

ttc



TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION

The Country Wife

By William Wycherley

Sun 26 Jan to Sat 1 Feb 2014

£1.50



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IMPORTANT INFORMATION

For reasons of safety, glassware must NOT be taken into any part of the auditorium.

Latecomers will be admitted at the first convenient moment provided that no interruption or distraction to the performers might be caused.

All gangways, passageways and stairways must be kept free from obstruction. Persons are not permitted to sit or stand in any gangway.

The taking of photographs and the making of sound and/or visual recordings in the auditorium are not permitted.

An induction loop system is installed in the Main Auditorium to assist those who use hearing aids with the relevant setting.

Wheelchair positions are available in both Stalls and the Balcony. The Box Office Manager will be happy to discuss your requirements.

TTC Ltd, as managers of the Playhouse, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

RESTORATION AND “THE COUNTRY WIFE”

For all practical purposes, Theatre ceased in England in 1642, with the outbreak of the Civil War, and did not resume until Charles II came back from exile in 1660. This is not to mean that attempts were never made to mount some entertainments during this period, (there was one called “The Siege of Rhodes”, given at Rutland House in Aldersgate in 1656), but by and large it was a barren era, and the tradition of acting was destroyed.

When it became obvious that Charles II was due to return to his Kingdom, the actors got back together and Theatres began to re-open. As we probably all know, for the first time in England (though not on the Continent) females trod the boards, and it is recorded that the first English actress played Desdemona in 1661. Soon, actors and actresses became figures of some standing in Society, although actual audiences were small, and many were probably related in some way to the artistes; thus, performances of plays tended to be for select, invited persons, as opposed to the general public. Hence the fact that a great deal of the dialogue was directed to the Audience, indicated as such in the dialogue and stage directions, a fact which you will find I have made a point of including in my production.

The era ushered in a wealth of new writing talent – Wycherley, Otway, Etheredge, Dryden and (later) Congreve, to name but a few. A new kind of aristocratic Comedy was born, and it took the form of licentiousness, and blatant immodesty - which Charles II had very much initiated, but it harked back to the more private Theatres of France and Italy, rather than to the Elizabethan and Jacobean English Theatre. English Royalists, who found themselves in Paris during the Interregnum, were captivated by the theatrical environment there, and naturally looked forward to the hopeful day that this could cross the Channel to England.

You will find a wealth of superb parts for ladies in Restoration plays, and “The Country Wife” is no exception: they could, in no way, be played by boys (as was the case in Shakespeare’s days), and the dialogue has a raciness that leaves the past far behind. A new era was born, and it progressed beyond the death of Charles II (1685) into the early years of the 18th Century with such masterpieces as “The Way of the World” (Congreve’s last play, 1700), “The Beaux Stratagem” and “The Relapse”.

Wycherley distanced himself from farcical comedy: instead, he chose to present scenes of social life in the era in a cynical fashion – his view of this Society was scandalous, and largely heartless, but he is hugely entertaining, and he knew how to build a Comedy. In my adaptation of his play for TTC, I have concentrated on making it palatable for a modern audience, who could not really be expected to revel in all the witty exchanges and indeed to understand some of the topical references, which a private 17th Century Audience would have done. To this end, I have made some heavy cuts without (I trust) losing any of the play’s substance. TTC has done very few Restoration plays, and I am anxious that, with my love of Period Drama, I can introduce the genre to those who may not be familiar with it, and will hopefully enjoy the experience, which is my wish to you tonight.

A NOTE ON THE MUSIC: I have used Purcell throughout, and Lady Fidget’s song in Act 5 is a tune that later became famous as “Lillibulero”. This melody (which I have again adapted for her use) is attributed to Purcell, although it is highly likely that it initiated as a march during the English Civil War, and it continued as such during the wars of William III, then into the 18th Century and beyond.

