

THE QUESTORS DISAPPOINT AT END-OF-SEASON

Strive though one may to be charitable, the fact remains that the last two plays at The Questors Theatre, Ealing, have generated—in their pretentious phoniness of content, pseudo-poetic banality of style, and crippling lack (in every sense) of wit - a tedium bordering on the paralytic.

A month or so ago the Galaxy Theatre Club treated us to a piece by William Atkinson called "Blue-Eyed Boy Under the Snow" which concerned a solemnly hairy Canadian farmer, his dead idiot son, a condescending parson sporting the fanciest silver-grey sideboards you ever did see, and a few handy agricultural hints on slitting the stomachs of bloated cows.

Now the Questors' second-year student group has chosen to inflict on its audiences an offering by Romilly Cavan, hopefully entitled "All My Own Work," in which the chief characters are a maddeningly quasi-philosophical Irish loafer, an even more maddeningly whimsical English lady, a dreary high-class family, and a still drearier collection of low-class Beats.

One saving grace

The only saving grace of the evening was the chance to watch again the most gifted Young Questors discoveries of the past couple of years: the exotic Bashir Badrudin, with his tensely mannered prowling, growling and scowling; and Veronica Castang, with here dark mop of hair, slanted black-button eyes, and plump-muzzled, cheery - chirping mouth.

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George's-road, Hanwell, this week

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But Mr. Badrudin's role here didn't match in opportunity that of Lorca's Don Perlimpin. And Miss Castang's performance as a good-hearted popsie (clever, funny and charming as it was) never quite reached the comic heights of her recent impersonation of a chair-ridden old woman, straining feverishly forward in her seat with a fixed gaze of greed and croaking the magic word "Money!" at the news of a financial windfall. (This, too, was due to the limitations of the part.)

Season ends

With this production, the Questors close their current season. Its undoubted highlight has been Alfred Emmet's superbly-acted staging of Tennessee Williams' "The Glass Menagerie," followed by "The Love of Don Perlimpin" and Peter Philp's extraordinarily professional "A Quiet Clap of Thunder" as runners-up.

Next season's programme is scheduled to include Graham Greene's "The Living Room," Osborne and Creighton's "Epitaph for George Dillon," Shakespeare's "Henry IV Part I," "Pirandello's "The Rules of the Game," Turgenev's "A Month in the Country," Arthur Miller's "Death of a Salesman" and Aristophanes' "Lysistrata." A rich prospect.

Sir John at court

The Lord Lieutenant of Middlesex, General Sir John Crocker, sat on the bench at Ealing on Thursday.

The chairman (Mr. B. H. Rockman) said Sir John was visiting a number of courts in the county to see how justice was administered.

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