

QUESTORS ARCHIVES

A SURVEY OF STUDENT GROUP PRODUCTIONS

Part One

1946-1952

compiled by
John Dobson

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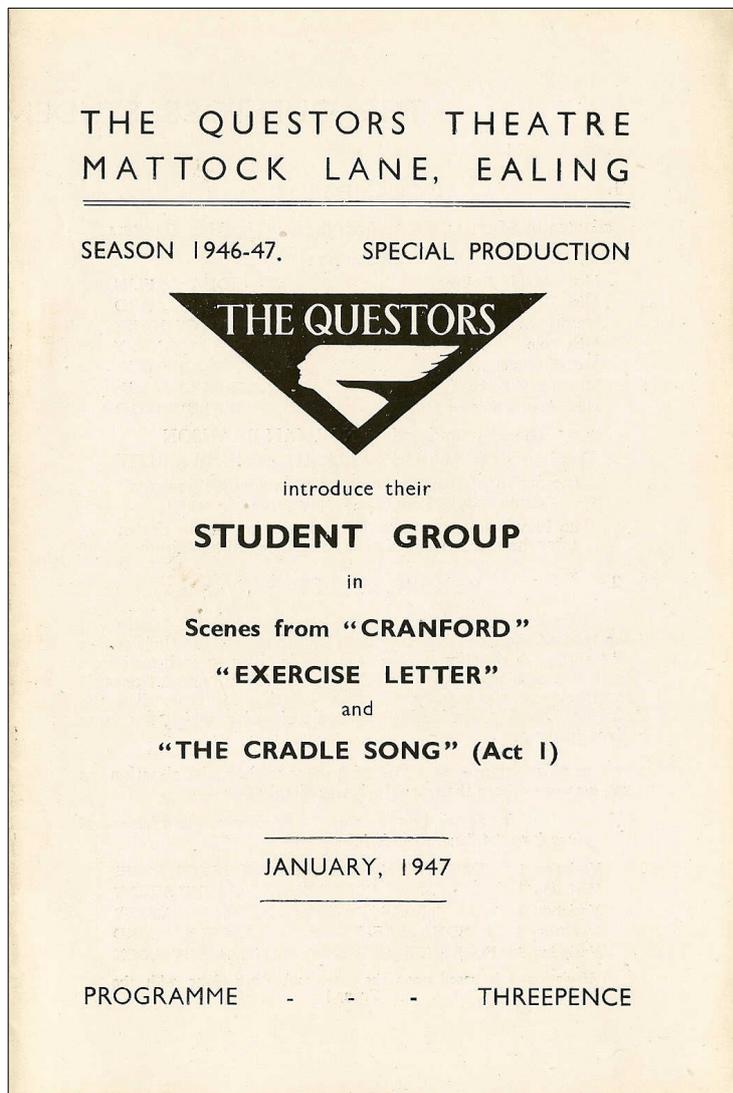
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STUDENT GROUP 1 (1946-1947)

The Student Group was founded in 1946 with **Alfred Emmet** at the helm. When he retired as Director of Studies and First Year Group Tutor in 1984 the mantle was handed to **David Emmet**. It has been their personal commitment and enthusiasm, above all else, which has ensured the continuation of the Group.

The first Student Group began modestly, and as something of an experiment, on **26 January 1946** with an all-female group of ten students. **Alfred Emmet** described it as *"one of the most exciting of our developments in recent years and I hope it will be a permanent feature of our work. Classes are held on most Saturday afternoons from 2.30 to 5 pm and acting members will at any time be welcome to attend as spectators."*

The course culminated in the performance of a Triple Bill in the old theatre in January 1947, directed by **Norman Branson** and **Eric Voce**



The production was *"designed to give the Club the chance to appreciate the benefits derived by the Student Members from a course of training which has lasted a year."*

The "**Exercise Letter**" was included to demonstrate *"the type of exercise frequently used by the students in their course of training. A situation or circumstance is given to each pair of students, and they are asked to develop a short story or scene, creating for themselves the characters and embroidering the basic situation which has been given to them."*

An exercise that will be familiar to most students down to the present day.



THE CRADLE SONG
January 1947



CRANFORD
January 1947



THE QUESTORS STUDENT GROUP PRODUCTION

1. "CRANFORD"

adapted by MICHAEL KELLY from the novel by MRS. GASKELL.

Characters:

Miss Matilda Jenkyns	...	EDNA LAFLIN
Miss Mary Smith	...	ROSEMARIE BALLARD
Martha	...	JOYCE JONES
Miss Pole	...	KATHERINE MCKINNEY
Mrs. Forrester	...	FLORENCE CHEDZEY
Miss Betty Barker	...	BARBARA JAMES
Hon. Mrs. Jamieson	...	IRENE FOSTER

The Play produced by NORMAN BRANSON

Décor by ROSEMARIE BALLARD and JUNE SIBLEY

The action of the Play is set in Miss Matilda Jenkyns' sitting room at dusk on a November afternoon.

The Play is in two scenes and the curtains will be drawn after the first scene to denote the passing of two hours.

2. "EXERCISE LETTER"

This item is introduced in the programme as an example of the type of exercise frequently used by the students in their course of training. A situation or circumstance is given to each group or, as in this case, each pair of students, and they are asked from this to develop a short story or scene, creating for themselves the characters and embroidering the basic situation which has been given to them.

In this instance, to allow of greater variety, the situation, as set, was more bare than usual—it was simply this:—

"A" is occupied on the stage. "B" enters with a letter and gives it to "A," who reads it.

Variation 1	...	KATHERINE MCKINNEY and JOYCE JONES
Variation 2	...	ELLEN DEAN and JUNE SIBLEY
Variation 3	...	BARBARA JAMES and IRENE FOSTER
Variation 4	...	EDNA LAFLIN and ROSEMARIE BALLARD
Variation 5	...	FLORENCE CHEDZEY and VERA LOVELOCK

(Variation 4 is based upon the movement work done with the Group.)

3. "THE CRADLE SONG"

(Act 1)

by GREGORIO and MARIA MARTINEZ SIERRA.
English Version by JOHN GARRET UNDERHILL.

Characters:

Sister Johanna of the Cross	...	JUNE SIBLEY
Mother Santa Teresa (Prioress)	...	EDNA LAFLIN
Sister Crucifixion (Vicarress)	...	ELLEN DEAN
Mother Anna Saint Francis (Mistress of Novices)	...	JOYCE JONES
Sister Marcella	...	FLORENCE CHEDZEY
Sister Maria Jesus	...	KATHERINE MCKINNEY
Sister Segratio	...	VERA LOVELOCK
Sister Inez	...	IRENE FOSTER
Sister Tomere	...	CARMEN NISBET
Don José (Doctor)	...	PETER BRYANT
Sister Santa Barbara	...	BARBARA JAMES
Sister Maria Rosa	...	ROSEMARIE BALLARD

The Play produced by ERIC VOGE.

Décor by IRENE FOSTER and CARMEN NISBET.

The scene is laid in a Convent of Enclosed Dominican Nuns.

The delicate charm and human insight which characterises Sierra's work is well illustrated in "The Cradle Song." The first Act is complete in itself and tells of the coming to a Convent of a little founding babe and of her reception by the Nuns, individually and together.

For those who are unfamiliar with the play, it may be said that, after the excerpt now presented, the child grows to gracious maidenhood under the care of the Sisters, who lavish upon her the tenderness from which they are otherwise debarred by the austerity of their rule. It is a sad, but happy, day for all of them, and especially for Sister Johanna of the Cross, who for seventeen years has fulfilled a sweet mission of motherhood, when sunny Teresa says farewell on her wedding morning.