JOHN ROTH
The Director

THE COUNTRY WIFE

By Mr. William Wycherley

As it hath been performed in this year of our Lord,
Sixteen Hundred And Seventy Five

Dramatis Personae in order of their speaking:

Mr. Horner	<i>Mr. Hill</i>
A Quack Doctor	<i>Mr. Baker</i>
A Boy Servant	<i>Mr. Messum</i>
Sir Jaspar Fidget	<i>Mr. Legard</i>
Lady Fidget	<i>Mrs. Marcus</i>
Mistress Dainty Fidget	<i>Miss Standing</i>
Mr. Harcourt	<i>Mr. Gill</i>
Mr. Dorilant	<i>Mr. Williams</i>
Mr. Sparkish	<i>Mr. Wain</i>
Mr. Pinchwife	<i>Mr. Ezekiel</i>
Mistress Alithea Pinchwife	<i>Mrs. Hannant</i>
Mrs. Margery Pinchwife	<i>Miss Skytte</i>
Lady Squeamish	<i>Mrs. Messum</i>
Lucy	<i>Miss Adam</i>
Old Lady Squeamish	<i>Mrs. Chambers</i>
A Pastor	<i>Mr. Nicoll</i>

The Action of the play takes place in diverse locations in London: Mr. Horner's Lodgings, Mr. Pinchwife's lodgings, The New Exchange and Covent Garden.

**There will be one intermission of approximately 20 minutes,
during which you may partake of refreshments.**

Personnae who have given their time and resources to this production:

The Director	<i>Mr. Roth</i>
The Assistant Director	<i>Mrs. Heighes</i>
The Stage Manager	<i>Miss Fairbairn</i>
The Stage Assistants	<i>Mr. Nicoll, Mr. Messum & Miss Chamber.</i>
The Set Designer	<i>Mr. Swinton</i>
The Lighting Designer	<i>Miss Goodwin</i>
The Lighting Assistants	<i>Mr. McLennan & Mr. Bradbury</i>
The Ladies of the Wardrobe	<i>Mrs. Boulton & Mrs. Alexander</i>
The Hair Stylist	<i>Miss Serridge</i>
The Hair Assistant	<i>Miss Chambers</i>
The Wigs	<i>Mesdames Kaye & Exelby at NASMAH</i>

The Bar is open after the show....

The foyer bar remains open after the show and is well used by cast, crew and members. We extend a very warm welcome to everyone who has been to see the performance - it is an ideal opportunity to meet the actors you have seen performing, find out more about our theatre and our club or simply relax over a drink.



**Please
Turn off Your
Mobile Phones**

Please don't spoil the performance.....

We respectfully request all members of the audience to make sure that mobile phones are switched off during the performance. Thank you.

CREW BIOGRAPHIES



John Roth; Director

40 years ago, John joined TTC to play Macbeth, and has been around in one capacity or another ever since. A lover of classical theatre, and costume drama, his roles have included Lear, Judge Brack, Faustus and The Duke (*Revenger's Tragedy*) but he has appeared in many more modern plays. As a director, his recent productions have included *The Critic*, *A Penny for a Song* and *All's Well That Ends Well* as well as numerous Ayckbourn Plays, notably *Woman in Mind* for OHADS, seen at this Theatre. He has long wanted to do a Restoration Play for TTC, so tonight he fulfills that wish.

Penny Heighes; Assistant Director, Props

Penny is best known at TTC for her role as props mistress. She did make her debut on the TTC stage in panto but that, frankly, was enough! She has worked with John in the aforementioned panto and also assisted him on *All's Well That Ends Well*. She has enjoyed working with John again in this saucy 17th Century Carry On romp.



Miriam Fairbairn; Stage Manager

Miriam first appeared at TTC almost three years ago in John's production of *Penny for a Song*, she doesn't seem to have been able to get out of his shows since. Most recently she's worked on *All's Well That Ends Well* and *Tons of Money* as Stage Manager, both of which have required costumed appearances on stage, and made a last-minute appearance in *Pravda* as a stagehand. She's worried that her backstage destiny will always require her to wear period costume!

Lesley Alexander & Margaret Boulton; Costume design

Lesley and Margaret have worked on many period plays for TTC ranging across six centuries, from *Richard the Third*, *Mary Stuart*, *The Imaginary Invalid*, John Roth's eighteenth century version of *Twelfth Night* and *Penny for a Song*, through to Oscar Wilde and Noel Coward. The seventeenth century is a particular favourite as the chaps were even more glamorous than the ladies but sewing on all those buttons was hard work!

