

COMING EVENTS

Wednesday, March 16th, at 7.30 p.m.

Whist Drive in aid of the Building Fund in the Annexe.

Wednesday, March 23rd, at 7.30 p.m.

Recital by Miss Catherine Wright, Miss Lucy Bonner and Mr. Alfred Ensor, in the Theatre.

Programmes for this event, which will take the place of the usual Club Night, are on sale to-night—price 2s. 6d.

The programme includes:—

Songs by Purcell, Mozart, Schubert, Schumann, Brahms and Quilter.

Sonata in G Major, Opus 78 (Brahms).

Sonata in A Major (Cesar Franck).

Friday, March 25th, at 7.30 p.m.

Meeting of the Play Reading Circle in the Annexe.

Saturday, April 2nd—Opening Night of:

“PROPHECY TO THE WIND,” by Norman Nicholson.

A new play in verse specially commissioned by the Little Theatre Guild of Great Britain.

Produced by Barbara Hutchins.

D. L. DEBNAM

*Curtains, Pelmetts, Draperies, Divans,
Cabinet Makers, French Polishing,
High-Class Upholstery, Loose Covers.*

20, Queens Pde., Hangar Lane,
Ealing, W.5. ——— Per. 6064

Advertising Agents for this Programme: Key Publicity, 51, The Mall, W.5.
“Times,” 57, The Mall, Ealing.

THE QUESTORS THEATRE MATTOCK LANE, EALING

SEASON 1948—49

FOURTH PRODUCTION



present

“CANDIDA”

by

G. BERNARD SHAW

FEBRUARY - MARCH, 1949

PROGRAMME - - - - - SIXPENCE

TRIPLE ENDEAVOUR

There is no immediate and obvious connection between events so various as a concert, a dance and a series of whist drives. But the connection is soon established when it is explained that all these events are planned in continuance of the endeavours we are making to boost the Club Building Fund. In these three assorted features there will be found something to attract each and every one of our members. Details are as follows :—

Wednesday, March 16th, and April 20th, at 7.30 p.m.

These are the first two dates arranged for the series of whist drives planned by the Building Fund Committee. They will be held in the Annexe at the rear of the Theatre. Admission will be 2s. Only 100 tickets will be sold and are obtainable during the second interval at the counter.

Wednesday, March 23rd, at 7.30 p.m.

Instead of the usual Club Night this month we are taking advantage of the generous offer of one of our own members to arrange a Recital of Songs and Music. For this event, Miss Catherine Wright, herself a pianist, has invited Miss Lucy Bonner, mezzo-soprano, and Mr. Alfred Ensor, violinist, to join her in presenting a programme which will include Sonatas by Brahms and Cesar Franck. The full programme leaves no doubt that our members are in for a rare musical treat on this occasion. Admission will be by programme only. Programmes are on sale to-night, price 2s. 6d.

Saturday, April 23rd, from 7.30 p.m. to midnight.

The success of previous dances at the Abbey Hotel make any recommendation of this event almost superfluous. Once again Tom Franklin is arranging the evening and dance music will be given by Stan Rendaly and his band, who have contributed so much to the gaiety of the proceedings on earlier occasions. Full details will be given later, but it is hoped that members will book the date now.

“CANDIDA”

Note by the Producer.

The conflict between the MARCHBANKS and the MORELLS of this world exists as strongly now as it did fifty years ago when the play was written, and the drama has lost none of its freshness.

The pedestal of radical dogma that Morell represents is ruined by Marchbanks in whom there is combined the impulsiveness of the child with the penetrating intuitiveness of the poet, qualities which give him the power of expressing uncompromising truth.

This conflict which revolves round the exquisite, but rather practical-minded Candida, turns the plot into almost a joke, but Shaw's wit and outstanding analysis of human vanity makes the play most extravagant in its structure.

Looking at the play from this point of view, a purely realistic conception would, I think, have failed to bring out these qualities. If simplified, it would have led us into the trap of melodrama. Therefore I have tried to look for a slightly extravagant touch in the style of the production.

A. A.

In the Restaurant

LUNCHEON - TEA

DINNER from 6.30 p.m.