There will be two intervals: one of 5 minutes between Items 1 and 2, and the other of 15 minutes between Items 2 and 3.

Light refreshments will be on sale in the second interval and will be brought to members of the audience in their seats by the stewards.

STUDENT GROUP 2 (1947-1948)

Building on the success of that first course, negotiations with **Middlesex County Council** led to a subsidy enabling professional voice and movement tutors to be brought on board.

The second course, A was still only for one year of three terms, began in **September 1947**. There were 15 students and the fee was one guinea per term.

Alfred Emmet was Director of Studies and Acting Tutor, **Sascha Rares** was Speech Tutor and **Anny Boalth** was Movement Tutor.



Anny Boalth leading students of Group 2 in a movement class

1947/48



STUDENT TRAINING COURSE

In this post-war world the theatre has an important part to play. To the serious amateur, whose delight and pleasure it is to study and practise the art of the theatre, it is more than just recreation; it is a contribution to living and a service to the community. The amateur who is genuinely interested in the theatre must therefore train himself and develop his talents, the better to be able to enrich both himself and others by aiming always at the highest artistic standards.

THE QUESTORS is an amateur theatre with a wide and varied experience over the past eighteen years. We are concerned not only with the theatre of to-day, but also with the theatre of to-morrow. For that reason we feel it to be a part of our responsibility to help to train the actors of to-morrow, and to pass on to others what we can of the experience we have gained.

To this end, a little over a year ago our first Student Group was formed. It was a year's course designed for young amateurs who were interested in the theatre and the art of acting. Classes were held at week-ends or in the evenings when the day's work was over.

On the experience gained during the year's work has been based our decision to develop and extend our training work, and the present more comprehensive course is the result. It is designed to offer opportunities for training to those interested in acting, more particularly, but by no means exclusively, for those interested in graduating to acting membership of the main group.

Particulars will be found overleaf.

STUDENT TRAINING COURSE, 1947/8.

Under the auspices of the Middlesex County Council
Education Committee.

Director of Studies - - - ALFRED EMMET

with

MISS ANNY BOALTH MISS SASCHA RARES

(Movement)

(Speech)

DURATION.

The course will open on 6th September, 1947, and will extend over a period of approximately one year, divided into three terms as follows:—

6th September to 20th December, 1947.

3rd January, 1948, to 20th March, 1948.

3rd April, 1948, to 24th July, 1948.

Towards the end of the course the students will work upon a production for performance at the close of the Summer Term. Classes will be held on Saturday afternoons from 2.30 to 5 p.m., and on Monday or Tuesday and Thursday evenings.

ADMISSION.

Admission to the group will be by audition and the number of places in the group will be strictly limited. Once the course has started no further students can be admitted and it follows that students can only be accepted who intend conscientiously to go through the whole course. Applicants will be asked for an undertaking to this effect. Auditions will be held in the last fortnight in August, or at other times by special arrangement. Applications for admission must be lodged not later than the 31st July.

FEES.

The fees are £1 1s. per term, payable before the commencement of each term.

FREE PLACES.

A limited number of free places are available and applicants who would like to be considered for one of these should give notification in writing prior to their audition.

CURRICULUM.

The main heads of study will be as follows:—

- ACTING.
- MOVEMENT.
- SPEECH.
- MAKE-UP.
- THEATRE HISTORY.
- STAGE MANAGEMENT, ETC.

OTHER ACTIVITIES.

The group will work in close association with the main work of The Questors Theatre. Opportunities will be provided for students to help with the technical work on the Theatre's major productions, thus helping to fill out the theatre background of the course. Students may also be invited to participate in the main productions in crowd scenes, small parts, etc.

Opportunities will also be given for group attendance at rehearsals of the main productions, when the producer will discuss the work done with members of the group.

It is hoped to arrange for theatre visits by the group, to be followed by a critical discussion of the play scen. Other group activities will be encouraged.

TRANSFER TO ACTING MEMBERSHIP.

At the end of the course students will be invited to submit themselves for audition for full acting membership. Admission to Acting Membership is not, however, guaranteed—it will depend on the talent and progress of the student and on the vacancies in the Acting Membership then existing. Students attaining the required standard for whom no vacancies can be found immediately will be put on a special waiting list for election as vacancies occur. Membership of the group will terminate at the conclusion of the course.

TO THE GENERAL MANAGER,
 THE QUESTORS THEATRE,
 MATTOCK LANE, EALING, W.5.

I am interested in the Student Group now being formed for 1947/8 and would be glad to receive further particulars.

Name Mr.
..... Mrs.
..... Miss

Address
.....

Telephone No. Age



(AFFILIATED TO THE BRITISH DRAMA LEAGUE).

President: JOHN BURRELL, Esq.

THE QUESTORS THEATRE,
MATTOCK LANE,
EALING, W.5.

EALing 5184.

FR

2nd. September 1947

Mrs. Joan Lamb,
104 Clifden Court,
Clifden Road,
TWICKENHAM Mdx.,

Dear Mrs. Lamb,

I am pleased to tell you that we have been able to offer you one of the very limited number of vacancies in the new Student Group, and I should like to congratulate you on your success.

As no doubt you know the course begins on Saturday next the 6th September in the theatre at 2.30 p.m. so please turn up promptly for the first class.

It will be necessary for you to bring a notebook and pencil, and I would also remind you that the fee of £1.1.0 for the first term is payable forthwith. Please therefore let me have this or bring it with you on Saturday.

Wishing you a pleasant membership,

Yours truly,

James E. Rice
General Manager.

Here is an example of a letter offering an applicant (Mrs Joan Lamb) a place in the 1947/48 course.

**Student Group 2
July 1948**

**THE PLEASURE GARDEN
by Beatrice Mayor
Directed by Mary Dean, designed by Nan Rowley**



This is the only surviving photo we have relating to this production. I assume the lady leading the discussion is the director **Mary Dean**.

Most of the Group 02 students have faded from our memory except for **Doreen Coates** who remained a regular performer at The Questors for the next twenty years and **Don Manning** who many years later sent us the following reminiscences:

I was a member of the second Student Group in 1947/48 (one year only, then). That, I believe was the first fully structured Group with professional Speech and Movement tutors, but Alfred Emmet as the principal tutor.

I was only just 16 years old when I applied to join the Group, having performed some Shakespeare at the then Greenford Grammar School. I was interviewed by the formidable (to me!) Rena Rice, as General Manager and offered a place, on condition that I undertook to "learn to speak the King's English properly"! I believe my mother would have been most offended, had I told her!

Our graduation play was The Pleasure Garden by Beatrice Mayor which offered a large number of character parts – I had two.

I never auditioned for the main company! I suspect I was too young (17) and soon moved on elsewhere. But for two or three years, as a young male I was useful in several later Student Group productions.