Iona Serridge; Hair & Makeup design

Iona is currently studying for an HND in Specialist Hair and Makeup. She is interested in all aspects of the course including fashion, period styling and special effects with prosthetics. She has recently had some work experience at Madame Tussauds and also works for a local hairdresser.

Jean Goodwin; Lighting Design

Jean's first lighting design was for *Mother Courage* in 1987. Her first set design was the kitchen for *Miss Julie* two years later. Jean received Swan Award nominations for her designs for; *The Happy Marriage*, *Arsenic and Old Lace*, *A Man for All Seasons*, *Jump Mr. Malinov, Jump*, *The Secret Garden*, *Mary Stuart* and *The Price*. She has won Swan Awards for *The Alchemist*, *Beauty and the Beast* and *The Summer of the Seventeenth Doll*. Her work for John has included; *Twelfth Night* (lighting), *Miss in Her Teens/The Critic* (set & lighting) and *Penny for a Song* (set & lighting).

John Pyle; Sound Designer

John is a member of several local groups where, as well as singing and acting, he enjoys designing/operating sound. In a 50-year plus stage career starting aged 13 with 2 roles at the Royal Opera House, Covent Garden, he's played most tenor/baritone leads in the G&S repertoire, most recently last March as Captain Corcoran in *HMS Pinafore*. Other singing roles include the Baker (*Baker's Wife*), Mr. Bumble (*Oliver*), Mushnik (*Little Shop of Horrors*), Oliver Warbucks (*Annie*), and for TTC - Mr. Beaver (*The Lion, The Witch and The Wardrobe*), Dr Neville Craven (*Secret Garden*) and Scrooge (*Christmas Carol*) - all Swan Award-winning shows. He loves making authentic, realistic and timely sound effects for plays/shows and hopes you all enjoy this production.

Greg Nicoll; Stage Assistant

Greg is usually found front of house and has played numerous small parts in various shows at TTC. These include; *Chorus of Disapproval*, *Mary Stuart*, *Caucasian Chalk Circle*, *Christmas Carol*, *The One that got away*, *The Critic* and *Pravda*.

Johanna Chambers; Stage Assistant

Johanna has been a member of YAT for over a year, and has enjoyed acting throughout that time. She is looking forward to venturing behind the scenes as Stage Assistant for *The Country Wife* with TTC.

CAST BIOGRAPHIES



Peter Hill; Master Horner

This is Peter's first production with TTC since *All's Well That Ends Well*, however, recent OHADS productions include *Feelgood*, *Audience with Murder* and *Dead Funny*, during which he was poisoned, molested, stabbed, forced to strip, had trifle emptied over his head and impersonated Tony Blair - though not necessarily in that order. He also played German defence counsel, Oskar Rolfe, in *Judgment at Nuremberg* at the Tricycle Theatre and the Bridewell Theatre in London. His wife and daughters continue to be patient – but for how much longer?



Marcus Ezekiel; Pinchwife, Husband to The Country Wife

Marcus is delighted to be playing Pinchwife (Jack to his friends) in *The Country Wife*. Marcus finds this surprising, as he is normally irresistible to women, as he knows the town so well! Recent credits include Michael in *Limbo*, Etcetera Theatre, Camden, various parts in *La Ronde*, City Lit Theatre, and Judge Ives in *Judgment at Nuremberg*.
Marcus is a TTC virgin.



Robin Legard; Sir Jaspar Fidget, Husband of Lady Fidget

Robin is Membership Secretary for TTC as well as acting with TTC and other local societies. At Hampton Hill Playhouse appearances have included a dysfunctional husband in *Woman in Mind*, the King of France in *All's Well That Ends Well* and a sleazy MP in *Pravda*. His most recent appearance was in a double bill in the studio where he performed a monologue and played an arrogant toff in *Pity About Kitty*. He is delighted to be appearing for the first time in a Restoration comedy.



Alison Hannant; Margery Pinchwife, Wife of Pinchwife, "The Country Wife" of the title.

