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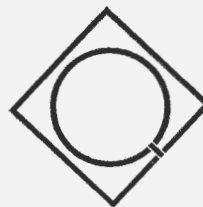
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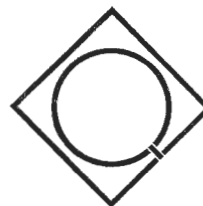
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THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 3rd APRIL 1965

THE CONFIDENTIAL CLERK

Sir Claude Mulhammer KEN CONINGTON
 Eggerson PAUL IMBUSCH
 Colby Simpkins PETER HEALY
 B. Kaghan GEORGE RITCHIE
 Lucasta Angel JEAN BUCHANAN
 Lady Elizabeth Mulhammer GWENDOLEN THOMAS
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Directed by **BARBARA HUTCHINS**

Designed by **JULIETTE HOWARD**

ACT I The business room of Sir Claude Mulhammer's London house
 Early afternoon

Interval of five minutes

ACT II Colby Simpkins' flat in the mews
 A few weeks later

Interval of fifteen minutes

ACT III Same as act one
 Several morning later

Sandwiches and coffee are obtainable in the Bernard Shaw room before performances, and refreshments will be served there during the second interval.

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Members of the audience are requested to refrain from smoking in the auditorium.

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Stage Director TONY SHIPLEY

THE CONFIDENTIAL CLERK

Underneath the somewhat contrived situations of this, nonetheless, very gentle comedy there lies the recurring theme of Identity. "Who am I?" is the eternal question, and each of the protagonists moves towards a particular answer through seeking to discover his or her relation to Colby - the play's quiet core.

As with so much of Eliot's work "The Confidential Clerk" is classically derived, in this case the "Ion" of Euripides being the source of inspiration. The language is a perfect example of Eliot's poetry/prose. The ordinary cadences of middle-class conversation fall on the ear with the appearance of prose and it is almost in retrospect that the underlying rhythms assert themselves; when the recollection is of poetry - elegant, unassertive - but at times profoundly moving.

A DISCUSSION

is held after each production by The Questors which all members of the audience are cordially invited to attend..

The discussion on "The Confidential Clerk" will be held in the Bernard Shaw Room on **MONDAY 12 APRIL at 7.30 p.m.**

This is an excellent opportunity for audience, actors and technicians to discuss the merits and demerits of play and production.

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The Exhibition of Paintings in the Bernard Shaw Room during this production is the work of

HORACE WENTWORTH

By arrangement with Mrs. Ruby Tully

Nowhere could the paintings of Horace Wentworth be shown more appropriately than in a theatre, for the artist has been an actor during most of his life. After a good grounding at the Birmingham College of Art he studied further in London and then in Paris. He later turned to the stage, working for Sir John Martin Harvey, and afterwards joining the Birmingham Repertory Company where he played alongside Laurence Olivier and Ralph Richardson amongst others. Ultimately he reached the West End, and then he gave up acting to retire to North Wales where most of his work is done. His paintings have sold in London, Birmingham, and as far away as Canada.

Paintings are for sale and Catalogues are available from Information

THOMAS STEARNS ELIOT

was born in 1888 at St. Louis, in the United States and received a wide education at Harvard, the Sorbonne and Oxford University. He established himself in London in 1914, and from 1917 - 19 was assistant editor of the "Egoist". In 1922 he founded the "Criterion" of which he was editor until its extinction in 1939. "The Waste Land", his first major work, also appeared in 1922, and with its publication he became a leading literary figure. At the same time he was producing critical essays which helped to establish his growing reputation. He became a British subject in 1927, his next work of importance being "Ash Wednesday" in 1930.

In 1932 he turned to writing for the stage with a Dramatic Fragment, "Sweeney Agonistes", followed in 1934 by a set of choruses in the Greek manner for "The Rock", a pageant. The Greek chorus also formed an integral part of his major work for the theatre, "Murder in the Cathedral" (1935), and "The Family Reunion" (1939). Turning away from the theatre, in 1943 he published "Four Quartets", which many critics consider to be his finest achievement. After the war he produced further plays; "The Cocktail Party" (1949), "The Confidential Clerk" (1953), and "The Elder Statesman" (1958) which all received their premieres at the Edinburgh Festival. Eliot was awarded the Order of Merit in 1948. He died early this year at the age of 77.

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By **CHARLES HATTON**

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By **KON FRASER**

June 15 - 18 - 21 - 24 - 26

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Immediately after the performance on June 12 - 18 - 19 - 25 - 26

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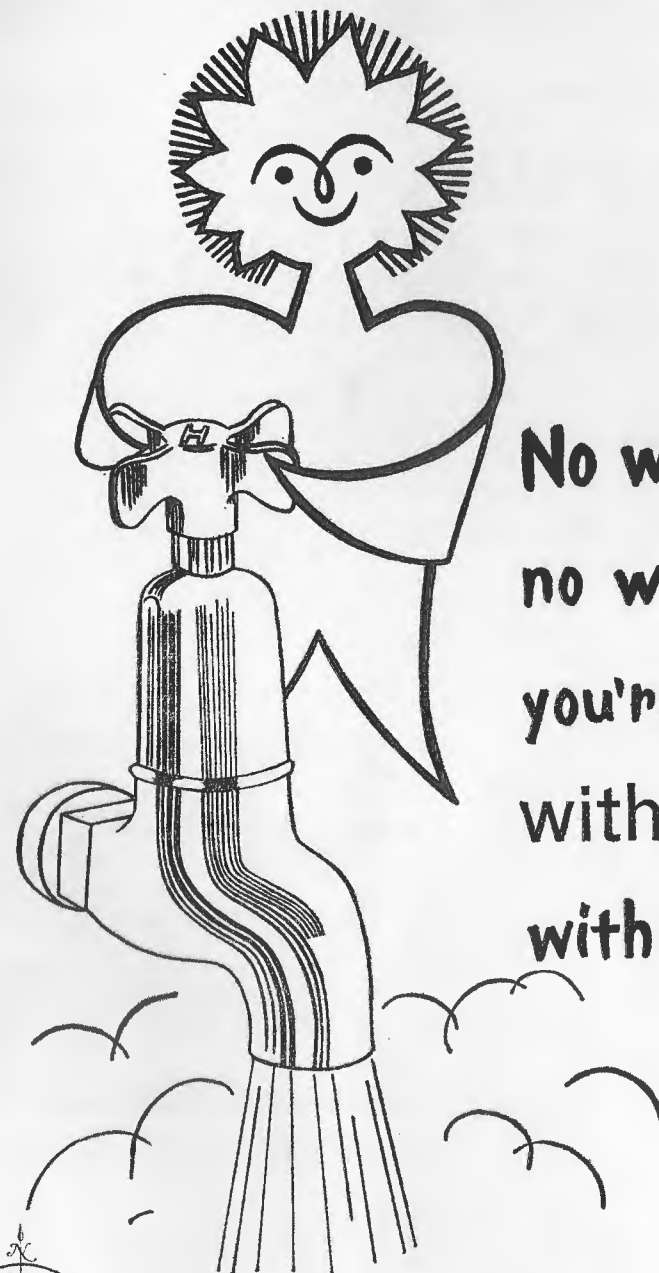
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