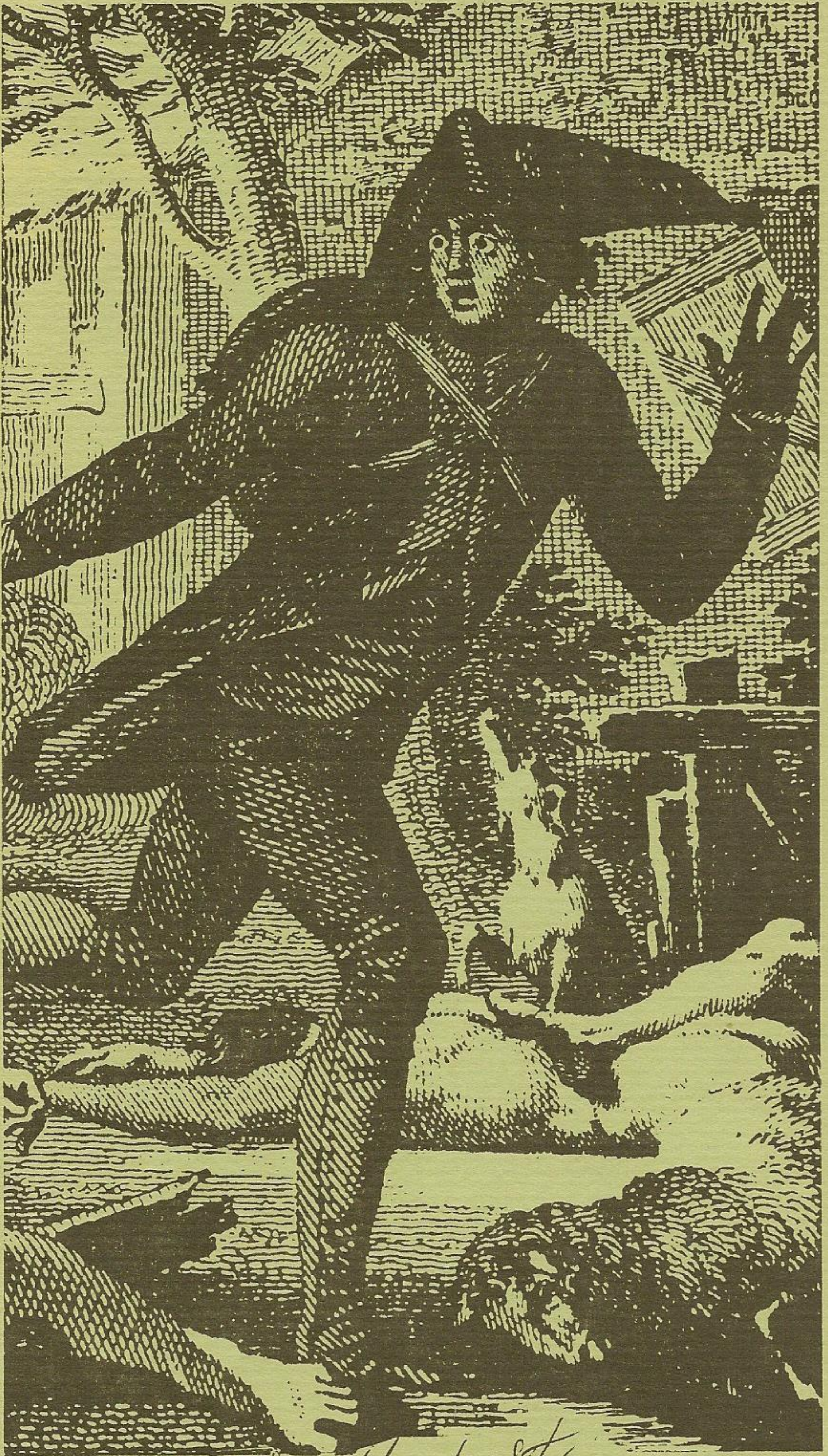




The Questors Theatre Company

April 1979



It's all for the best.

IT'S A



THE QUESTORS THEATRE COMPANY

First performance April 5th, 1979

Director's Note

Voltaire's novel 'Candide', from which Steve Gooch has adapted *It's All For The Best*, was published in 1759 at the height of the Age of Reason. It was the time of the Enlightenment, when old beliefs were being challenged and when men felt they were at last understanding the laws that governed their own world. Logic was replacing superstition. Theories and philosophies flourished rather as economic and sociological theories proliferate today.