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"CANDIDA"

BY

GEORGE BERNARD SHAW

Characters in order of Appearance :

MISS PROSERPINE GARNETT RUBY FEAST
REV. JAMES MAVOR MORELL	...	...	...	ALBERT HOOPER
LEXY MILL	...	...	...	PETER BOWEN-EVANS
MR. BURGESS	...	...	...	FRANCIS W. SMITH
CANDIDA MORELL	...	...	...	ELIZABETH ODDIE
EUGENE MARCHBANKS	...	...	...	PETER HARLOW

The Play produced by :

ABRAHAM ASSEO

assisted by ANN CHEETHAM

Décor by: NAN ROWLEY

Set constructed by the Stage Staff

STAGE MANAGEMENT:

Stage Manager : C. GOLDING

Lighting : GERRY ISENTHAL and L. HUMPHRIES

Properties : HAZEL NEALE

Wardrobe : IRENE GODFREY, HILDA COLLINS and The Wardrobe Staff

There will be an interval of 15 minutes after Act I during which refreshments will be served, and a shorter interval after Act II. *In the interests of both players and audience, you are requested to restrict smoking in the theatre while the play is in progress.*

DISCUSSION

There will be a discussion on this production in the theatre on Wednesday, March 9th, at 7.30 p.m. All members of the audience are invited to be present and to express their views. Written criticisms, which must be signed, will be welcomed. Refreshments will be served—price 6d.

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G. K. CHESTERTON ON "CANDIDA"

I fancy the author rather dislikes Candida because it is so generally liked. I give my own feeling for what it is worth (a foolish phrase), but I think that there were only two moments when this powerful writer was truly, in the ancient and popular sense, inspired; that is, breathing from a bigger self and telling more truth than he knew. One is that scene in a later play where, after the secrets and revenges of Egypt have rioted and rotted all round him, the colossal sanity of Caesar is suddenly acclaimed with swords. The other is the great last scene in Candida where the wife, stung into final speech, declares her purpose of remaining with the strong man because he is the weak man. The wife is asked to decide between two men, one a strenuous self-confident preacher, her husband, and the other a wild and weak young poet, logically futile and physically timid, her lover; and she chooses the former because he has more weakness and more need of her. Even among the plain and ringing paradoxes of the Shaw play this is one of the best reversals or turnovers ever effected. A paradoxical writer like Bernard Shaw is perpetually and tiresomely told that he stands on his head. That reversal is the whole idea of virtue; that the last shall be first and the first last. Considered as a pure piece of Shaw, therefore, the thing is of the best. The writer touches certain realities commonly outside his scope; especially the reality of the normal wife's attitude to the normal husband, an attitude which is not romantic but which is yet quite quixotic; which is unsanely unselfish and yet quite cynically clear-sighted. It involves human sacrifice without in the least involving idolatory.

From "George Bernard Shaw."

THE JUNIOR PLAYGOERS

The formation of the Questors' Junior Playgoers, under the charge of Mrs. Ann Hess, has added a sturdy new activity to the Club's growing list. Perhaps the pertinent written criticism made by many members of the Group which have enlivened recent discussions of Club productions are the feature by which most members of the Club know them. But their activities comprise far more than that, as the following programme arranged for the rest of the season shows:—

April 7th. Talk on "Prophesy to the Wind"

Acting Practice: Acting with the voice only.

May 25th Talk on "The Beaux Stratagem."

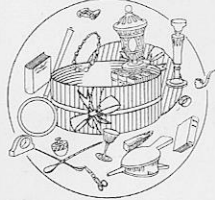
Stage Managing—Practice exercises by Miss Molly Cochran.

July 7th Talk on "The Thracian Horses."

Make-up Practice—Hints and exercises by Mrs. Gwen James.

In addition, visits have been arranged to the Leichner Make-up Studios, to the Strand Electric Company for a Theatre Lighting Demonstration, to Ealing Film Studios, and to a performance or dress rehearsal of "Androcles and the Lion," by the Glyndebourne Children's Theatre.

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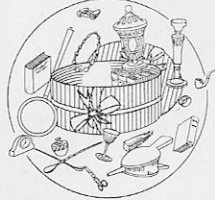
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