

TRAINING THE ACTOR

If "an actor is born and not made," as is so often asserted, what is the point of trying to train actors, and how does one go about such a seemingly impossible task?

The answer, of course, lies in the fact that an actor's training is never finished—it is just a question of how far you get before you give it up at the age of say 70 years or so. Your "born actor," in other words your genius, need not concern us here, for we are writing about the more ordinary mortal, born with some talent short of genius, who may get some way along the road but does not have the advantage of starting at the far end of it.

In this case, the purpose and point of "training" as we see it is to speed the perennial student on his way. By giving him in concentrated form as much as possible of the accumulated experience and knowledge of others who have taken the same road and been able to understand and record their experience, the student's progress is more rapid than the haphazard alternative of learning only by experience. Moreover, with some imparted understanding of the nature of acting, more can be gained from each experience of a part played. Thus the student who has had the opportunity of some systematic training is likely to have moved further along the road at any given time than one who has not.

Our own training of student actors is but a very modest beginning. It could not be other in the limited time available. Two years at an average of about six hours a week is little enough in relation to the ground that might be covered, but at least it is enough to test the serious purpose of the student; and that it is enough to make a difference is shown by the interesting fact that, in the six main productions by the Questors in the 1951-52 season, no fewer than 15 important parts were played by ex-students.

"Corinth House" is being played by the members of the Second Year Group, who have been rehearsing the play under the direction of Miss Dorothy Dickinson. These rehearsals have been an important part of their training work during the past few months, and their course culminates in this production. When the show is over, they will present themselves for audition for acting membership.

Starting in September next, another Second Year Group will be formed, primarily from members of the present First Year Group which was seen in action in the programme "Students At Work" on July 9th.

A new First Year Group is also being formed, for membership of which applications are invited. A prospectus of the course may be obtained from the Theatre Manager or from one of the stewards or programme sellers.

A. E.

A NOTE ON THE PLAY

"Corinth House" is the first full-length play of a distinguished novelist. Its dramatic qualities have already been tested on the stage of the New Lindsey Theatre Club, where it was first performed in 1948, and on the radio and television.

The central theme of the conflict of two women, the one with a sense of duty, the other of past injury, is set against the faded respectability of a "Private Hotel" in South Kensington.

D. D.

1951-52 STUDENT GROUP STAFF

Alfred Emmet, Director of Studies. (Acting—First Year Group).

Anny Boalth (Movement). Molly Coldicott (Speech).

Dorothy Dickinson (Acting—Second Year Group).

Francis W. Smith (Make-up). Pamela Richards (Manager).

King & Hutchings Ltd., 57, The Mall, Ealing

1952
THE QUESTORS.

T H E A T R E

presents

THE SECOND YEAR STUDENT GROUP

IN

CORINTH HOUSE

BY

PAMELA HANSFORD JOHNSON

MATTOCK LANE, EALING, W.5

JULY 19th to JULY 26th, 1952

PROGRAMME PRICE SIXPENCE

SEASON 1951-52

SEVENTH PRODUCTION

CORINTH HOUSE

by

PAMELA HANSFORD JOHNSON

★

Characters in order of appearance :

Nora	...	...	...	...	...	BRENDA HARVEY
Mrs. Beauclerc	...	...	...	...	...	RUTH TREMAYNE *NOREEN ABLEY
Miss Malleison	...	...	...	...	...	CARLA CRAIK *MARGARET POPHAM
Miss Figgis	...	...	...	...	...	VALERIE LOWSON
Mrs. Heysham	...	...	...	...	...	NOREEN ABLEY *RUTH TREMAYNE
Madge Donnythorpe	...	...	...	...	...	JOSEPHINE ARUNDEL *BETTY WHITE
Major Shales	...	...	...	...	...	DAVID ELDRIDGE

* These Players will perform on July 21st, 23rd and 26th

The play produced by DOROTHY DICKINSON

Décor by MARJORIE GOLSBY

ACT ONE

Miss Malleison's bed-sitting room at Corinth House.

INTERVAL OF FIVE MINUTES

ACT TWO

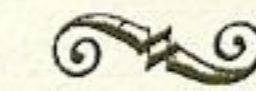
SCENE ONE: The Dining Room; a week later.

SCENE TWO: Miss Malleison's bed-sitting room; three days later

INTERVAL OF FIFTEEN MINUTES

ACT THREE

The Dining Room; three days later.



*The Set made in The Questors Workshop
under the direction of Fred Golsby*

Wardrobe under the direction of Theresa Heffernan

Properties by Mina Sherman and June Davies

Lighting by Denis Fisher

Sound by Sheila Wallis

Music selected by David Eldridge

Stage Manager JOHN KNIGHT

Theatre Manager RENA RICE

House Manager ARCHIE COWAN

Box Office (EALing 5184) ... C. H. PRATT, KATHARINE WARRICK
and ISOBEL ARNOLD

There will be no public discussion of this Production.

*In the interests of both players and audience you are requested to restrict
smoking in the theatre while the play is in progress.*