



A Rochester Civic Music Association

Presentation

**THEATRE
ROYAL
WINDSOR**

November 29 and 30

Eastman Theatre

A ROCHESTER CIVIC MUSIC ASSOCIATION PRESENTATION

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First North American Tour

Theatre Royal Windsor

with

SHIRLEY CAIN

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ALISON LLOYD

STEPHEN MOORE

MYRTLE REED

ROBERT CAWDRON

JOHN COUNSELL

CYRIL GATES

MICHAEL MALNICK

EDMUND PEGGE

GENE SANDYS

ELIZABETH COUNSELL

PETER GALE

MARY KERRIDGE

LINDA MARLOWE

DOROTHY PRIMROSE

ANTHONY WILES

Productions Staged by ANTHONY WILES and JOAN RILEY

Settings by NEVILLE KERSEY

Costumes by DAVID HARVEY-JONES

Tour Direction: Robert T. Gaus Associates, Inc.

36 W. 44 St., New York, N. Y.

Friday, November 29

HAY FEVER

by Noel Coward

Sorel Bliss	Linda Marlowe
Simon Bliss	Peter Gale
Clara	Dorothy Primrose
Judith Bliss	Mary Kerridge
David Bliss	John Counsell
Sandy Tyrell	Edmund Pegge
Myra Arundel	Shirley Cain
Richard Greatham	Michael Malnick
Jackie Coryton	Jenny Counsell

Directed by Joan Riley

Setting by Neville Kersey

Costumes by David Harvey-Jones

The action of the play takes place in the Hall of the Bliss's House at Cookham, Berkshire, in June.

Act I

Saturday Afternoon

Act II

Saturday Evening

Act III

Sunday Morning

Furniture by The Old Times Furnishing Company Ltd., London. Light Fittings by Strand Electric, London. Ladies' dresses made in the Theatre Royal Wardrobe. Men's tailoring by W. G. Rosdale. Ladies' hats by Rosemary Wilkins. Wigs by Glyndebourne. Shoes by Anello & Davide and Lilley & Skinner, London.

HAY FEVER

by Noel Coward

During the 1920's comedy again dominated the theatrical scene. Right in the forefront was young Noel Coward, who quickly established himself as a play-

wright of prodigious talent and devastating wit. Of the many comedies he wrote during this period, "Hay Fever" remains pre-eminent as an example of its author's unerring sense of the theatre in "setting up" situations that are wildly funny and writing dialogue which gets its laughs with deadly precision. The original production ran for more than a year in 1925. And it would undoubtedly have astonished even the confident young Noel Coward had he been able to foresee that this very funny "comedy of bad manners," which he wrote in three days, would be included in the repertory of the British National Theatre some forty years later.

In his autobiography, "Present Indicative," Noel Coward freely admits that the enchanting Bliss family, whose eccentric treatment of weekend guests is the theme of "Hay Fever," was lifted straight from life. Judith, in real life, was Lurette Taylor, the great American star who was "naive, intolerant, lovable, and entirely devoid of tact," while David was Miss Taylor's real-life husband, playwright J. Hartley Manners, and Simon and Sorel were Miss Taylor's children by a previous marriage. Since the Coward comedy was drawn from life with this fascinating family of Hartley Manners, the playwright sub-titled it "A Comedy of Bad Manners," indicating that even the great Noel Coward succumbs to a pun at times.

"Hay Fever" is probably Noel Coward's most interesting play because it has a bizarre quality that the others lack. But it also bears all the usual hallmarks of its author—an abundant sense of fun and a steady stream of elegant and memorable witticisms.

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James D. Coromel, General Manager



Saturday, November 30

MRS. WARREN'S PROFESSION

by Bernard Shaw

(cast in order of appearance)

Vivie	Elizabeth Counsell
Praed	Michael Malnick
Mrs. Warren	Mary Kerridge
Sir George Crofts	Robert Cawdron
Frank	Peter Gale
Rev. Samuel Gardner	John Counsell

Directed by Anthony Wiles

Settings by Neville Kersey

Costumes by David Harvey-Jones

The Time: 1894

Act I A cottage garden, a little south of Haslemere in Surrey.
A summer afternoon.

Act II Inside the cottage after nightfall.

Act III The Rectory Garden next morning.

Act IV Honoria Fraser's Chambers in Chancery Lane, London.
A Saturday Afternoon

There will be an interval between Act II and Act III

Furniture by The Old Times Furnishing Company Ltd., London. Light Fittings by Strand Electric, London. Ladies' dresses made in the Theatre Royal Wardrobe. Men's tailoring by W. G. Rosdale. Ladies' hats by Rosemary Wilkins. Wigs by Glyndebourne. Shoes by Anello and Davide and Lilley and Skinner.

MRS. WARREN'S PROFESSION

by George Bernard Shaw

George Bernard Shaw thought more vigorously, more alertly and with more penetrating insight about the social problems of his day than any other living author of the period. But his plays go beyond mere didactics and the very fact that his work still holds the stage and has been given a tremendous revival over the last few years shows that he was not just a pamphleteer but a true dramatist as well. His theatre may be the theatre of ideas, his dramas ceaseless dances of thought, but he has the playwright's gift of sensitivity to dramatic effect that makes him devote all his strength and skill to producing conviction in his audience. And it is here that he succeeds as a playwright and not merely as an intellectual. His theatre is humorous, involved and emotional. His ideas loose themselves in the action. His plays work on a totally dramatic level.

Mrs. Warren's Profession, Shaw's third play, was refused a license by the English censor because of its subject of female prostitution and was shown in New York before its first public performance in England in 1924. As fresh and outspoken today as when it was first written, the play is absorbing and entertaining, showing the author's brilliance of dialogue, his wit and depth of characterization. The Characters of Mrs. Warren, the mysterious woman who hides her past from her blue-stocking daughter by living abroad, and of the emancipated, intelligent and unsentimental daughter who represents Shaw's favourite kind of heroine, are drawn in depth and provide two splendid roles for actresses in an exciting clash between two generations and two viewpoints.

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<i>Production Manager</i>	WILLIAM SCOTT
<i>Publicity Manager</i>	HILARY SAMSON
<i>Master Carpenter</i>	NORMAN BROWN
<i>Master Electrician</i>	CYRIL DOUGLAS

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<i>Company Manager</i>	BARRY HOFFMAN
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<i>Stage Manager</i>	GENE SANDYS
<i>Deputy Stage Managers</i>	CYRIL GATES ALISON LLOYD
<i>Social Secretary</i>	MYRTLE REED
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CREDITS

Furniture by The Old Times Furnishing Company Ltd., London. Light fittings by Strand Electric, London. Ladies' dresses made in the Theatre Royal wardrobe. Men's costumes made by W. G. Rosdale. Ladies' hats by Rosemary Wilkins. Wigs by Glyndebourne. Shoes by Anello & Davide and Lilley & Skinner, London. "Velcro" by Selector Products Ltd. Lighting equipment by Century Lighting Co. Sound equipment by Port-O-Vox Ent., Corp.