

## FUTURE EVENTS

MONDAY, 14th MARCH

Discussion on "CANDIDA"

WEDNESDAY, 23rd MARCH CLUB NIGHT

FRIDAY, 8th APRIL

Play-reading "TOBIAS AND THE ANGEL"

a n d

FRI. & SAT., 29th & 30th APRIL

the Climax of our Two-year Plan

**"A BRIDE FOR THE UNICORN"**

THE QUESTORS THEATRE

Mattock Hall, Mattock Lane, Ealing



present

*"Candida"*

*a mystery*

BY BERNARD SHAW

FRIDAY, MARCH 11th

SATURDAY, MARCH 12th

1938

PROGRAMME - - THREEPENCE

# " CANDIDA "

---

With our production of "Candida" we bring our historical programme scheme a very big step forward. The gap is not great in time, but the few years between "Dandy Dick" (1887) and "Candida" are probably the most important in the history of the development of the theatre.

This decade saw the introduction of Ibsen and Tchekhov to this country; it saw the rise of Mr. Bernard Shaw, and it made possible the work of such dramatists as Galsworthy, Granville Barker, Somerset Maugham and others, who helped to put the English theatre in the position of unchallenged supremacy which it occupied in the years before the war.

"Dandy Dick," our last full production, showed signs of the revolution against the false theatricality of the middle of the Nineteenth Century. In "Candida" we find the process complete. The dramatist builds on the firm basis of sincerity and truth.

"Candida" was actually written in 1894-5, but saw its first production at the Strand Theatre in 1900. It was produced at the Royal Court Theatre in 1904. Many regard it as Shaw's masterpiece, or rank it second only to "St. Joan." Naturally opinions differ on this point, but "Candida" certainly has a freshness and a universal appeal which many of his more topical "social" plays lack, however more important the latter may have been at the time of their first production.

In dressing the play in 1900, we feel we have been truest to the author, although in many respects a "modern dress" presentation might not have seemed altogether out of place.

After seeing so interesting a play, every member of the audience will want to come to the discussion in this theatre on Monday; it will be an entertaining evening. If you can't come or don't want to speak, send the secretary a few words of written criticism of the choice of play, the staging, production and acting.

---

For hire—CUSHIONS—one penny

In the intervals COFFEE will be served,  
please give your order beforehand to a  
programme-seller.

---

The best way to enjoy all our work is to become a NON-ACTING MEMBER. The subscription is only 7s. 6d. for the whole season. Ask a programme-seller for further particulars and join next season.

## CHARACTERS (in order of appearance)

PROSERPINE GARNET (a typist) ..... PEGGY COOPER  
THE REV. JAMES MAVOR MORELL ..... T. S. SAUNDERS  
(Vicar of St. Dominic's)  
THE REV. ALEXANDER MILL ..... LISTER BECK  
(Morell's Curate)  
MR. BURGESS (Candida's father) ..... PHILIP ALLEN  
CANDIDA ..... WINIFRED GILES  
EUGENE MARCHBANKS ..... ALFRED EMMET

---

The Play produced by ROSALIE VAN DER GUCHT

The scene throughout is the drawing-room of  
St. Dominic's Parsonage, Hackney

---

TIME — 1900

---

ACT I ..... morning  
ACT II ..... afternoon } the same day  
ACT III ..... evening }

Stage Manager ..... HELEN MACDONNELL

Lighting Manager ..... DAVID WILLMOT

Women's costumes designed and executed by  
WINIFRED GILES and MILDRED EMMET

Setting designed by DUDLEY CLARK

---

There will be a ten minute interval between Acts I and II  
and a fifteen minute interval between Acts II and III.