



THIRD ANNIVERSARY PRODUCTION

The  
Charing Guild of Players  
present

**“THE  
RECRUITING OFFICER”**

by  
Mr. George Farquhar

Programme

April, 1961



## "THE RECRUITING OFFICER."

### DRAMATIS PERSONAE—

MEN	
MR. BALANCE	Mr. Baker
MR. SCALE } three Justices	Mr. Boddy
MR. SCRUPLE } .....	Mr. Pym
MR. WORTHY (a Gentleman of Kent)	Mr. Holland
CAPTAIN PLUME } two Recruiting Officers	Mr. MacAndrews
CAPTAIN BRAZEN } .....	Mr. Alexander
KITE (Sergeant to Plume)	Mr. Hutchinson
BULLOCK (a Country Clown)	Mr. Willis
COSTER PEARMAIN } two Recruits	Mr. Payne
THOMAS APPLETREE } .....	Mr. Stover
THOMAS (a Smith)	Mr. Boddy
CONSTABLE	Mr. H. Bryan
ALFRED	Mr. Sheppard
JOE	Mr. Batchelor
JOHN (a Drummer Boy)	Master Bain

  

WOMEN	
MELINDA (a Lady of Fortune)	Mrs. Hutchinson
SILVIA (Daughter to Balance, in love with Plume)	Mrs. Greenwood
LUCY (Melinda's Companion)	Mrs. Lugg
ROSE (a Country Wench)	Mrs. Ross Steward
SERVANT to Balance	Mrs. Machin
SERVANT to Melinda	Mrs. Payne
WIFE to Alfred	Mrs. Foreman
WIFE to Joe	Mrs. Winzar

*The action of the Play passes in and around the City of Canterbury, at the beginning of the eighteenth Century. There will be an interval of fifteen minutes.*

*The Play directed by Mr. Donald Bain*

*Musical Director : Mr. Ron Sheppard*

Music composed by	Mr. Sheppard
Scenery designed and executed by	Mrs. Hutchinson, Mr. Farmer and Members of the Guild
Front Cloth designed and executed by	Mrs. Spinkie
Special Effects by	Mr. Swan
Casks by courtesy of	Mackessons of Hythe
Stage Manager	Mr. Hart
Assistant Stage Manager	Mr. A. Bryan
Lights	Mr. Butcher
Costumes	L. and H. Nathan Ltd. and Mrs. Machin
Wigs	Nathanwigs
Wardrobe Mistress	Mrs. Payne
Make-up	Mrs. Bowles
Prompt	Mrs. Ruglys
Property Mistress	Mrs. Machin
Publicity	Miss Machin (Charing 366)
BOX OFFICE	FOXON'S STORES (Charing 245)

Secretary to the Guild of Players :  
Miss Margaret Ruglys, Forge House, Charing (Charing 513)

*The Charing Guild of Players is most grateful to all those who have helped in so many ways to make this production possible.*

*It is requested that gifts intended for members of the Company should not be presented during the performance, but should instead be left at the Stage Door.*

### PRODUCER'S NOTES.

England in 1704. Queen Anne was on the throne, the Duke, the first of England's famous Churchill's. For the first time since the days of Crecy and Agincourt England's armies were prominent in Europe; we had been at war, on and off, for fifteen years and the great Louis XIV. of France had been brought to his knees. Although the war was that of the Spanish Succession and we had incidentally just acquired Gibraltar, most of the fighting had been in Flanders. Names familiar to our soldiers two hundred years later were bandied about the public houses: "Ypres, Maastricht, Mons, the River Scheldt." Other familiar figures were the war profiteer from the East India Company and the staff officer with the easy job at the Base. As usual the Army grumbled; not without reason—the yearly income of a mercenary private was £14, that of an officer £20. And, as Winston Churchill suggests frequently the case, while the army was enormously successful abroad the Tories were making a muck of things at home. It was a period of immense estates, extreme poverty, coffee houses, short lives and gaiety. Britannia ruled the Waves, Marlborough's en va-t'en guerre rang round Europe and the toast of the King over the Water was more than a romantic gesture.

George Farquhar, who died when he was only twenty-nine, was the greatest contemporary writer. An Irishman, like most good writers of English Comedy, a Goldsmith, Sheridan, Wilde and Shaw ... he had been an actor and an army officer, so he wrote from experience. The play was originally set in Shrewsbury where Farquhar had been on a recruiting campaign—but we thought our author would not object if we moved it to Canterbury for, as he says, "It is a lively beauty, old without age and common without scanda." Though not as frequently played as "The Beaux' Stratagem", "The Recruiting Officer" has a long stage history. Garrick made his first appearance in it as Sergeant Kite and it was last played in London just after the last war when the then unknown Trevor Howard made a great success as Plume. It also holds the distinction of being the first play to be performed in Australia, at Sydney in 1788, by a party of convicts! We hope you will only convict us of the desire to please.

