



*Present*

# **“TWELFTH NIGHT”**

*By William Shakespeare*

**On Friday and Saturday, May 8th & 9th, 1936**

**At the Questors Theatre,  
Mattock Hall, Mattock Lane,  
Ealing, W.5.**

**Programme - - - - - Price 3d.**



### TO MEMBERS.

Please note the following dates:—

**Saturday, 16th May.**—Annual Dinner at the Comedy Restaurant.

**Friday, 22nd May.**—Annual General Meeting of the West Middlesex Dramatic and Operatic Federation in this theatre. Practical Demonstration of Stage Lighting by Mr. FRED BENTHAM.

**Tuesday, 26th May.**—Annual General Meeting.

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### DISCUSSION.

All members of the audience are cordially invited to attend and take part in a discussion on this production, which will be held in this theatre on Wednesday next, the 13th May, at 8.15 p.m.

Come and give us your views and hear the views of others on this production—on the play and its choice on its treatment, the acting, production and settings. We invite and want your criticisms.

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### “TWELFTH NIGHT.”

When, a year ago, we made our first Shakespearean venture in “The Taming of the Shrew,” we apologised for not giving you Shakespeare at his best. When, a few months later, we announced this production of “Twelfth Night,” one of Shakespeare’s most perfect comedies, we were somewhat severely criticised for a hackneyed choice, and for not selecting one of his lesser known plays. We do not mind this criticism—indeed, we thrive on it. But it gives us a feeling of responsibility to justify our choice.

Despite the doubtfully-flattering statement of one section of the Press, which asserted that “Ealing would not recognise ‘Twelfth Night’ as presented by ‘The Questors,’ ” those who may have anticipated some startlingly novel treatment of the play will be disappointed. But, perhaps because it has so frequently been played, “Twelfth Night” has grown many whiskers of false stage tradition. It has been our aim to shave these ruthlessly away, and to present to you the play as nearly as we can with its original freshness.

It would be foolish for a modern producer of Shakespeare to ignore the decorative possibilities that are one of the advantages of the modern theatre. We venture to think that Shakespeare himself would have been one of the first to make use of them had they existed in his day. But it would be still more foolish to ignore that Shakespeare’s plays were written for, and unquestionably demand, a method of presentation which permits a continuous, swift flow of action from scene to scene. We have therefore attempted, by means of a permanent setting and an open stage, to make the best of both worlds. But we cannot entirely recapture the close and intimate association between actor and audience that existed in the Elizabethan theatre, for that depends to a great extent on the audience itself, which in 1936 is too accustomed to the fourth-wall convention of the proscenium stage to look other than askance at more direct methods.

Here we must compromise, and look forward to the day when a “perfect” production of Shakespeare may be possible.

A.E.J.E.