**Don Manning in
The Thracian Horses**

“ THE PLEASURE GARDEN ”

by
BEATRICE MAYOR

CAST (in order of appearance):—

A STUDENT	...	...	...	...	WALTER NEWTON
A GENTLEWOMAN	...	...	...	...	RITA HEIR
A MAN SMOKING	...	...	...	...	ROY AMBROSE
AN ACTOR	...	...	...	...	PETER BOWEN-EVANS
A WOMAN SEWING	...	...	...	...	ROSEMARY GROSSMAN
A YOUNG GIRL	...	...	...	...	VERA LOVELOCK
A WIFE	...	...	...	...	EDNA LAFLIN
A HUSBAND	...	...	...	...	DONALD MANNING
A POET	...	...	...	...	CLIFFORD ANTHONY
A RICH LADY	...	...	...	...	IRENE PIERIONS
A MAID	...	...	...	...	MARY WHITTON
A YOUNG MAN	...	...	...	...	PETER RAFFE
TOPSY	...	...	...	...	JOAN LAMB
A CLERGYMAN'S WIFE	...	...	...	...	PAMELA COBDEN
THE POET'S WIFE	...	...	...	...	JOYCE GRANT
A MAJOR	...	...	...	...	DONALD MANNING
A GIRL WITH A SMILE	...	...	...	...	DOREEN COATES
A WAITRESS	...	...	...	...	IRENE PIERIONS
FIRST FACTORY GIRL	...	...	...	...	EDNA LAFLIN
SECOND FACTORY GIRL	...	...	...	...	DOREEN COATES

The play produced by:

MARY DEAN

Associate Producer: ALFRED EMMET

The settings designed by: NAN ROWLEY

and

Constructed by: PETER ELLIS and the STAGE STAFF

STAGE MANAGEMENT:

Stage Manager: CYRIL STEPHENS assisted by
GEORGE JONES and the Misses COLTMAN, ROSAIR and WALKER

Lighting: MICHAEL FOUND

Wardrobe: IRENE GODFREY and the Wardrobe Staff

Properties: PAMELA RICHARDS

Sound: BARBARA M. HUTCHINS

House Manager: ARCHIE COWAN

ACT 1. SCENE 1. Under the Trees.

SCENE 2. The Long Walk.

ACT 2. SCENE 1. A Path.

SCENE 2. The Tea House.

ACT 3. SCENE 1. A Path.

SCENE 2. Under the Trees.

There will be an interval of 15 minutes after Act 1 during which refreshments will be served.

There will be an interval of five minutes after Act 2.

In the interests of both players and audience, you are requested to restrict smoking in the theatre while the play is in progress.

DISCUSSION

There will be a discussion on this production in the theatre on Tuesday, July 20th, at 7.30 p.m. All members of the audience are invited to be present and to express their views. Written criticisms, which must be signed, will be welcomed. Refreshments will be served.

STUDENT GROUP 3 (1948-1949)

The third Student Group began on 11 September 1948 and was, in **Alfred Emmet's** words, "a *"keen and enthusiastic group"* and certainly hard working as, in addition to their regular class work and rehearsals for **The City Wives' Confederacy**, which they presented in July 1949, "they were responsible for the designing and making of their set, for the wardrobe and for the stage management."

Student Group 3 July 1949

THE CITY WIVES' CONFEDERACY
by **Sir John Vanbrugh**
Directed by **Maricl Dexter**, designed by **Roy Matthews**

THE QUESTORS THEATRE
MATTOCK LANE, EALING

SEASON 1948—49. SPECIAL PRODUCTION



present

THE QUESTORS' STUDENT GROUP

in

**“ THE CITY WIVES’
CONFEDERACY ”**

by

Sir JOHN VANBRUGH

JULY - 1949

PROGRAMME - - - THREEPENCE

“ THE CITY WIVES’ CONFEDERACY ”

BY

Sir JOHN VANBRUGH

Characters in order of Appearance:

MRS. CLOGGIT	...	...	GRACE RORKE
MRS. AMLET	...	{	ANN CHEETHAM and PAT NICHOLLS
BRASS	...	...	WILLIAM BEESLEY
DICK AMLET	...	...	ROY MATTHEWS
FLIPPANTA	...	{	KATHLEEN STAFFORD and PEGGY THURLOW
CLARISSA	...	{	THERESA HEFFERMAN and KATHERINE ONLEY
ARAMINTA	...	{	ELIZABETH WELLMAN JENNIFER OSCARD and JOYCE HORNETT
CORINNA	...	...	GRACE RORKE
JESSAMIN	...	...	BASIL HULL
GRIPE	...	...	DAVID GRAIN
MONEYTRAP	...	...	MURRAY LOWRY
CLIP	...	{	PAMELA SPELLER and ELIZABETH WELLMAN
EPILOGUE	...	...

The first named will perform on the 23rd and 26th July.
The second named will perform on the 25th and 27th July.

The Play produced by:

MARIEL DEXTER

assisted by ANN CHEETHAM

Décor by: ROY MATTHEWS

STAGE MANAGEMENT

Stage Manager: BASIL HULL, assisted by WILLIAM BEESLEY

Sound: ROY MATTHEWS

Lighting: GERRY ISENTHAL and DENIS FISHER

Properties: KATHLEEN STAFFORD.

Wardrobe: ELIZABETH WELLMAN, assisted by THERESA HEFFERMAN
and KATHLEEN STAFFORD.

ACT I Scene 1 Covent Garden.

Scene 2 A room in Mr. Gripe's house.

Scene 3 Mr. Gripe's house.

ACT II Scene 1 A room in Mr. Gripe's house.

Scene 2 Ditto.

Scene 3 Ditto.

Scene 4 Clarissa's Parlour.

Epilogue.

There will be an interval of 15 minutes after Act I during which refreshments will be served.

In the interests of both players and audience, you are requested to restrict smoking in the theatre while the play is in progress.



**Student Group 3 in
THE CITY WIVES' CONFEDERACY**

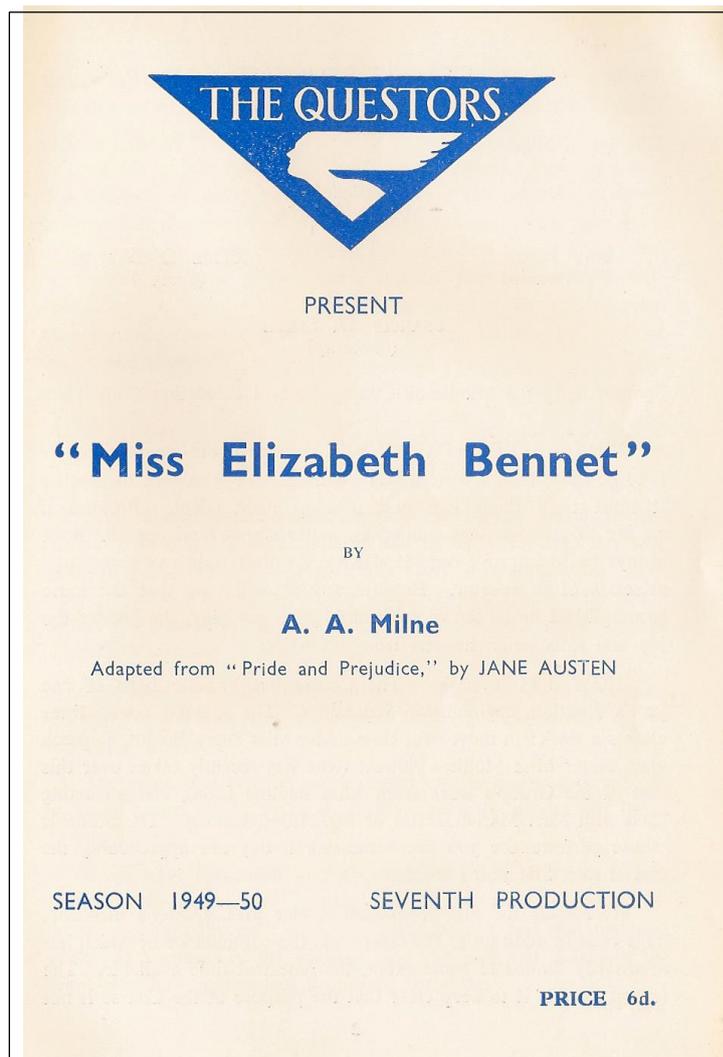
STUDENT GROUP 4 (1949-1951)

The fourth Group commenced as usual in September 1949, but during rehearsals for their graduation production (**Miss Elizabeth Bennet**, July 1950), the **County Council Education Committee** agreed to subsidise an extension of the course to a second year.