In 'Candide' Voltaire ridicules some of these theories and in particular those of the Optimists who said everything was working out for the best. His immediate inspiration was the great Lisbon earthquake in 1755 in which 50,000 are said to have died. The disaster stunned Europe. Desperate attempts were made to explain it. Some sought to prove that the people of Lisbon were being punished for their sins, while the more outrageous Optimists maintained it was all somehow a good thing. But Voltaire would have none of this. In a bitter poem he asked how could it be a well-ordered world when 50,000 were sacrificed so meaninglessly? Later came 'Candide', whose innocent hero travels the world only to find in every experience his optimism and good faith are destroyed. Meanwhile, his phoney-philosopher companion Doctor Pangloss, desperately maintains all is for the best in the best of all possible worlds.

'Candide' is considered Voltaire's greatest work. It has been called the wittiest book by the wittiest man in an age of wits. It is also a bitter book, as tonight's play shows. But it is not without hope, for Candide comes to find a practical philosophy in the end when he has learned to distinguish the true from the false, even if the lesson is only to cultivate his garden. Despite the savagery of parts of the story, however, Voltaire chose to put his message across in a humorous way, and the essence of 'Candide' is its wit and satire.

MICHAEL GREEN

ALL FOR THE E

by Steve Gooch

THE CAST

The principal characters in order of appearance

PAQUETTE	—	JUDY LANE
DR. PANGLOSS	—	PHILIP REMINGTON
CUNNIGUNDA	—	LORNA DUVAL
CANDIDE	—	RAYMOND CHILDE
BARON	—	WILFRID SHARP
OLD WOMAN	—	SUZANNE GREGERSON
CACAMBO	—	PETER CARISS
MARTIN	—	DAVID PEARSON

THERE ARE FORTY-SIX OTHER CHARACTERS —
THEY ARE PLAYED AS FOLLOWS:

Vicar, Abar Soldier, Inquisition soldier, actor, negro, Pococurante.	..... Bernard McLaughlin
Bulgar King, Governor's soldier, ape, King of Eldorado, Giroflee.	..... Alan Chambers
Bulgar soldier, sailor, actor, sergeant, old man, judge, priest, Dervish.	..... Bernard Adler
Abar soldier, earthquake victim, Governor's soldier, young man, firing squad, policeman.	..... Bill Boycott
Bulgar soldier, earthquake refugee, Inquisition soldier, Governor's soldier, ape, Vanderdender, Byng, policeman's brother, Dervish.	..... Roger Douglas
Monseigneur	..... Wilf Sharp
Abar King, Isachaar, Doctor	..... Peter Cariss
Jacques, Governor	..... David Pearson
Actress, ape's girl, Clarion	..... Ruth Lister
Name-board girl, earthquake victim, actress, ape's girl	..... Margaret Turner
Rescue worker	..... Judy Lane

Clarinet played and dances arranged by JULIA COOKE

Directed by MICHAEL GREEN Designed by JOHN STACEY

Costumes designed by ANNA PIET and JOHN STACEY

Music and Lyrics by ERIC KIRBY

The play takes place in the garden of M. le Baron's chateau in Westphalia and elsewhere in Europe, the Middle East and South America.

There will be one interval of fifteen minutes

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Stage Manager GEOFF MOORE
Deputy Stage Manager CARINA CHOY WARRY
Assistant Stage Managers JACKIE ABRAHAMS
AMANDA ARON
PASCAL CARISS
RITA FENOUGHTY
LESLEY HARRIS
MARY JENNO
GORDON PEARCE
SUE RICHARDSON
ODED SHIMSHAWN
CAROL SMILLIE

Wardrobe ANNA PIET
Assisted by EDITH RICKET
KIT EMMET
LINDSEY UDELL
GRACE LACAILLE

Properties NINA ROBINSON
Assisted by BOB RICKET
SYLVIA WALL

Construction PHIL DEAN
Assisted by MEMBERS OF
THE CREW

Lighting BRIAN McLOUGHLIN
Assisted by STEVE KNIGHT,
JENNY PULSFORD
ALISON LAKE

Sound CHRIS LEJEUNE
Assisted by LEON HENRY

Design Assistant JACKIE LANCASTER

Assistants in all ALEC ATCHISON,
Departments JOY CORBETT
TIM HAYWARD
IAN RUSSELL
ROGER STURM

FOOD PROVIDED BY SAFEWAY LIMITED
'MINKEY' LOANED BY
G. WESTHENRY, ESQ. OF CRUSTS RESTAURANT

STEVE GOOCH. . .

is actively involved in 'community' theatre'.

