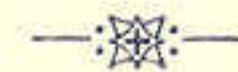


FORTHCOMING EVENTS



* **MONDAY, MARCH 13th.**

Discussion on "DAYS WITHOUT END."

* **WEDNESDAY, MARCH 29th.**

Play-reading, "THE BLACK EYE" (James Bridie).

* **MONDAY, APRIL 3rd.**

British Drama League Festival. London Divisional Final at the Scala Theatre. The Questors in "TICKLESS TIME."

* **SATURDAY, MONDAY & TUESDAY, MAY 6th, 8th & 9th.**

Final Production of the Season—

"NOAH"

By André Obey.

THERE IS NO DOUBT that if you are not already a non-acting member, you should join next season. A modest subscription of 7/6 entitles you to join in all our varied activities, and includes a 3/6 ticket for every production.

THE QUESTORS THEATRE EALING.



present

"DAYS WITHOUT END"

A Modern Miracle Play by
EUGENE O'NEILL

Thursday, March 9th,
Friday, March 10th,
Saturday, March 11th,

1939.

PROGRAMME—THREEPENCE

"DAYS WITHOUT END"

THERE are comparatively few dramatists working today who have the combined courage and skill to tackle the really big theme. It is a sad reflection that one reason is probably that the big theme is seldom so remunerative as the trivial one.

Mr. Eugene O'Neill is, however, one of these few. In "Days Without End" he tackles a theme which few, if any, other playwrights would dare to touch, and one which probably no commercial theatre manager would dare to finance. In presenting this play, therefore, we feel that we are helping to justify our existence as a play-producing organisation comparatively free from those considerations that exercise the West End manager.

Eugene O'Neill is moreover a dramatist who is always experimenting with new dramatic forms, often with startling success. He makes use of one such non-realistic device in the present play, in which the dual personality of John Loving is represented on the stage by two players—John, his true self, and the masked figure of Loving, his worsor self, continually struggling for mastery, but finally overcome, when John finds again his lost faith and becomes complete—John Loving.

SCENES:

ACT I.

PLOT FOR A NOVEL.

Scene: John Loving's office in the offices of Eliot and Company, New York City—an afternoon in early Spring.

INTERVAL OF FIVE MINUTES

ACT. II.

PLOT FOR A NOVEL (Continued)

Scene: Living-room of the Lovings' duplex apartment—later the same afternoon.

INTERVAL OF FIVE MINUTES

ACT. III.

PLOT FOR A NOVEL (Continued)

Scene One: The living-room again—evening of the same day.
Scene Two: John Loving's study—later that night.

INTERVAL OF TEN MINUTES

ACT IV.

THE END OF THE END.

Scene One: The study and Elsa's bedroom—a little before dawn of a day about a week later.

Scene Two: The interior of a church—a few minutes later.

COFFEE will be served in the intervals; please give your order in advance to a programme-seller, and it will be brought to you.

CHARACTERS

(In the order in which they appear):

JOHN	WILLIAM DANN
LOVING	FRANK WHEELER
WILLIAM ELIOT	LIONEL LOCKE
FATHER MATTHEW BAIRD	T. S. SAUNDERS
ELSA (John Loving's Wife)	MILDRED EMMET
MARGARET	KATHLEEN SMITH
LUCY HILLMAN	MARY BENNETT
Dr. HERBERT STILLWELL	LAURIE RIVERS
NURSE	MURIEL CURTIS

The Play produced by ROSALIE VAN DER GUCHT

Stage Manager	GEORGE BENN
Lighting Managers {	ROY BENNETT
	FRED GREENFIELD
Assistant Stage Managers {	FRED ROBINSON
	LIONEL LOCKE

Properties Manager .. MARJORIE MORRISON
Settings designed by DUDLEY CLARK
Mask by RUTH STEPHENS
Wigs by BERT

Telephone by courtesy of the G.P.O.
Steel furniture by the Old Times Furnishing Company

This unusual play calls for DISCUSSION. Why not come to this theatre at 8.15 p.m. on Monday next, the 13th March, and take part in the Discussion?

If you cannot come, send the Secretary a few words of written criticism, which will be read (anonymously).