So, in September 1950, for the first time there were two Groups running simultaneously, a new first year Group (see Group 05 below) and a second year Group consisting largely of the Group 04 first year students with the addition of selected applicants from the existing Acting Membership.

The result of this was that Group 04 is the only Group to have had three separate productions to its credit.

**Student Group 4
July 1950
MISS ELIZABETH BENNET**



“MISS ELIZABETH BENNET”

BY

A. A. MILNE

Characters in order of appearance :

MRS. BENNET	-	-	-	-	-	JOYCE COLWILL
JANE	-	-	-	-	-	MARGARET BARNETT
ELIZABETH	-	-	-	-	-	PATRICIA JONES
MARY	-	-	-	-	-	MAUREEN WOOD
KITTY	-	-	-	-	-	GAY RORKE
LYDIA	-	-	-	-	-	JUDITH DAVIES
MR. BENNET	-	-	-	-	-	MURRAY LOWRY
CAPT. WICKHAM	-	-	-	-	-	BILL BEESLEY
DARCY	-	-	-	-	-	DAVID GRAIN
BINGLEY	-	-	-	-	-	JOHN HOLLOWAY
MISS BINGLEY	-	-	-	-	-	JUNE NEAVE
MR. COLLINS	-	-	-	-	-	DAVID ELDRIDGE
SIR WILLIAM LUCAS	-	-	-	-	-	LEON HANICK
CHARLOTTE LUCAS	-	-	-	-	-	JENNIFER OSCARD
LADY CATHERINE DE BOURGH	-	-	-	-	-	JOAN BATE
FITZWILLIAM	-	-	-	-	-	ROY MATTHEWS
MR. GARDINER	-	-	-	-	-	BILL BEESLEY
MRS. GARDINER	-	-	-	-	-	MAUREEN WOOD

The play produced by MARIEL DEXTER

ACT 1

Scene 1. Longbourne
 Scene 2. The first Assembly Ball
 Scene 3. Longbourne
 Scene 4. The second Assembly Ball

ACT 2

Scene 1. Hunsford
 Scene 2. Rosings
 Scene 3. Hunsford

ACT 3

Scene 1. Pemberley
 Scene 2. Longbourne
 Scene 3. London
 Scene 4. Longbourne

Costumes—
 Designed by JOYCE HORNET. Wardrobe Mistress MAUREEN WOOD, assisted by The Questions' Wardrobe Staff. Some of the costumes by the Crescent Theatre, Birmingham.

Setting—
 Constructed by the STAGE STAFF.

The Mime scenes were devised and arranged by TERESA HEFFERNAN.

Stage Manager : CYRIL STEVENS.

Assistant Stage Manager : ELISABETH WELLMAN.

Props : KATE ONLEY.

Lighting : GERRY ISENTHAL.

Music and Effects : ALBERT GIBBS and ELISA SINGER.

Production Secretary : ELISABETH WELLMAN.

House Manager : ARCHIE COWAN. *Stewards :* BILL COLLINS and STAFF.

Refreshments : GERTRUDE MARCUS & STAFF. *Programmes :* VI MUSK & STAFF.

In the interests of both players and audience, you are requested to restrict smoking in the theatre while the play is in progress.

**Student Group 4
February 1951**

FOUR ONE-ACT PLAYS



SEASON 1950—1951

We present an extra-programme production by The Questors'
Second Year Student Group of

Four One-Act Plays

“QUEENS OF FRANCE” by THORNTON WILDER

“LADIES IN WAITING” by WENDY ST. JOHN MAULE

“THE MASK” by ANNE RIDLER

“IN SEARCH OF VALOUR” by THERESA DEEVEY

Production by - - - DOROTHY DICKINSON

Decor by - - - - - ERNEST IVES

This carefully chosen programme should be of interest to all our members. “Queens of France” will introduce many to Thornton Wilder, whose “Merchant of Yonkers” will be the Questors' next major production. “The Mask” is a new verse play by the author of “The Shadow Factory,” and this production will be a première.

BOX OFFICE ARRANGEMENTS

DATES OF PERFORMANCE—

WEDNESDAY, FEBRUARY 7th

to

SATURDAY, FEBRUARY 10th

Evenings at 7.30 p.m.

The Box Office (Mr. Pratt, EAL. 5184) will be open at the theatre from **Thursday, February 1st**, at the following times :—

3.00 p.m. — 4.30 p.m.

7.00 p.m. — 9.00 p.m.

Bookings cannot be accepted in the evenings after February 7th or on Sunday. If tickets are required by post **a stamped addressed envelope must be sent, together with remittance.**

Price of Seats.

As this is an extra programme production, **members' free seats will not be available.** Tickets may be purchased by members at the following prices :—

4/6 (Rows H to M); **3/6** (Rows A to G); **2/-** (Rows N to P)

Programme

★ Queens of France

BY
THORNTON WILDER

MARIE-SIDONIE CRESSAUX	-	-	-	JENNIFER OSCARD
MME. PUGEOT	-	-	-	LYNN STAFFORD
Mlle. POINTEVIN	-	-	-	KATHERINE ONLEY
M. CAHUSAC	-	-	-	ROY AMBROSE
AN OLD WOMAN	-	-	-	JOYCE COLWILL
NEGRO PAGE	-	-	-	LYNNEÉ CORBETT

Scene: A Lawyer's Office in New Orleans, 1869.

The Mask

BY
ANNE RIDLER

"Young Jim he went hunting with his dog and gun,
On purpose to shoot at some lily-white swan;
With his love peering round him he took her to be a swan,
So he shot his dear darling with a rattling gun."

THE PROMPTER	-	-	-	ROY AMBROSE
SUSANNA	-	-	-	JENNIFER OSCARD
MARGARET	-	-	-	GAY RORKE
COLIN	-	-	-	ANTHONY HOLLOWAY
PARK-KEEPER	-	-	-	DONALD MANNING
VOICES	-	-	-	-

Scene: A Park.

Ladies In Waiting

BY
WENDY ST. JOHN MAULE

A FAIR VISITOR	-	-	-	GAY RORKE
A DARK VISITOR	-	-	-	PATRICIA JONES
A NURSE	-	-	-	JENNIFER OSCARD
A GIRL	-	-	-	JOAN BATE
A SISTER	-	-	-	KATHERINE ONLEY
A WOMAN	-	-	-	JOYCE COLWILL
A GARRULOUS WOMAN	-	-	-	LYNN STAFFORD

Scene: The Waiting-room of a London Hospital.

INTERVAL

In the interests of both players and audience, you are requested to restrict smoking in the theatre while the play is in progress.