DONALD BAIN



# “ THE RECRUITING OFFICER.”

## DRAMATIS PERSONAE—

### MEN

MR. BALANCE					
MR. SCALE		three Justices		...	...
MR. SCRUPLE					Mr. Baker
MR. WORTHY (a Gentleman of Kent)				...	Mr. Holland
CAPTAIN PLUME		two Recruiting Officers...			Mr. MacAndrews
CAPTAIN BRAZEN					Mr. Alexander
KITE (Sergeant to Plume)				...	Mr. Hutchinson
BULLOCK (a Country Clown)				...	Mr. Wills
COSTER PEARMAIN		two Recruits			Mr. Payne
THOMAS APPLETREE					Mr. Strover
THOMAS (a Smith)				...	Mr. Boddy
CONSTABLE				...	Mr. H. Bryan
ALFRED				...	Mr. Sheppard
JOE				...	Mr. Batchelor
JOHN (a Drummer Boy)				...	Master Bain

### WOMEN

MELINDA (a Lady of Fortune)					
SILVIA (Daughter to Balance, in love with Plume)				...	Mrs. Hutchinson
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- Mr. Pym
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- Mr. Wills
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- Mr. Sheppard
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Make-up	...	...	...	...	Mrs. Bowles
Prompt	...	...	...	...	Mrs. Ruglys
Property Mistress	...	...	...	...	Mrs. Machin
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#### PRODUCER'S NOTES.

England in 1706. Queen Anne was on the throne, the throne was controlled by Sarah, Duchess of Marlborough, and Sarah was controlled by Tom, the Duke, the first of England's famous Churchills. For the first time since the days of Crecy and Agincourt England's armies were prominent in Europe; we had been at war, on and off, for fifteen years and the great Louis XIV. of France had been brought to his knees. Although the war was that of the Spanish Succession and we had incidently just acquired Gibraltar, most of the fighting had been in Flanders. Names familiar to our soldiers two hundred years later were bandied about the public houses; Ypres, Menin, Mons, the River Scheldt. Other familiar figures were the war profiteer from the East India Company and the staff officer with the cushy job at the base. As usual the army grumbled, not without reason—the yearly income of a married private was £14, that of an officer £60. And, as Winston Churchill suggests is frequently the case, whilst the army was enormously successful abroad the Tories were making a muck of things at home. It was a period of immense estates, extreme poverty, coffee houses, short lives and gaiety. Britannia ruled the Waves, Malbrouk s'en va-t-en guerre rang round Europe and the toast of the King over the Water was more than a romantic guesature.

George Farquhar, who died when he was only twenty-nine, was the gayest of contemporary writers. An Irishman, like most good writers of English Comedy - Goldsmith, Sheridan, Wilde and Shaw - he had been an actor and an army officer, so he wrote from experience. The play was originally set in Shrewsbury where Farquhar had been on a recruiting campaign—but we thought our author would not object if we moved it to Canterbury for, as he says "It is a lasting beauty, old without age and common without scandal." Though not as frequently played as 'The Beaux' Stratagem,' 'The Recruiting Officer' has a long stage history. Garrick made his first appearance in it as Sergeant Kite and it was last played in London just after the last war when the then unknown Trevor Howard made a great success as Plume. It also holds the distinction of being the first play to be performed in Australia, at Sydney in 1789. by a party of convicts! We hope you will only convict us of the desire to please.

**DONALD BAIN**



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*Previous Productions by*  
**THE CHARING GUILD OF PLAYERS**

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"QUIET WEEKEND"

by Esther MacCracken

"TREASURE HUNT"

by M. J. Farrell and John Perry

"THE CHILTERN HUNDREDS"

by William Douglas Home

"THE HOUSEMASTER"

by Ian Hay

"WHEN WE ARE MARRIED"

by J. B. Priestley

"GASLIGHT"

by Patrick Hamilton

and in the Church Barn:

"THE LADY'S NOT FOR BURNING"

by Christopher Fry

"AN ITALIAN STRAW HAT"

by Eugene Labiche and Marc-Michel

"ARMS AND THE MAN"

by Bernard Shaw

"THE CITY GALLANT"

by John Cooke

"THE HAPPIEST DAYS OF YOUR LIFE"

by John Dighton

"TOAD OF TOAD HALL"

by A. A. Milne

"DUCKLING CREEK"

by Philip Holland (*First Production*)

"MY THREE ANGELS"

by Sam and Bella Spewack

"CHRISTMAS IN THE MARKET PLACE"

by Henri Gheon, translated by Eric Crozier

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