The Country Wife is Alison's first role with TTC but she has played many roles elsewhere. Her favourites include; Beatrice (*Much Ado about Nothing*) Helena (*Midsummer Night's Dream*), Mistress Ford (*Merry Wives*), Hedda Gabler and Valerie (*The Weir*). She has danced and choreographed in a variety of shows, including Mavis (*Stepping Out*) where she also taught the cast to tap dance. Ali is delighted to be playing an innocent country girl in this play, something that she has genuinely never been described as before!



Jane Marcus; Lady Fidget, Wife of Jaspar Fidget

Jane was last seen treading the boards as the troubled Hester in *The Deep Blue Sea* at The Mary Wallace Theatre in Twickenham. She is, therefore, thrilled to be playing the irrepressible Lady Fidget who certainly enjoys life to the full. Other notable productions include Joyce in *Last Tango in Little Grimley*, Leanne in *Are You Lonesome Tonight?* and Susan in *Woman in Mind* (OHADS), for which she was delighted to win a Swan Award.

Jeremy Gill; Harcourt, A Gentleman

This is Jeremy's 22nd production for TTC and his first Restoration play. Recently he has been Captain Brice in *Arcadia*, Ben Silk, Breaker Bond and Hannon Spot in *Pravda* and Rene in '*Allo '*Allo*. Last year he played William in *The Boy on the Swing* and Major Flack in *Privates on Parade* and was lucky enough to win Swan Awards for both. He has also performed for St Mary's Drama Group, OHADS, and RSS, most recently in *The Merry Wives of Windsor* in the summer open-air show, which seems to have done wonders for his projection.*



Gerald Baker; The Quack

Gerald Baker is hugely enjoying his first acting work at TTC, in one of the best of the Restoration comedies. These days he directs more often than acts. For Q2 Players his chamber-scale 7-women *Henry V* won the Cygnet category in this year's Swan Awards: and at Richmond Shakespeare Society he has directed across a spectrum from Medieval to Marber. Gerald is also an independent scholar of early seventeenth century drama and in autumn 2013 Palgrave published two of his essays in a collection on Shakespeare and Fletcher's lost play; *The History of Cardenio*.

Daniel Wain; Sparkish, Engaged to Alithia

Daniel's appearances at TTC over the past three years have included *A Penny for a Song*, Douglas in *Man of the Moment* (Swan nomination, 2012), Captain Hook in *Peter Pan* (Swan nomination, 2012), Nelson in *Rat in the Skull* and most recently, Bernard in *Arcadia*. At Richmond Shakespeare Society, he has played Pato Dooley in *The Beauty Queen of Leenane* (Swan Award, 2010), Roma in *Glengarry Glen Ross*, DS Johnson in *This Story of Yours* (Swan Award, 2011), Major Arnold in *Taking Sides* (Swan nomination, 2012), the title role of *Henry VIII* and Ford in *The Merry Wives of Windsor* (Swan nomination, 2013). Daniel would like to thank Miss Adam for assisting with his make-up.





Mia Skytte; Alithia, engaged to Sparkish, pursued by Harcourt

Mia has been studying drama part-time for the past two years at Citylit. There she got a taste of numerous varied roles including Beatrice in *Much Ado About Nothing*, Tilly in *Nicholas Nickleby* and Susan in Mark Ravenhill's *The Cut*. Her end of year production was *Market Boy* by David Eldridge in which she played 'The Most Beautiful Woman' in Romford. This somehow ended up involving a fan dance in a basque and suspenders. Mia is very happy to be performing her biggest role to date, all be it fully clothed, in *The Country Wife* with TTC.

Mark Williams: Dorilant, Another Gentleman

Mark Williams is YAT trained actor who is PRETENDING to defect to TTC to spy on them and glean all of their dark secrets. He plays Dorilant, a handsome young go-getter, who is very taken with the lovely Lucy. Mark started his infiltration on the 17th of June 2012 when he assumed the role of an actor in *Calendar Girls* and further increased his credibility in '*'Allo 'Allo*'. He has been tasked by his spy master, E, to plant hidden cameras and steal keys in preparation for a YAT take over, all whilst having a jolly good time with his fellow actors!



