

WIMBORNE DRAMA



Resident at the TIVOLI THEATRE Wimborne

# The Madness of George III

by  
Alan  
Bennett



*"... clever, funny and ultimately  
compassionate account of a  
king's illness and the humiliating  
treatments he must endure"*

14th - 17th February 2001

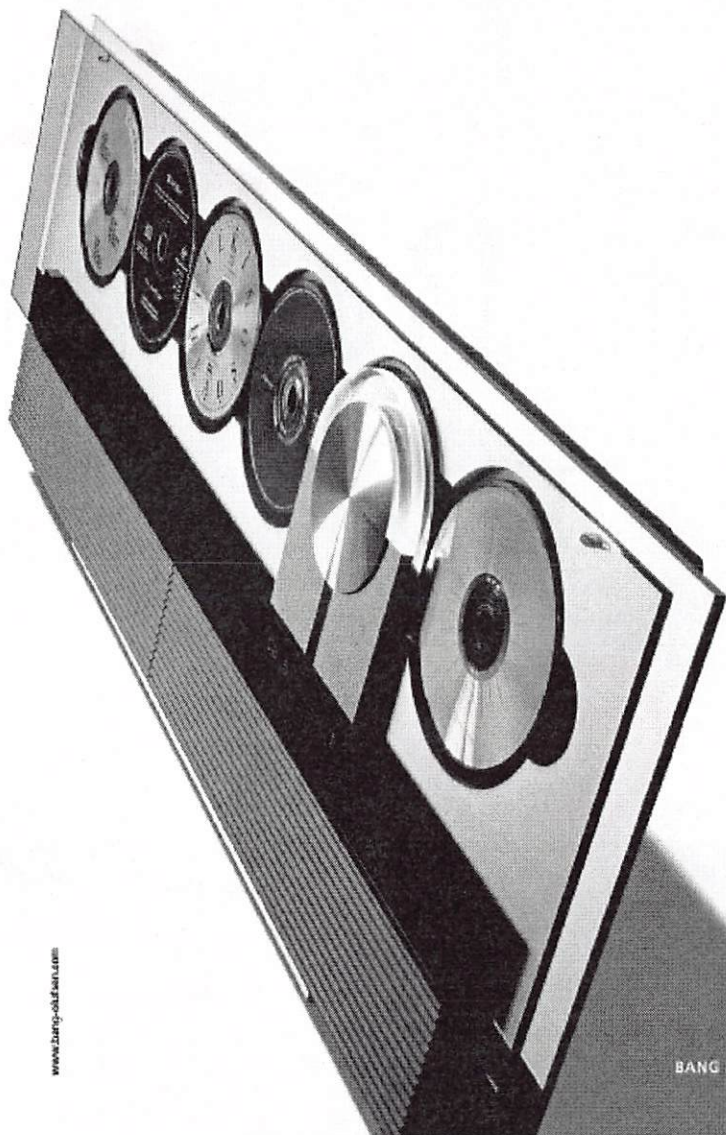
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Oct. 2000  
(D. YOUNG)



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For  
LOVE

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# You must be mad

Our next production at the Tivoli will be Alan Bennett's *The Madness of George III*, which was performed to great acclaim in 1991 by the Royal National Theatre with Nigel Hawthorne in the title role.

The subsequent film - renamed *The Madness of King George* so that American audiences wouldn't think that it was a sequel to *The Madness of George* and *The Madness of George II* - starred Nigel Hawthorne and Helen Mirren, both Oscar-nominated.

So make a note in your diaries for 14th - 17th February 2001. With Alan Bennett's clever script, colourful costumes and music by Handel, it's sure to be a memorable production.

\*\*\*\*

If you fancy being involved in this exciting production, then it's not too late to put yourself forward. There are still a few parts to be cast; and we will require plenty of willing backstage helpers too. Contact director Richard Neal on 01258 450564.



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## WIMBORNE DRAMA



Resident at the TIVOLI THEATRE Wimborne

presents



# No Room

# For Love

by Anthony Marriott & Bob Grant

Directed by Joe Brooks

18th - 21st October 2000  
Tivoli Theatre, Wimborne

# The first few notes

Welcome to the Lawns Hotel, Kingstanton, with its curious, but charming communal balcony, all around the front of the first floor!

It is the eve of the town's amateur music festival where, even though its star ratings have slipped (more than somewhat), the Lawns is full.

If it weren't so noisy, you might just detect the gentle lapping of the North Sea as it caresses the

stony beach.

We have had enough of all those erudite plays with a strong moral message - uplifting as they may be - so we are asking you to join us in the fun of this farce. Relax, lower your brows, and laugh with us.

I hope you all enjoy your evening.

