

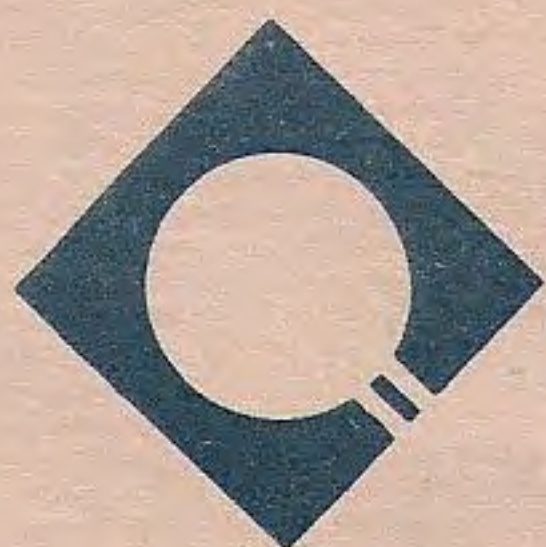


THE QUESTORS THEATRE COMPANY

THE MISANTHROPE

by MOLIÈRE

English version by Tony Harrison



THE QUESTORS THEATRE COMPANY

First performance January 26th 1980

LA CHANSON DES VIEUX AMANTS

by Jacques Brel, 1966

Bien sûr, nous eûmes des orages
Vingt ans d'amour c'est l'amour fol
Mille fois tu pris ton bagage
Mille fois je pris mon envol
Et chaque meuble se souvient
Dans cette chambre sans berceau
Des éclats de vieilles tempêtes
Plus rien ne ressemblait à rien
T'avais perdu le goût de l'eau
Et moi, celui de la conquête.

Chorus

Oh mon amour
Mon doux, mon tendre, mon merveilleux amour
de l'aube clair' jusqu' à la fin du jour
Je t'aime encore, tu sais, je t'aime.

Moi, je sais tous tes sortilèges
Tu sais tous mes envoûtements
Tu m'as gardé de pièges en pièges
Je t'ai perdue de temps en temps
Bien sûr tu pris quelques amants
Il fallait bien passer le temps
Il faut bien que le corps exulte
Finalement, finalement
Il nous fallu bien du talent
Pour êtres vieux sans être adultes.

Chorus

Et plus le temps nous fait cortège
Et plus le temps nous fait tourment
Mais n'est ce pas le pire piège
Que vivre en paix pour des amants
Bien sûr tu pleures un peu moins tot
Je me déchire un peu plus tard
Nous protégeons moins nos mystères
On laisse moins faire le hasard
On se méfie du fil de l'eau
Mais c'est toujours la tendre guerre.

Chorus

THE MISANTHROPE

by MOLIÈRE

English version by Tony Harrison

CAST

in order of appearance

Alceste	—	ALAN WALDOCK
Philinte	—	ROBIN INGRAM
Oronte	—	PHILLIP SHEAHAN
Celimène	—	GILLIAN KERSWELL
Basque	—	WILF SHARP
Eliante	—	MONYENE KANE
Clitandre	—	TONY CHAPMAN
Acaste	—	IAN PINKERTON
Official	—	COLIN BROWN
Arsinoé	—	JILLYANN HEALY
Dubois	—	JOHN DAVEY

Directed by DAVID EMMET

Designed by JOY CORBETT

Costumes designed by BARBARA HUTCHINS

Lighting by MALCOLM ROBERTSON

The scene

Celimènes house in Paris, 1966

ACT ONE

Late evening

INTERVAL OF FIFTEEN MINUTES

ACT TWO

Very late the same night

ACT THREE

Morning, some days later

Stage Manager LEON HENRY
Deputy Stage Manager ALAN B. SMITH
Assistant Stage Managers COLIN BROWN
JILL RUSSELL
GEOFF POWELL
BARBARA PENNY
JIMMIE PAYTON
VICTOR HAYWOOD
Costumes made by BARBARA HUTCHINS
LYNDA SMITH
Sound CHRIS LEJEUNE
Lighting operator PHILIPPA FORSTER
Properties BARBARA SEXON
Construction COLIN BROWN
Prompter SUE SOTHERAN

Champagne by courtesy of Moët & Chandon
Our thanks to Maples for the loan of the glass table
and to Bentalls for the games.