Natalie Standing; Mrs. Dainty Fidget, Lady Fidget's sister in law

Natalie Standing trained at St. Mary's University College in Drama and Theatre Arts and has been acting from the age of 8. Amongst her credits, she has performed in The Soho Theatre London and in YAT's award winning production, *Spring Awakening: The Musical*. Her most recent appearance was as Mephistopheles in YAT's *Doctor Faustus*. Natalie aims to be a professional actress and is thrilled to get the chance to explore such an interesting and humorous play at Hampton Hill Playhouse with likeminded souls.



Cath Messum; Lady Sqeamish, Friend of the Fidget sisters and daughter of the old lady

Cath has been a member of TTC since she was a slip of a girl, which is probably longer ago than she would care to confess to (!). This is her first Restoration comedy and fits nicely between her previous

roles in Shakespeare comedies and *Miss In Her Teens* by David Garrick which, coincidentally, was also directed by John Roth. Most recently she was seen treading the boards at TTC as Louise in *Tons of Money* by Will Evans & Arthur Valentine, adapted by Alan Ayckbourn, so she's hoping that her next role is extremely serious and dramatic.



Elizabeth Chambers; Old Lady Squeamish, Lady Squeamish's mother

Born in New Zealand and moving to England in her late twenties, Elizabeth has been a keen performer for her entire life, training as a musician and singing professionally during her young adult years. She has recently ventured into the world of theatrical performance and after many ensemble appearances is greatly looking forward to her first role with a name in *The Country Wife*.

Pete Messum; A Boy Servant

After featuring in *A Voyage Round My Father* (2010), *A Penny For A Song* (2011) and *Arcadia* (2013),

Pete is now on his fourth play at TTC, even if it is a small role. It is also his first restoration comedy, and he found it a new and different genre to what he is used to. He hopes that his next role is slightly bigger and hopes to pursue a future career into acting professionally.



Elspeth Adam; Lucy, Maid to Alithea

Having trained in Musical Theatre at the Arts Educational Schools in London, Elspeth has appeared with several local Companies. Her performances with TTC include *We Happy Few* and as Wendy in *Peter Pan*. She has spent the last few years in teaching children Performing Arts and is delighted to be making her Restoration Comedy debut in this production.



Theatre Royal, Drury Lane

*This is where The
Country Wife
was first
performed in
1675*

GLOSSARY

Although the language in this play is easily assimilable, there may be some words and terms that will not be familiar to you. So we have given some below which will hopefully enhance your understanding and thus help you to enjoy the dialogue still further. – J.R. & P.H.

Cuckold (*noun*) *A man whose wife is unfaithful to him or (verb) to have sex with another man's wife. A cuckold was supposed to develop horns on his forehead. The word is based on "cuckoo" (French: cucuault) which bird, as you will probably know, lays its eggs in other birds' nests. The analogy will, therefore, be surely obvious!*

Cully *Another term for a cuckold*

Eighteen-Penny place *A gallery in a Theatre, used by Prostitutes*
Exceptionis *Peevish*

Toused and moused *Rumpled and played with*
Ombre *A card game*

Bubbled *Gulled = cuckolded*

Pulvilio *Scented powder*

Curiously *Carefully*
Grazier *A cattle grazer at a Market*

Vizard-masks *Prostitutes*

Domine Dottore *Master Doctor (Latin)*

Roll-Wagon *A tall, straight piece of china, resembling a wagon-axle.*

Paw words *Naughty words*

Brother projectors *Schemers*

Marker *Scorer at dice*

Coxcomb *A conceited person, usually a dandy or a fop*

(keep his hand) in ure *n. practice*

Doze *Confuse*

The Canonical Hour *Between 8.00 am and mid-day (when marriages were supposed to take place)*

Chairs (Sir Jaspar in Scene 1)

Obscenely (Lady Fidget in Scene 2) *Sedan Chairs*

Tire-Women *Openly (although the modern meaning is also apt!)*

Fadges

Basiliks *Legendary monsters whose gaze was said to be fatal. (Pinchwife makes this reference in the second scene of the first half).*

Toiling and moiling *Labouring*

Squab *Chubby*

SOME PLACE REFERENCES -

St. James's Park

A fashionable Meeting place in Westminster (as it is today), as was the Mulberry Gardens

New Exchange

Another fashionable meeting place – it was in the Strand, designed by Inigo Jones & built in 1609.