In Search of Valour

BY
TERESA DEEVEY

ELLIE IRWIN	-	-	-	PATRICIA JONES
MRS. MAHER	-	-	-	KATHERINE ONLEY
STASIA CLAREMORIS	-	-	-	LYNN STAFFORD
MRS. GLITTERON	-	-	-	JOAN BATE
MR. GLITTERON	-	-	-	ROY AMBROSE
JACK THE SCALP	-	-	-	ANTHONY HOLLOWAY

Scene: Mrs. Maher's "parlour" in Southern Ireland.

The Plays Produced by DOROTHY DICKINSON

There will be an interval of 15 minutes after the second play during which refreshments will be served.

**Student Group 4
July 1951**

**THE WOMEN HAVE THEIR WAY
and RIDERS TO THE SEA**



The Questors presents the seventh
production of the current season

*THE QUESTORS
STUDENT GROUP*

in

“The Women Have Their
Way”

by

SERAFIN and JOAQUIN ALVAREZ QUINTERO

English version by HELEN and HARLEY GRANVILLE-BARKER

Cast :

KATHERINE ONLEY ANTHONY HOLLOWAY
PATRICIA JONES BILL BEESLEY LYNN STAFFORD
PETER BOWEN-EVANS JOAN BATE
DONALD MANNING GAY RORKE
ELIZABETH WELLMAN JENNIFER OSCARD

Producer: DOROTHY DICKINSON.

Décor: GEORGE BENN.

The brothers Serafin and Joaquin Alvarez Quintero are among the most distinguished Spanish dramatists to achieve fame outside their own country. “The Women have their way,” a comedy of great charm, is considered by many to be their best work.

AND

“Riders to the Sea”

by

J. M. SYNGE

Producer: PAMELA RICHARDS

"RIDERS TO THE SEA"

By

J. M. SYNGE

CATHLEEN	- - - - -	CARLA CRAIK
NORA	- - - - -	CATHERINE SCRIVENER
MAURYA	- - - - -	MARGARET POPHAM
BARTLEY	- - - - -	DENIS ESTOP
MEN AND WOMEN		DAVID ELDRIDGE, DONALD MANNING BETTY WHITE, AUDREY NICHOLSON BRENDA HARVEY, VALERIE LOWSON JOSEPHINE ARUNDEL, ROSEMARY GROSSMAN

SCENE.—An island off the West of Ireland.

Produced by	- - - - -	PAMELA RICHARDS
Associate Producer	- - - - -	DAVID ELDRIDGE
Wardrobe	- - - - -	THE STUDENTS
Properties	- - - - -	

4

"THE WOMEN HAVE THEIR WAY"

By

SERAFIN and JOAQUIN ALVAREZ QUINTERO

English Version by
HELEN and HARLEY GRANVILLE-BARKER

Characters in order of appearance:

DON JULIAN	- - - - -	BILL BEESLEY
SANTTA	- - - - -	LYNN STAFFORD
DIEGUILLA	- - - - -	JENNIFER OSCARD
ADOLPHO	- - - - -	ANTHONY HOLLOWAY
CONCHA PUERTO	- - - - -	KATHERINE ONLEY
GUITARRA	- - - - -	REGINALD HAMLIN
ANGELA	- - - - -	GAY RORKE
PIJAR	- - - - -	ELIZABETH WELLMAN
PEPE LORA	- - - - -	DONALD MANNING
DONA BELEN	- - - - -	JOAN BATE
JUANITA LA ROSA	- - - - -	PATRICIA JONES
DON CECILIO	- - - - -	PETER BOWEN-EVANS
THE SACRISTAN OF SAN ANTONIO	- - - - -	REGINALD HAMLIN

Producer	- - - - -	DOROTHY DICKINSON
Decor	- - - - -	GEORGE BENN
Costumes designed by	- - - - -	ELIZABETH WELLMAN

ACT I. A room in the house of Don Julian in a small town in Andalusia. An evening in June.

INTERVAL

ACT II. The same. Ten days later, about three in the afternoon.

5



Student Group 4 in THE WOMEN HAVE THEIR WAY

Middlesex County Times

14 July 1951

Student groups to show their paces

The seventh and last production of the current Questors season opens at their theatre in Mattock-lane tonight at 7.30pm. There are two plays in the programme, which is to be performed by the Questors Student Groups, and the run will continue until Monday week.

The plays are "**The Women Have Their Way**," one of more than a hundred delightful comedies written by the genial and most human Spanish playwrights, the Quintero Brothers, and "**Riders to the Sea**," one of the most famous short plays in dramatic literature, by the well-known Irish dramatist J M Synge.

This well-chosen programme will be the culmination of two years' work by the Students, and the value of giving eight performances at the conclusion of their course can hardly be stressed too much. It will also give audiences a chance to assess the value of these Groups, which are now an integral part of the club's constitution.

Incidentally, as reported by Paul Bedford in these columns last week, the next student course starts in September and requests for membership should be

lodged without delay. The closing date is August 13, but as the Group has to be limited to twenty students early application is advisable.

Members are urged to apply for their free tickets as soon as possible. Non-members wishing to join the club should write or phone direct to the theatre manager (Miss Rena rice) at The Questors Theatre, Mattock-lane, Ealing, W5 (Ealing 5184).

Middlesex county Times

July 1951

QUESTORS' STUDENTS IN TRAGEDY AND COMEDY

Last Saturday at the Questors Theatre in Mattock-lane the Questors' Student Groups presented "**The Women Have Their Way**", by the Quintero Brothers preceded by "**Riders to the Sea**", a one-act tragedy by J. M. Synge. The run continues until Monday evening next.

I was once asked, by someone who felt it was unfair to expect the highest achievements from the lowlier performers, what standards I used to judge productions. My reply was, and is, that each production sets its own standards. The standards here set were not so high as one associates with normal

Questors productions; and this is as it should be. The student is not expected to measure up to the master. It is exciting news when he does so, for it denotes the birth of the extraordinary.

The Synge play, performed by the first year students, was an ambitious choice. It is a play that depends for its effect almost entirely on the mastery and musical prose in which it is written. It was therefore a great test of the ability of the cast to speak, not only in dialect but also in tune with the theme of the play. That the main characters, played by Clara Craik, Catherine Scrivener and Margaret Popham, succeeded in evoking a tragic atmosphere, in spite of a grossly inadequate setting, must pay its own tribute to their ability. It was indeed creditable. That more might have been done was perhaps inevitable.

Powers of gossip

"The Women Have Their Way," performed by the second-year students, is a comedy based on the persuasive powers of gossip. Adolpho, a visitor to a small town, is forced into a marriage contract with Juanita simply because the townswomen decide upon the match and have their way. The play might be renamed "They Got What They Wanted," another play of which one was reminded by the theme.

Honesty compels me to say that this performance, particularly in the first act, suggested the too familiar sight of amateurs simply revelling in being dressed up. However, revelling is very infectious; and by the end of the evening the audience was well caught up in the spirit of the piece.

Bill Beesley was very pleasant as the local priest, Don Julian, whose degree of naivety is never quite established. Lynn Stafford's deaf Santita was very

commendable and Jennifer Ocard sang nicely in the part of the servant, Dieguilla. Adolpho, the main puppet in the women's romance, was done by Anthony Holloway, who must act with more than his eyebrows which do too much overtime and thus prove ineffective when they might be used to most advantage.

The prima donna of the women's column, Concha Puerto, was brilliantly played by Catherine Onley, whose big, uninhabited gestures brought life to all her scenes. Patricia Jones made a charming Juanita, Reginald Hamlyn an amusing Guitarra and vivacious Sacristan (a good "double"), and Peter Bowen-Evans an apt Don Cecilio, the doctor whose unprofessional advice to Adolpho was wasted.