A PUBLIC DISCUSSION

on this play and its performance will be held on Tuesday, 5th February, at 7.45 p.m. in the Bernard Shaw Room and will be led by

LUCIENNE HILL

Lucienne Hill, actress and dramatist, has wide experience as translator and adapter for the English stage of the works of a number of French dramatists — not Molière, but more modern French writers such as Salacrou, Françoise Sagan, Roger Vitrac and, above all, Anouilh, over a dozen of whose plays have been presented in London in her translations. This experience qualifies her uniquely to talk about Tony Harrison's modernised version of *Le Misanthrope*.

We hope to see you there, whether to express your views and join in, or just to listen to the views of Lucienne Hill and others.

DON'T MISS THE DATE —

TUESDAY, 5th FEBRUARY at 7.45 p.m.
in the BERNARD SHAW ROOM

MOLIÈRE (really Jean-Baptiste Poquelin) 1622 - 73, the greatest actor and dramatist of France, author of some of the finest comedies in the history of the theatre, who in 1643 abandoned his study of the law to join a small theatrical enterprise known as the Illustre-Théâtre. The reason for this may have been his love for the leading lady, Madeleine Béjart, as his family appears to have had no previous connection with the stage and his own experience of acting was probably confined to appearances in school productions at the Jesuit College of Clermont where he was educated.....

.....In 1662 Molière married his leading lady, the youngest sister of Madeleine, Armande Béjart, who was believed by many to be Madeleine's daughter, even, by his most malicious enemies, Madeleine's daughter by Molière. Of the three children born of the marriage, the two sons born in 1664 and 1672, lived only a few weeks; the daughter, born in 1665, died in 1723. It was an unhappy marriage between a spoilt young woman and a much older man, badly overworked and already showing signs of the tuberculosis which was to cause his death at the age of fifty-one. Nevertheless it was important in Molière's development as a dramatist, since it was for Armande that he wrote some of his best women's parts.

(from *The Concise Oxford Companion to the Theatre*)

Many parallels have been suggested between *Le Misanthrope* and Molière's own private life. A contemporary account records the following conversation between the playwright and his friend Rohault: "Yes, my dear Monsieur Rohault," said Molière, "I am the unluckiest man alive, and I have got only what I deserved. It never occurred to me that I was too exacting for family life. I thought my wife ought to let her behaviour be regulated by her own virtue and by my wishes — and I see perfectly that as things stand for her she would now be even unhappier than I am if she had done so.

"She is a gay person, a sprightly person, and she enjoys making the most of those qualities; but that sort of thing makes me sulk in spite of myself. I blame her for it; I take her to task about it. She goes her own way, and, secure in her own innocence, she scorns to submit to the restraints that I urge on her. This airy indifference I construe as defiance.

"I crave some evidences of affection, so that I can believe that she feels some; and I should like her to be more circumspect in her behaviour, to set my mind at ease. But my life leaves me to my self-torment without mercy. Intent only on her wish to please everybody, like all her sex, and with no designs on anybody in particular, she makes a mock of my susceptibility."

To Rohault's suggestion that he should accept the situation more philosophically, Molière responded:

"Oh, I should never manage to play the philosopher to a wife as enchanting as mine. And if you were in my shoes, you would go through some pretty thorny passages yourself."

COMING IN THE MAIN THEATRE.....

PLAYGROUND

by Douglas Verrall

February 19, 20, 21, 22, 23

**THE 3rd
WORLD COARSE ACTING CHAMPIONSHIPS**

March 2

YOU HAVE BEEN WARNED!

THE HOSTAGE

by Brendan Behan

March 15 - 22

ENGLISH AMATEUR THEATRE WEEK

March 24 - 29

THE DAUGHTER-IN-LAW

by D. H. Lawrence

presented by THE TALISMAN THEATRE COMPANY

March 24 & 27

DEALING IN FUTURES

by Harold Brighouse

presented by BOLTON LITTLE THEATRE

March 25 & 28

TRAVESTIES

by Tom Stoppard

presented by BRADFORD PLAYHOUSE

March 26 & 29

IN THE STUDIO.....

*THE QUESTORS STUDENT GROUP PRESENTS
THREE PLAYS*

by Anouilh, Shaw & Lorca

March 2 - 14

AT THE FILM SOCIETY.....

RIVER OF NO RETURN

February 1, at 11p.m. in the Theatre

FIDDLER ON THE ROOF

February 22, at 11p.m. in the Theatre
