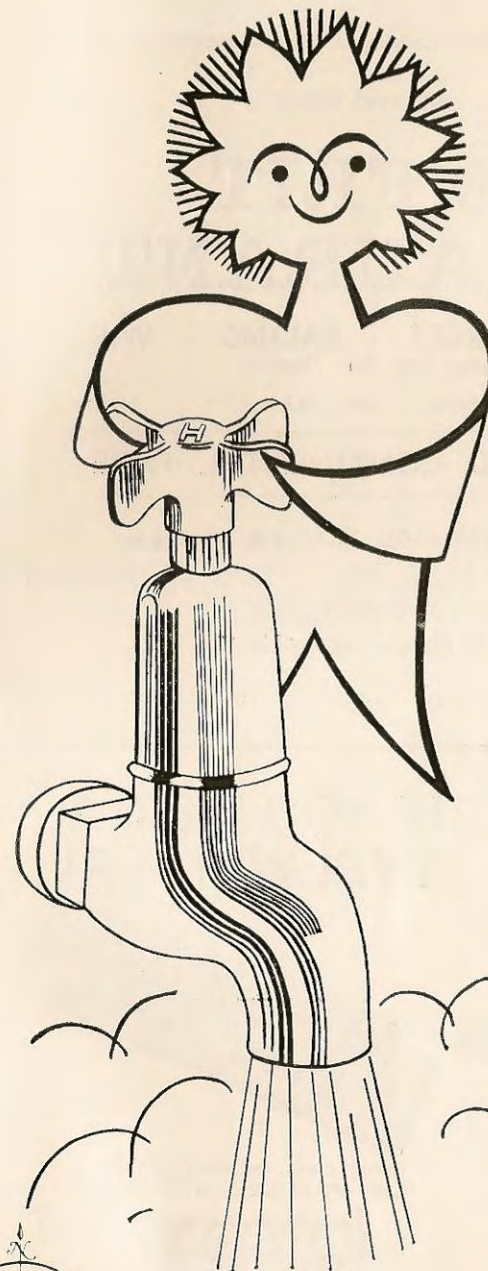
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