The rest were adequate and the production, by Dorothy Dickinson, was smooth enough to ensue an amusing conclusion to the evening.

PAUL BEDFORD

STUDENT GROUPS 4 & 5

July 1951 STUDENTS AT WORK

A week before Group 4's July Double Bill, there was the first Student's Look-in, a "*peep behind the scenes*" which would also have involved students from Group 5 who were just completing their first year.

The Middlesex County Times

7 July 1951

THEATRE IN THE MAKING

Questors' Students Groups

Last Tuesday evening the Questors club night consisted of a demonstration of the work done by the Questors Student Groups. This was an original idea, which made a most interesting and very entertaining evening.

The scheme was devised in the form of a peep behind the scenes, enabling us to see something of how the students are trained in speech, movement and acting. Parts of it had been rehearsed to varying degrees of proficiency, while some items were quite impromptu; the intention being to demonstrate the methods employed in the different departments of study.

There were some fine examples of speech training in different solo items and a couple of cleverly devised choruses; some informative moments in movements in impromptu exercises and in a very exciting dance drama, based on a tragedy in a mining village; and then some sound performances in a series headed "**Exercise Telegram.**" This item showed what different groups of students had thought up for themselves given the basic idea that a telegram should arrive during a short scene. Seven variations were given, and they revealed both talented students and an eye for theatre; not to

mention several nice humorous touches that emerged.

Considering the nature and intention of the event it would be invidious to select individuals for mention. It was designed and should be regarded as a group event. That it was a talented group must be sufficient comment.

These student classes are run by the Questors under the auspice of the Middlesex County Council Education Committee, instruction being in the hands of Alfred Emmet (Director of Studies), Anny Boalth (Movement), Mollie Coldicott (Speech), Dorothy Dickinson (Acting) and Francis W Smith (make-up). The first year's work is divided into three terms, the fees being £1 1s. per term, and anyone keen to learn something of the rudimentary approach to acting is welcome to make application to the Questors Theatre, Mattock-lane, W5. from where all particulars can be obtained. The next Group will be starting its course in September, and applications should be lodged at the Theatre not later than August 13 next.

PAUL BEDFORD.

STUDENT GROUP 5 (1950-1952)

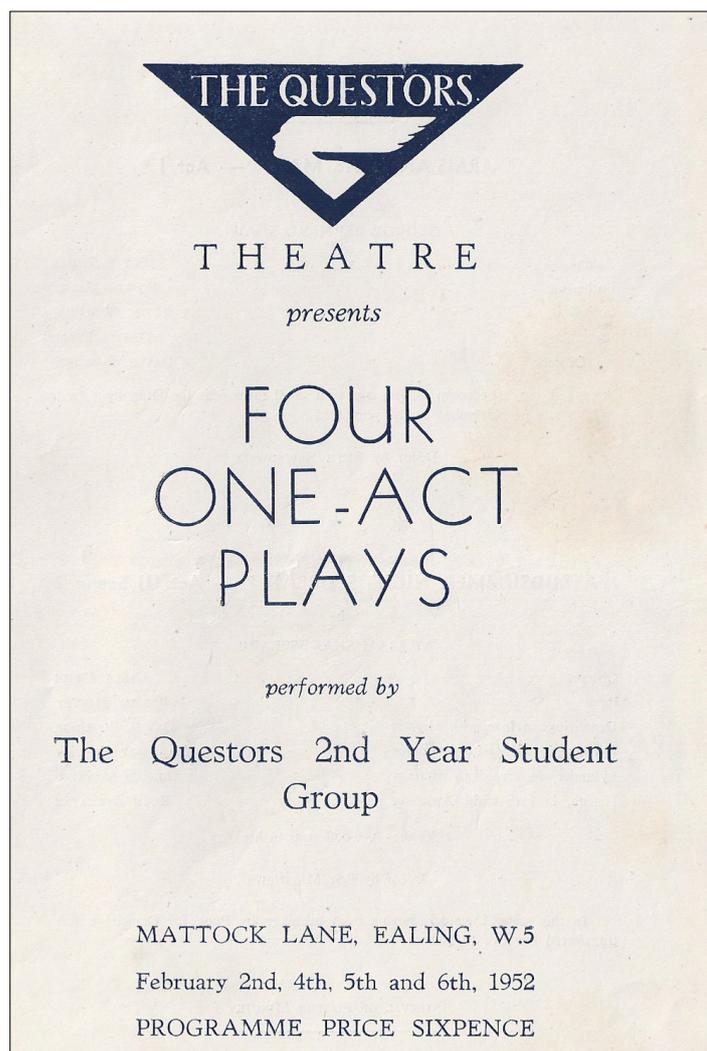
This was the first "regular" two-year course, meeting for the first time on 16 September 1950 with a selection of the students progressing to the second year in September 1951.

It was a distinguished group, including a number of members who would soon become "household names", such as **Dennis Estop** and **Ruth Tremayne**, and Questors "stars" who are still very much part of our family - **Carla Craik** (Field) and **Jo Arundel** (Irvin).

Paul Bedford, writing in the Middlesex County Times, found the ten students in the cast rather "*too studied and tense for comfort*" in their performances and somewhat overshadowed by the more experienced Acting Members who had been brought in to support them. These included **John Howard**, **Don Manning** [See page 9] and **Anthony Holloway** (the latter two having graduated from previous Student Groups).

Student Group 5 February 1952

FOUR ONE ACT PLAYS





**Student Group 5 in
DEIRDRE
featuring
John Howard and
Jo Arundel**



P 5 1950-19



A few weeks later, the students performed **The Dream** extract, **Deirdre** and **The Anniversary** at the **Rudolf Steiner Hall** off Baker Street as part of the **British Drama League Community Theatre Festival**.

PROGRAMME

" ARMS AND THE MAN " — Act I

by
GEORGE BERNARD SHAW

Raina	-	-	-	BETTY WHITE
Catherine	-	-	-	NOREEN ARLEY
Louka	-	-	-	RUTH TREMAVNE
Bluntschli	-	-	-	DENNIS ESTOP
An Officer	-	-	-	DAVID ELDRIDGE

SCENE: A lady's bedroom in Bulgaria, in a small town near the Dragonan Pass, late in November in the year 1885.

Décor by RUTH RABINOWITZ

* * *

" A MIDSUMMER NIGHT'S DREAM " — Act III Scene 2

by
WILLIAM SHAKESPEARE

Oberon	-	-	-	CARLA CRAIK
Puck	-	-	-	BRENDA HARVEY
Demetrius, in love with Hermia	-	-	-	DAVID ELDRIDGE
Hermia, in love with Lysander	-	-	-	MARGARET POPHAM
Lysander, in love with Hermia	-	-	-	DONALD MANNING
Helena, in love with Demetrius	-	-	-	RUTH TREMAVNE

SCENE: A wood near Athens

Décor by ROY MATTHEWS

In this scene Lysander, having been mistaken by Puck for Demetrius, has transferred his love to Helena.