*Joe Brooks - Director*

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**Judy Garrett**

Favourite farce: *Bedroom Farce*

Favourite character: Nick, *Bedroom Farce*

"I'll have a gin"

**Paul Dodman**

Favourite farce: *Carry on Cleo*

Favourite character: Dr Prod (Jim Dale) in *Carry on Again Doctor*

"I think I've got a blockage. I'll go into the bathroom and clear it"

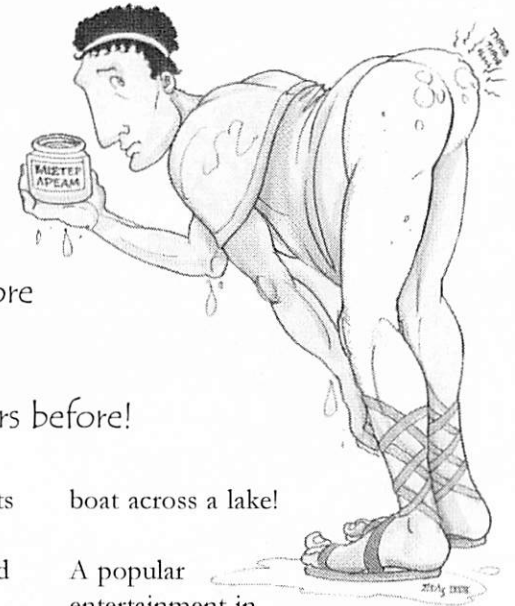
**Jeremy Austin**

Favourite farce: Michael Palin's *The Weekend*

Favourite character: Stephen Febble (*The Weekend*)

# What an utter farce

What a sweat! I'm all wet!  
What a bore! I'm so raw!  
I'm so sore! And what's more  
The blisters have come  
On my delicate bum,  
Where I've never had blisters before!



In spite of, or maybe because of, its crude characterizations and implausible plots, farce has retained its popularity from its earliest beginnings in ancient Greece to the present day.

boat across a lake!

A popular entertainment in ancient republican and early imperial

**farce** *n*  
a comic dramatic piece that uses highly improbable situations, stereotyped characters, extravagant exaggeration and violent horseplay [F (orig. = stuffing) f. L *farcire* to stuff]

Antecedents of farce are found in ancient Greek and Roman theatre, for example in the comedies of Aristophanes who penned the lines above for a play called *The Frogs*, in which he makes fun of a lot of famous people of his day and some of Greece's most respected heroes of the past. Like modern day farce, all the characters get themselves into hilariously awkward situations... and before your imagination runs away with you, the character is speaking these lines whilst rowing a heavy

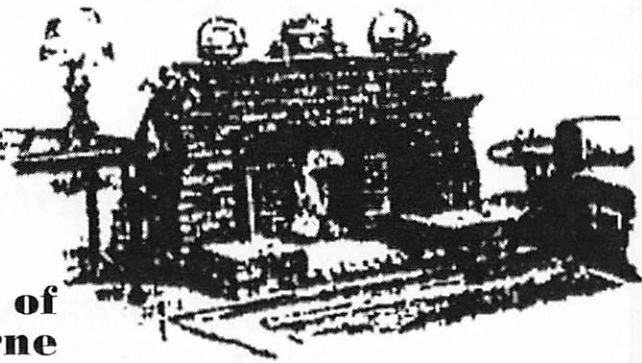
character types - such as glutton, greybeard and clown - who were caught in exaggerated situations.

Although there is no record of these farces after the 1st century AD, certain of the stock characters of the 16th-century Italian *commedia dell'arte* reflect the influence of the Atellan plays.

Rome was the *fabula Atellana* (or the Atellan play) named after the town in the Campania region of southern Italy. The actors played stock

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# The actors' bits

Your performers tonight were asked to nominate their favourite farce and their favourite character from a farce. They took a break from door-practice to pen these thoughts!

"Stop! You can't do that to her, I saw her first!"

## Val Mantle

Favourite farce: *Noises Off*

Favourite character: Dotty Ottley

"Oh, a saucy squirrel wants a bare badger!"

## Martin Matthews

Favourite farce: *Run For Your Wife*

Favourite character: Dennis, *Habeas Corpus*

"I want to wash my hands!"

## Dave Williams

Favourite farce: *Noises Off*

Favourite character: Canon Throbbing, *Habeas Corpus*

## Simon Jackson

Favourite farce: *Pools Paradise*

Favourite character: Willie Briggs, the village idiot in *Pools Paradise*

"Put your pyjamas on - you look like a string bag full of sprouts"

## Clare Downs

Favourite farce: *Girls Night Out*

Favourite character: Connie, *Habeas Corpus*

"Squirrel - I want a little nutkin"

## Rebecca Dudley-Smith

Favourite farce: bit of a fan of *Carry On* films (oooooo matron!)

