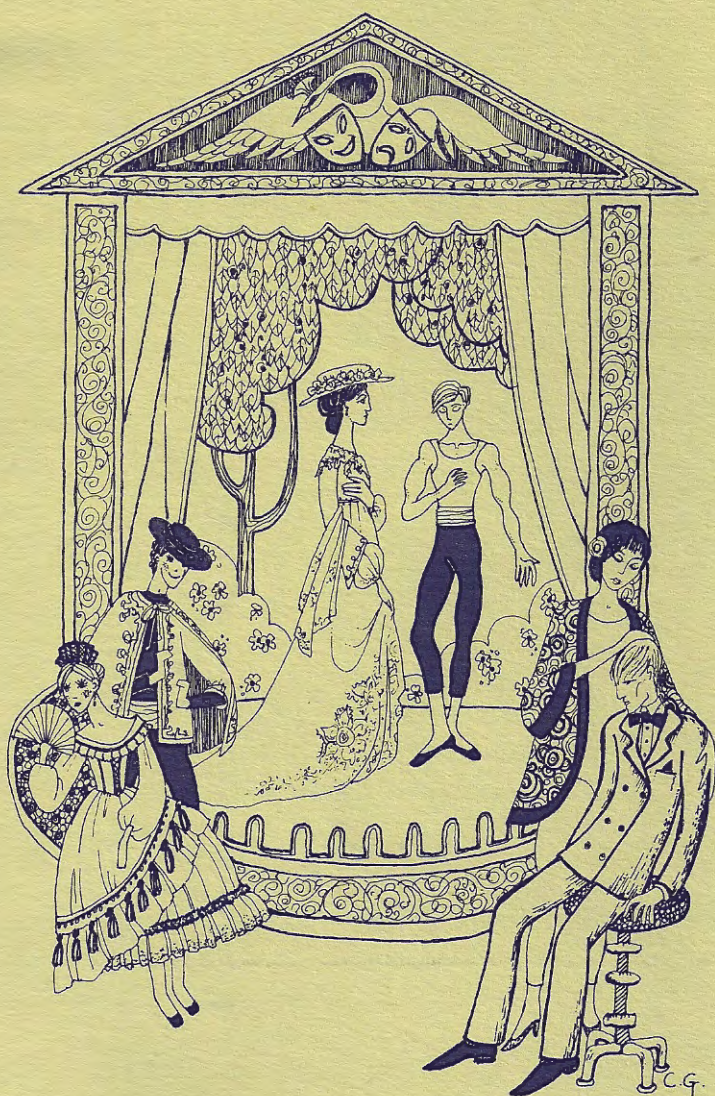


The Questors Student Group
present

THREE PLAYS



MARCH 1980



THE QUESTORS STUDENT GROUP

First performance 2nd March 1980

THE ADMIRABLE BASHVILLE or Constancy Unrewarded

by George Bernard Shaw

CAST

Lydia Carew	PATSY NUTTALL
Cashel Byron	PETER STANFORD
Bob Mellish	DAVID MORGAN
Lucian Webber	MARTIN WOODRUFF
Bashville	KEITH PARRY
Policeman	PATRICE BACON
Paradise	DAVID McCABE
Adelaide Gisborne	JUDITH ROSSER
Lord Worthington	PAUL MESSING
Bystanders	THE COMPANY

ACT I

A glade in Wiltstoken Park

ACT II

A room in Lydia's London house

ACT III

A room in Lydia's house at Wiltstoken

Paul Messing and David McCabe are past members of the
Student Group

THREE PLAYS

THE ORCHESTRA
by Jean Anouilh
Translated by Miriam John

CAST

Patricia (first violin)BENADETTE D'ALTON
Pamela (second violin). ANNA BOOTH
Madame HortenseNORA NIKOGHOSSIAN
(double bass)
Suzanne (cello) JACQUELINE WHITTLE
Emmeline (viola). JUDITH ROSSER
Leona (flute).TINA KIRK
Monsieur Leon (piano)DAVID MORGAN
Monsieur Lebonze.PATRICE BACON

The action passes on the platform of a spa town brasserie.

Music by Alan Coggins, by arrangement with Samuel French Ltd.
Instruments kindly loaned by Dormers Wells High School.
Double Bass kindly loaned by Alan Warwick of Southall.