INTERVAL OF FIFTEEN MINUTES

" DEIRDRE "

by
W. B. YEATS

1st Musician	-	-	-	NOREEN ARLEY
2nd Musician	-	-	-	BETTY WHITE
3rd Musician	-	-	-	BRENDA HARVEY
Fergus, an old man	-	-	-	DAVID ELDRIDGE
Naosé, a young king	-	-	-	JOHN HOWARD
Deirdre, his queen	-	-	-	JOSEPHINE ARUNDEL
A dark-faced Messenger	-	-	-	DONALD MANNING
Conchubar, King of Ulad	-	-	-	DENNIS ESTOP
A dark-faced Executioner	-	-	-	NED GETTINGS

SCENE: A guest-house in a wood

Décor by VIVIAN RAKOFF

* * *

" THE ANNIVERSARY "

by
ANTON TSCHEHOV

Kuzma Nikolayevich Hirin, the bank cashier	-	-	-	DAVID ELDRIDGE
Andrey Andreyevitch Shiputchin, chairman of the bank	-	-	-	DENNIS ESTOP
Tatyana Alexeyevna, his wife	-	-	-	VALERIE LOWSON
Nastasya Fyodorovna Merchukin	-	-	-	MARGARET POPHAM
A Clerk	-	-	-	ANTHONY HOLLOWAY

SCENE: The chairman's office in the N— Mutual Credit Bank

Décor by JOHN HULL

The plays produced by DOROTHY DICKINSON

In the interests of both players and audience you are requested to restrict smoking in the theatre while the play is in progress.

The Middlesex County Times
9 February 1952

QUESTORS' STUDENTS QUARTETTE

'Curtain-raiser' to Community
Theatre Festival

Last Saturday the Questors' Second Year Student Group put on a programme described as "**Four One-Act Plays**". This consisted of Act One from Shaw's "**Arms And The Man**," a scene from Shakespeare's "**A Midsummer Night's Dream**", W. B. Yeats's "**Deirdre**", and **The Anniversary**, by Anton Tchekhov. The last three of these are to be played in the British Drama League Community Theatre Festival, at the Rudolf Steiner Hall later this month.

Although it may, be argued that Act One of "**Arms And The Man**" and the quarrel scene from "**The Dream**" are self-contained units, I find it hard to justify using a part of a full-length work as a pseudo one-act play. A snack is quite a different thing from one course of a complete meal, no matter how self-sufficient a plate of soup may appear to be.

Quite apart from this, however, the Act from "**Arms And The Man**" was played with an intensity for which it was never designed, and the scene from "**The Dream**" was given an unimaginative, prosaic, flat production that never caught the play's essential charm. The most commendable performances in the Shaw piece were those of Noreen Abley, as Catherine, and Ruth Tremayne, as Louka; Betty White's Raina was technically sound, but her characterisation was too serious. In the Shakespeare scene, Carla Craik and Brenda Harvey did quite nicely as Oberon and Puck respectively; but the only mortal with any vitality was Margaret Popham's Hermia.

W. B. Yeats's "**Deirdre**" is a masterpiece, based on the Celtic legend of Deirdre and Conchubar. The theme of ideal love is nobly expressed by fine verse in a framework derived from the Greek classic drama, the main features of which are advantageously used.

The Chorus was aptly handled by Noreen Abley, Betty White, and Brenda Harvey. Deirdre was competently played by Josephine Arundel; and John Howard's Naoise was the outstanding performance of the evening, as indeed was to be expected, Mr. Howard being an actor of considerable experience compared with the Students, to whose strength his was a welcome addition.

"**The Anniversary**" should have been a rip-roaring farce, played at break-neck speed. If the rest of the cast had taken their pace from Valerie Lawson, instead of plodding vaguely alone at the speed of midday traffic in Oxford street, the desired effect might have been achieved.

In general this was a disappointing evening. With few exceptions performances were too studied, and too tense for comfort. To one of the cast, who need not be named, it should be pointed out, more in sorrow than in anger, that although certain lines may not be remembered the audience does expect to hear those that are. I am reminded of something Norman Marshall wrote in the "Sunday Times" last November, when he said: "I found myself wondering how many amateurs really enjoy acting. They too rarely show much sign of it." Let us hope that these Students will conspicuously enjoy playing at the Rudolf Steiner Hall.

Paul Bedford

**Student Group 5
July 1952**

CORINTH HOUSE



Sadly there are no surviving photos of **Corinth House** in our archives. However **Alfred Emmet** did have this to say in the the September Edition of **Forestage** (The Questors Club magazine at the time):

"Many members were frankly disappointed with the standard of the one-act plays produced by the Second-Year Student Group in February. It is particularly pleasing, therefore, to record the really excellent standard shown in the performances of Corinth House, which seemed a considerable advance on their work. The authoress, Pamela Hansford Johnson, and her husband C P Snow, present on the first night, were most congratulatory."

The Middlesex County Times

19 July 1952

"Corinth House" opening at Questors' to-night

The seventh and final play of the current season opens at the Questors' Theatre to-night. The play is "**Corinth House**" by Pamela Hanford Johnson, and the run continues until next Saturday with a break on Thursday evening.

The six performances of this play will be given by the second-year students, who have just completed their two-year course of training.

In order to enable all of the students to take part in this production there is to be a change of cast on alternate nights; which means that members will have an opportunity to see two different interpretations of the play within the scope of the same main outline.

"**Corinth House**" is the name of a private hotel in London, and the central conflict is between a retired headmistress and an obsessed ex-pupil. Performances of the play have previously been given at the New Lindsay Theatre, and also on radio and television.

The box office is open at the theatre, and members are urged to apply early for their free tickets. Non-members are invited to write or phone the Theatre Manager (Miss Rena Rice) at the Questors' Theatre, Mattock-lane, Ealing, W.5 (EaIing 3184), from whom all particulars of club activities may be obtained.

The first production of the 1952-53 season, which opens on September 20, is to be a revival of Pirandello's parable, "Right You Are! (if you think you are)."

The Middlesex County Times

July 1952

**Students' week at the Questors.
"CORINTH HOUSE"**

Last Saturday evening the final performance took place by the second year students at the Questors Theatre who had

been showing their paces in six performances of "**Corinth House**," a play by Pamela Hansford Johnson who, incidentally, attended the opening night.

Four of the seven characters had been played by different students on alternate evenings.

"**Corinth House**" is the name of 'a domicile; it is one of the half-way establishments, between boarding house and mortuary for which the term "private hotel" is an elegant euphemism. The residents: remnants of revered respectability, bored and boring lodgers, hapless and hopeless hypochondriacs; all move in that sad state of perpetual isolation which develops in lonely old age. The proprietress, Mrs. Beauclere, dominates the place with a harsh efficiency, subjecting her guests to the customary intractable "rules"; and the solitary member of the staff is an ubiquitous and cruelly overworked maid, whose name is Nora.

Into this setting the author introduces 32-year-old Madge Donnythorpe, an ex-student of one of the residents, Miss Malleson. It is established that sixteen years previously Miss Malleson had occasion to humiliate Madge before the school. The nature of the offence is never made explicit; but the humiliation of the punishment has become, an obsession, which leads Madge to seek revenge on the retired schoolmistress. The pursuit of this revenge is the action of the play; and it makes for a thoroughly effective evening in the theatre.

That gives an outline of the actual play, than which it would seem hard to find less suitable material for a group of students mainly in their late teens and early twenties.

The settings, designed by Marjorie Golsby, successfully caught the atmosphere of **Corinth House**, the choice of colours being particularly apt. If the architect lay-out seemed somewhat quaint it is a tenable opinion

that the place had developed along familiar lines by the arbitrary knocking of a couple or more terrace houses into one.