Piazza

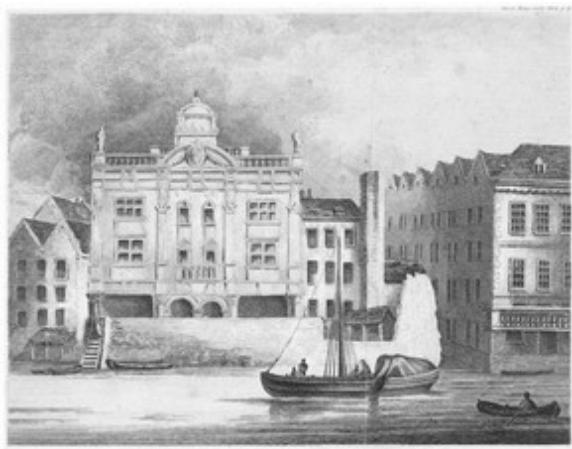
This was a fashionable meeting-place in Covent Garden

Covent Garden Wife

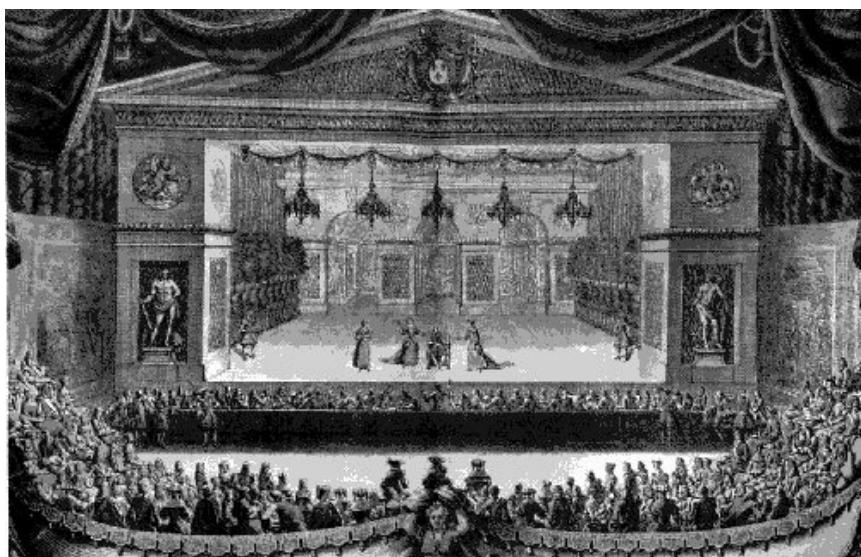
A fashionable wife.

Cheapside Husband

A Merchant husband (i.e. a citizen)



The Theatre was built by the Christopher Wren, and first opened by the Duke of York Company, on this ground about the Playhouse in 1673. It was pulled down in 1702, and the Duke's Theatre was built on the same site in 1704, and performed new written spectacles, until 1732. ... The whole building was demolished about 1750, and the present offices of the Duke's Company have been erected on the site of the Theatre.



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Teddington Theatre Club acknowledges with grateful thanks the practical and financial support given by local residents, businesses and community groups.



Teddington Theatre Club is affiliated to the Little Theatre Guild of Great Britain and to **artsrichmond**.

This production is entered for the **artsrichmond Swan Awards** for Drama and Musicals.

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at Hampton Hill Playhouse

Brimstone and Treacle

By Dennis Potter

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For up-to-date information on TTC and the Playhouse check our website

www.teddingtonontheatreclub.org.uk

Teddington Theatre Club is a Club Theatre open to members and their guests. It is easy to join as an audience member, or as a full performing and technical member.

Each month, details of forthcoming productions are mailed to each member together with Theatre, our club magazine and newsletter.

All are encouraged to help with the Front of House, Bar and Marketing activities of the Club and Playhouse. To find out more please visit our website www.teddingtonontheatreclub.org.uk, call our Membership Secretary on 020 8287 2663 or complete one of the forms you will find in the Foyer.