Plays directed by James Chinn
Design by Jackie Lancaster
Costume design by Catherine Grubb
Lighting design by Jeremy Hall

THERE WILL BE TWO INTERVALS OF TWELVE MINUTES

THE BILLY-CLUB PUPPETS

by Federico Garcia Lorca

CAST

Mosquito.....	BERNADETTE D'ALTON
Rosita	TINA KIRK
Father	MARTIN WOODRUFF
Cocoliche	PATRICE BACON
Don Cristobita.....	KEITH PARRY
Servant	DAVID MORGAN
Young Men	JACQUELINE WHITTLE PETER STANFORD
Tavern Keeper.....	NORA NIKOGHOSSIAN
Currito	ANNA BOOTH
Wearisome.....	JUDITH ROSSER
Figaro	PATSY NUTTALL
Priest.....	DAVID MORGAN
Singer	JACQUELINE WHITTLE
Musician	DAVID MORGAN
Smugglers, Guests, etc.	THE COMPANY

<i>Stage Managers</i>	Andrew Muir John Clayton
<i>Deputy Stage Managers</i>	Jane Fessey Jill Russell
<i>Assistant Stage Managers</i>	Simon Crombie Katherine Newberry Dominic O'Dwyer Helen Sniadek Maggie Wilkinson
<i>Lighting Operator</i> <i>assisted by</i>	Murray Cooke Nigel Roffe
<i>Sound</i> <i>assisted by</i>	Alan B. Smith Steve Fidler John Howarth
<i>Wardrobe</i>	Sylvia Wall Jean Robertson
<i>Properties</i>	Joan Curry

THE QUESTORS STUDENT GROUP, now in its 33rd year, provides a two-year preliminary training course for actors. It is a part-time, not a vocational, course, and its purpose is to train actors to work in The Questors Theatre. For the first year of the course some twenty students are accepted, attending Speech, Movement and Acting classes totalling five hours a week. Approximately twelve of these are accepted into the Second Year Course, which is more intensive, involving rehearsals for two productions, the present one of a group of short plays, and the final one in the main theatre in July. Members of the Group may then audition for acting membership of The Questors. Many of our acting members now playing leading parts in Questors productions graduated from previous Student Groups.

STUDENT GROUP STAFF

Director of Studies and Acting Tutor	ALFRED EMMET
Deputy Acting Tutor	JAMES CHINN
Movement Tutor	IRENE BRADSHAW
Speech Tutor	GORDON LUCK

Resident Theatre Manager : BEN O'MAHONY

GEORGE BERNARD SHAW (1856 - 1950)

He was born in Dublin, of Protestant stock, and after a false start in nineteenth-century fashion as a novelist he made a reputation as a journalist-critic of books, pictures, music and the drama. Meanwhile he had plunged into the Socialist revival of the eighteen-eighties and come out as one of the leaders who made the Fabian Society famous, figuring prominently not only as a pamphleteer and platform orator, but as a serious economist and philosopher, publishing major essays on Ibsen and Wagner. He broke out in a new direction in 1892 as a playwright, although it was not until some twelve years later that the opposition he had always to face at first was overcome sufficiently to establish him as an irresistible force in the theatre.

FEDERICO GARCIA LORCA (1898 - 1936)

Undoubtedly the most important Spanish dramatist of this century. His murder during the Spanish Civil War made him a romantic figure in the eyes of the world, but his lasting fame will rest in the sheer poetry of his plays. His three tragedies, *Blood Wedding*, *Yerma*, *The House of Bernada Alba*, with their extraordinary mixture of dream, passion, and reality and their sense of inescapable fate, are the greatest plays to have come out of modern Spain. After he reached maturity as an artist and a person, Lorca wrote at least three works for the traditional Spanish puppet theatre in which the main character was Don Cristobita, a kind of Iberian Punch. *The Billy Club Puppets* is one of these plays and shows quite clearly many of the elements that were to characterize his most famous plays. There are many intended ambiguities in the play, not least of which is the problem of whether the author intended it to be played by persons acting like puppets, or by puppets acting like humans. It is clear that Lorca did not wish this question to be answered.

JEAN ANOUILH was born in Bordeaux in June 1910, and studied law in a rather desultory fashion until he did his military service in 1931. Due to ill health he was invalided out and soon after he began to write for the theatre. His first play to be performed in Paris was *L'Hermine*, in 1932. Anouilh is, above all else, a man of the theatre and unlike almost every other French writer of his day he has used only one literary medium to entertain his public or express his ideas. When not writing or producing his own plays, he never turns to the novel, the essay, journalism, or poetry, but to the technical and apparently subordinate task of stage adaptations or productions. If he does temporarily forsake the theatre, it is to provide scenarios for films, and if he does publish articles in the press it is only to write about the theatre and its problems. His plays have always enjoyed much popular success in England and it is ironic that Anouilh's insistence that he is primarily an entertainer is strongly contrasted with the philosophical significance which so many critics have read into his works. *The Orchestra*, which almost parodies the ugliness and egoism depicted in his earlier work was written in 1962 as a curtain raiser to *La Foire D'Empoigne*.