

Feb 67

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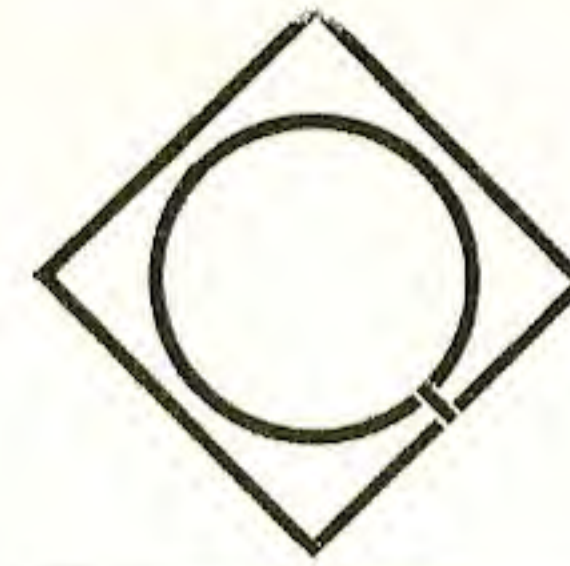
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THE QUESTORS THEATRE

FIRST PERFORMANCE

WEDNESDAY, 22nd FEBRUARY, 1967

A PHOENIX TOO FREQUENT

by Christopher Fry

Dynamene VIRGINIA BROWN
Doto MARILYN JONES
Tegens TONY GARNER

THE DAMASK DRUM

by Yukio Mishima

Kayoko CYNTHIA RIDOUT
Madame ANN BEVAN
Fuyama GEORGINA SKILTON
Hanako Tsukioka JACKIE PINCHIN
Assistant
Iwakichi ROGER DE TONY
Toyama PHILIP IRVING
Kameko HUBERT BLACKMORE

POISON, PASSION AND PETRAFACTION

by G. B. Shaw

Magnesia Fitztollemache GEORGINA SKILTON
Phyllis CYNTHIA RIDOUT
Landlady ANN BEVAN
Adolphus TONY GARNER
Fitz ROGER DE TONY
P.C. PHILIP IRVING
Doctor HUBERT BLACKMORE
3 Angels JACKIE PINCHIN,
MARILYN JONES, VIRGINIA BROWN

The three plays directed by MICHAEL HODDELL
Assisted by AUDREY HEWLETT
Set designed by SHEILA SORLEY
Costumes designed by JACQUELINE LEARNER

Members of the audience are requested to refrain from smoking
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Deputy Stage Managers Ann Frye, Peter Wall
Wardrobe Ann Flack, June Lowe, Liz Symon
Sound Barry Clark, David Evans
Lighting John Winder, Dennis Maloney, Michael Wilson
Properties Joan Saunders, Marie Crabbe
Assistants in all Departments Clive Booth, Nigel Cowell,
Richard Gaunt, John Goldman, Jim Moss, Dick Bennett,
Kevin Fells, Joy Peacocke, Diana Slee

Angelic host by courtesy of the choir of Holy Trinity, Tulse Hill.

TUTORS TO THE STUDENT GROUP
Ludmila Mlada Derek Harmer-Morris

Stage Director TONY SHIPLEY

Coming shortly

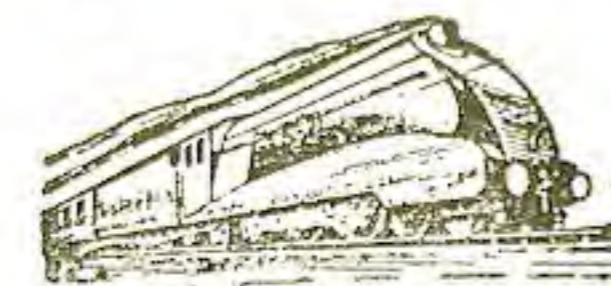
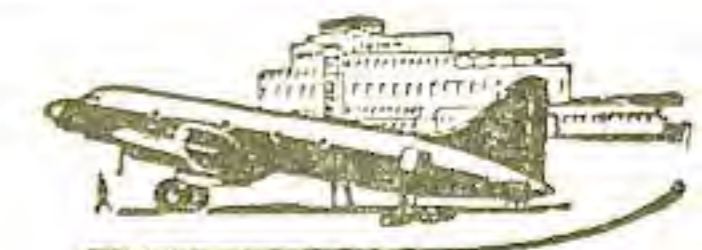
THE CORRUPTIBLE CROWN

Richard III is possibly the most controversial character in English history. For most people his image is that of the arch-fiend of Shakespeare's play. But it is almost certain that, however wonderful a play he wrote, Shakespeare got his history wrong. The truth of Richard, and his determined attempt to rule with justice and mercy, defeated by treason, makes no less dramatic a story. From this Lydia Ragosin has fashioned the first of her two plays—"A Cry of Treason".

The second play, "A Crown for the Strong", deals with the early part of the reign of Henry VII. His struggle was in part against the power of the dead Richard, but he also tried in his own way to rule without recourse to violence. In this he also failed.

The two plays together give a lively and enlightening picture of the last two decades of the 15th Century. But the theme, the corrupting effect of the struggle for power, though hardly a new one, is as vital and pertinent as ever.

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COMMENT

The choice of one act plays for the students' show is always a difficult one; the aim is on the one hand to enable each student to develop and display his or her potential as an actor, and on the other to provide a balanced and entertaining programme for the audience. Unfortunately the problem of casting presents a perennial stumbling block, and the permutations of casting 12 students in 3 plays have to be attempted to be appreciated. In addition to playing 2 parts, each student is required to understudy one other major part and 6 of the students work as acting stage managers during the early stages of rehearsal.

This year the 3 plays chosen constitute what is probably one of the best compromises ever achieved.

"A Phoenix too Frequent" by Christopher Fry is a delightful comedy which exploits to the full the humour of the unconventional. The use of language, witty and full of both topical and classical allusions, is one which is enjoyed to the full by the cast and which it is hoped will be communicated to the audience.

"A Damask Drum" by Yukio Mishima is a modern version of a traditional 14th Century Japanese Nō play. The weird and haunting mood of the classical Nō has been starkly transformed into the 20th Century but the uncanny symbolic quality of the original remains. Each rehearsal is proving an emotional experience for all concerned which it is hoped will be shared by the audience in performance.

Finally, that most unlikely Shavian tomfoolery, **"Poison, Passion and Petrefaction"**. A wild caricature of Victorian Melodrama, it contains qualities which can be seen as forerunners of Ionescu, Simpson and Albee, and as such makes an ideal endpiece to the programme.

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THE SHAW ROOM EXHIBITION

1966 Productions

The photographs on display were all taken by Roger Cheetham who is now the theatre photographer.

EALING FILM SOCIETY SHAW ROOM 7.30 p.m.

26th February

THE LEAGUE OF GENTLEMEN G.B. 1961

Director : Basil Dearden

19th March

THE DAY THE EARTH CAUGHT FIRE G.B. 1961

Director : Val Guest

MUSIC CLUB SHAW ROOM at 7.30 p.m.

March 4th Piano Recital—Sally May

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