Favourite character: used to fancy Kenneth Connor

"I've only just cleaned my instrument. I haven't started on my passage yet"

It was in 15th-century France that the term farce was first used to describe the elements of clowning, acrobatics, caricature and indecency found together within a single form of entertainment. Such pieces were initially bits of impromptu buffoonery inserted by actors into the texts of religious plays - hence the use of the Old French word farce, meaning "stuffing".

French farce spread quickly throughout Europe, notable examples being the interludes of John Heywood in 16th-century England. Shakespeare and Molière too eventually came to use elements of farce in their comedies.

Farce continued throughout the 18th and 19th centuries; in France, Eugène-Marin Labiche's *An Italian Straw Hat* (1851) and Georges Feydeau's *A Flea in Her Ear* (1907) were notable successes. Farce also surfaced in music hall, vaudeville and boulevard entertainments.

Farce survived in the late 19th and early 20th centuries in such plays as *Charley's Aunt* (1892) by Brandon Thomas and found new expression in film comedies with Charlie Chaplin, the Keystone Kops, and the Marx Brothers. The farces presented at the Aldwych Theatre between the world wars were very popular, and in the 1960s and 1970s the *Carry On* films continued the tradition.

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## Tricks of the trade

The golden age for British farce was 1950 to 1967, when Brian Rix - who has spent his life "In the Farce Lane" - presented farces continuously at the Whitehall Theatre. It's more than a decade since *No Sex Please, We're British!* ended its record-breaking West End run. Since then, no farce has come remotely close to emulating that kind of longevity. Indeed the recent revival of *No Sex Please*, at Bournemouth's Pier Theatre, closed early due to poor audiences.

So is this form of entertainment past its sell-by date? Or will this month's National Theatre revival of Michael Frayn's *Noises Off*, and the imminent arrival of Cooney's sequel to *Run for Your Wife* at Windsor, as well as Wimborne Drama's own offering to you this evening, ensure farce's return to, well, rude health?

According to Jeremy Sams, who is in charge of the revised *Noises Off*, directors will always queue

up to sustain comedies which "belong entirely to the theatre". As he told Daniel Rosenthal in *The Times* recently, "Farce is a trick you can only pull off with a set and a live audience." It is also a trick that needs a lot of rehearsal time.

Farce is often very physical for the actors, with lots of running around and slamming and opening of doors - unless you are Alan Bennett and you write a farce (*Habeas Corpus*) "without the paraphernalia of farce... hiding places, multiple exits and hidden doors". It requires teamwork and split-second timing. Sams put his actors through three hours of solid "door practice", to ensure that the on-stage slamming and opening "has a music of its own: perfect and beautiful".

We hope tonight's performance will be equally harmonious! After all, we have a tradition to uphold.



## Keeping the British end up

Anthony Marriott, has certainly made his contribution towards this enduring art form

with six classic farces: *Shut Your Eyes and Think of England* (co-written with John Chapman) which was a smash hit in the West End starring Frank Thornton and Donald Sinden; with Alistair

Foot he wrote *No Sex, Please -- We're British!*, which had a successful 16-year run in the West End, and *Uproar in the House*; and in partnership with Bob Grant he created

*Darling Mr London, Home is Where Your Clothes Are*, and *No Room For Love*.

Incidentally, John Chapman, as well as writing with Anthony Marriott, has also formed partnerships with Dave Freeman (*Key For Two*, starring Moira Lister and Patrick Cargill), Jeremy Lloyd (*Keeping Down with the Joneses*) and Michael Pertwee (*Holiday Snap* and *Look, No Hans!*, a big hit for David Jason).



Tonight's presentation, *No Room For Love*, was first produced in 1975 at the Theatre Royal, Brighton with a cast including Thora Hird, Hugh Paddick and Kenneth Connor. The designer put together a challenging set involving no less than nine different doors and a hotel lift.

# No Room For Love

by Anthony Marriott  
& Bob Grant

## Cast



Dr Garfield Simon Jackson  
Mrs Garfield Val Mantle  
Michelle Clare Downs  
Clifford Martin Matthews  
Julie Rebecca Dudley-Smith  
Douglas Dave Williams  
Evelyn Judy Garrett  
The Manager Paul Dodman  
Albert, the Porter Jeremy Austin



Directed by  
Joe Brooks



The action takes place in the Lawns Hotel



There will be one 15-minute interval

Stage Manager  
Ashley Thorne

Set Design & Construction  
Amanda Brown & Eddie Colton

ASMs  
Carolyn Hewitt Chrissie Neal Ann Pond  
Barry Baynton & David Pile

Musicians  
Ben Peart Steve Smale  
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