He is the author of *Motor Show* (with Paul Thompson) which deals with sixty years of the Ford Motor Company and with the struggle of the working class and their Trade Unions against that organisation. It was first performed in Dagenham to an audience of car workers and their families and was later shown at the Half Moon Theatre.

The Half Moon also staged his *Will Wat? If Not, What Will?* This tells the story of the peasant uprising of 1381 led by Wat Tyler. It is the peasants' side of the story that is presented.

Female Transport was seen recently in the Questors Studio. Six working-class women convicted of petty thefts are being transported to Australia. The play gives a tough and realistic account of their six-months' journey.

The Women Pirates, Ann Bonney and Mary Read opened in July 1978 at the Aldwych Theatre, as part of the Royal Shakespeare programme.

Steve Gooch is also the translator of *Man is Man* by Bertolt Brecht, which has also been seen in The Questors' Studio.

VOLTAIRE.

was born in 1694 and died in 1778. His real name was François Marie Arouet; his pseudonym is an anagram of Arouet and an abbreviation meaning 'the younger'. He was a philosopher and historian, but also holds an important place in the history of the theatre. He was a good amateur actor and was passionately addicted to theatre all his life; he numbered among his friends several well-known actors. He built a number of private theatres, the best of which was at Ferney, his last home.

In 1718 he wrote *Oedipe*, a tragedy, which was followed by two others *Artémire* (1720) and *Mariamne* (1724). He visited England in 1726 and during this visit discovered Shakespeare. This influenced his writing considerably: *Brutus* (1730) was inspired by *Julius Caesar*, and *Zaire* (1732) owed something to *Othello*. Amongst his other plays, *Nanine* (1749) is based on Samuel Richardson's novel *Pamela*.

One important reform for which Voltaire was responsible was the removal of the audience from the stage during performances. This finally took place in 1759, but the reform was necessitated by the crowd scenes and spectacular effects of *Sémiramis* (1748).

COMING AT THE QUESTORS

In the main theatre

INTERNATIONAL THEATRE WEEK

APRIL 23rd – 28th

FROM BELGIUM:

THE PROVINCIALE TONEEL GROEP OF ANTWERP
(performing in Flemish)

DE BOKKEN (THE GOATS)

by Johann Boonen *A re-working of THE AGAMEMNON*

TUESDAY 24th & FRIDAY 27th APRIL at 7.45 p.m.

FROM ITALY:

THE PICCOLO TEATRO CITTA DI CHIOGGIA
(performing in Italian)

I PETTEGOLEZZI DELLE DONNE

by Carlo Goldoni

MONDAY 23rd and THURSDAY 26th APRIL
at 7.45 p.m.

FROM IRELAND:

THE SUNDRIVE PLAYERS OF DUBLIN

THE HEART'S A WONDER

*A Musical Version of J.M. Synge's THE PLAYBOY OF THE
WESTERN WORLD*

WEDNESDAY 25th APRIL at 7.45 p.m.

SATURDAY 28th APRIL at 4.30 p.m. and 7.45 p.m.

TO OPEN

THE QUESTORS JUBILEE SEASON:

FIVE ENGLISH COMEDIES

MAY 12 – 19

THE ENTERTAINER by John Osborne

JUNE 2 – 9

LOOT by Joe Orton

JUNE 23 – 30

JUMPERS by Tom Stoppard

SEPTEMBER 15 – 22

VENUS OBSERVED by Christopher Fry

OCTOBER 13 – 20

WHEN WE ARE MARRIED by J. B. Priestley

In the Studio

MAY 3 – 6 NO QUARTER by Barry Bermange

MAY 24–27 PLAYS OF TENNESSEE WILLIAMS