Residential

Among the residents we recall Major Shales, played by David Eldridge with an uncanny accuracy of observation. Make-up, speech, movement, and feelings were combined to create a thoroughly creditable performance. Valerie Lowson played Miss Figgis, a fussy old lady addicted to medicines. This was a conspicuously good effort for a young actress; but, as a performance, it might have been better had it been just a shade less conspicuous — although we were very nearly hoodwinked into believing the portrait was real for all that we knew it was a caricature. Brenda Harvey's Nora was a gem of a performance with both feet solidly on the moth eaten carpets of Corinth House.

Thus far we have considered the "constants"; those members of the cast who played at every performance. Now we must turn to the rest.

Dogberry maintained that comparisons are odorous; but there are times when the odorous becomes the inevitable, and it would be quite impossible not to draw some kind of comparison between the two interpretations of the main parts in this play. The distinction was remarkable enough that we might almost have been watching different plays altogether.

Carla Craik, on the first night, gave us a Miss Malleson who was quiet, unassuming, and pleasant; but subdued to the point where we found it hard to take much interest in the 'old dear'. Against this, Josephine Arundel provided a Madge of far too pleasant disposition for us to accept her quest of a hateful revenge. There were brief moments when a sound technique brought a temporary conviction; but the playing lacked essential inner feeling, and we found ourselves too interested in what she had done sixteen years ago.

Vital quality

In the other cast Margaret Popham gave an admirable portrayal of Miss Malleson, conveying a fine sense of responsibility, a nice perception, and an inner strength that we had missed on the first occasion. In short, she brought the vital quality of maturity to the part, and this made her into a truly interesting character.

Playing Madge, opposite Miss Popham, was Betty White, who proved herself an actress of considerable power. This Madge made her presence felt the moment she came on the scene; and we knew that the play was gathering momentum as it had failed to do before. Here was a woman with a purpose and the ominous power to carry that purpose out. This was a strong performance of intense inner conviction; and it was a surprising thing to find the second visit to a play so much more moving than the first had been.

Apart from these individual distinctions, which were conspicuous, one had a strong feeling that the second cast were more closely integrated into the production. They may possibly have had more rehearsals than the others; it certainly seemed that way.

Others in the cast were Noreen Abley and Ruth Tremayne, who played two other parts on alternate evenings. The production was by Dorothy Dickinson.

PAUL BEDFORD.

The Thames Valley Times

30 July 1952

QUESTORS THEATRE STUDENTS PORTRAY OLD AGE

Here we are again! I had intended suspending this feature until September and replacing it with pen pictures of leading amateurs and members of Richmond Repertory Company. But a visit to the Questors Theatre, Ealing — who break for only a couple of months in the summer — and notes I have received about next season's activities of Richmond Shakespeare Society, Old Hamptonians, and Richmond and Twickenham Arts Club have induced me to

hold over the pen pictures due today for another week.

It was the Questors' second year student group who drew me to Ealing with their presentation of "**Corinth House**," the play by Pamela Hansford Johnson about a young woman who determines to be avenged on her former headmistress for an imaginary wrong.

am told that only two of the cast on Saturday, when I saw the play, were over 30. The others were about 19 or 20. Taking these ages into consideration, they put the play over marvellously well.

* * * *

MARGARET Popham impressed as the retired head mistress, Miss Malleson, contrasting the woman's goodness of heart with her strong sense of duty. Betty White, who is only 18, gave a remarkable study in venom as the ex-pupil, Madge Donnythorpe, who, by her calculated scheming persuades her fellow guests at the small private hotel that Miss Malleson is going out of her mind.

A shrewdly observant study of an ancient crone was given by Valerie Lowson. Her movements were a shade too quick, especially the wagging of her head, but her silent mouthings seemed just right. Her make-up was remarkable and she got the laughs whenever she came on.

Noreen Abley was well cast as the landlady. Brenda Harvey gave an effective characterisation of the sharp little maidservant, and David Eldridge conveyed the idea of old age by his acting, although his make-up suggested more of middle-age. Ruth Tremayne looked much too young as Miss Malleson's other ex-pupil.

The part of Madge Donnythorpe for three

of the six performances was taken by Josephine Arundel from Heston Community Association.

The production was by Dorothy Dickinson, who takes the acting classes for the second year group.

* * * *

THESE second-year students will now be given auditions for acting membership of the Questors Theatre. Another second year group will be formed in September, primarily from members of the present first-year group. This in turn will mean the formation of a new first-year group for which applications are now invited.

Although the scope of training which can be covered in a two years' part-time course is necessarily limited, these two-year part-time courses, which are run under the auspices of Middlesex Education Committee, should be invaluable for the amateur actor who means to make the most of his hobby. In a brochure it is stated that the aim is "to set the students' feet on the right path so that they may have a clear understanding of what they are trying to do and how to go about it." Emphasis is rightly laid on the importance of the imagination.

When I was taken backstage I was surprised at the space available for workshop and storage facilities. Dressing room accommodation, however, is as yet strictly limited.

E.B

The December issue of *Forestage* published the following article by a former student:

**"QUESTORS IN EMBRYO"
By AN EX-STUDENT**

As from a magical date in September, I was a Questor Student ! It has been said by someone-or-other that anticipation is better than realisation but, excited as I was by the prospect of the Course which lay ahead, I had no conception then of the happiness and comradeship it was to bring me.

On that first Saturday afternoon, twenty brand-new "First Years" assembled in the Green Room. We had all received lengthy, written instructions on what would be required of us during the Course, from our attitude of mind – to our footwear! and now our first class, under the Director of Studies, was about to begin.

We stole tentative glances at one another and at our mentor, apparently deeply engrossed in a formidable pile of documents on the "props" table in front of him. Next-door neighbours whispered friendly overtures.

The D. of S. cleared his throat, raised an eyebrow and smiled whimsically round at us. We thawed. "Well, now – . . ."

By tea-time our thirst for tea was only equalled by our thirst for knowledge - knowledge of our work to come and of our colleagues to be. "What's your name? Have you done much before? What did you do for your Audition?" "Good heavens! So did I! The class was resumed after tea, and at half-past five we left the Theatre, our heads reeling with Searches for Truth and the Purpose of Acting.

The months passed with incredible speed. Movement, Speech and Acting classes, odd evenings in the Wardrobe and Workshop, filled our lives. There were poems to be learnt, relaxation exercises to be practised, imagination tests to be performed. It was tremendously exciting, and the work itself was punctuated by uproarious sessions in a friendly café nearby, where we discussed sometimes with levity, sometimes with its true seriousness, our work as students. The friendships which spring from a common purpose were realised to the full.

Inevitably, we had fits of depression, when our work seemed to deteriorate. Then, perhaps at the next class, we would win approbation for an acting exercise or the rendering of a poem, and once more we would be buoyed up with hope. If our faith in our own abilities sometimes flagged, our enthusiasm for the Course never did.

The Second Year, too, had its setbacks and disappointments, but we had "hitched our wagon to a star" – and that star was not easily dimmed by storm clouds of temporary failure.

If a benign deity offered to me the repetition of any two years of my life – I would make the Student's Quest again!

END OF PART ONE

LIST OF STUDENTS (1946-1952)

Many students , especially in the early days, were in more than one group. Students who were accepted into a second year are marked with an asterisk.

GROUP 1 (1946-1947)

Roy Ambrose
Pamela Cobden
Rosemary Grossman
Rita Heir
Joan Lamb
Donald Manning
Peter Raffe
Mary Whitton

GROUP 2 (1947-1948)

Roy Ambrose
Pamela Cobden
Rosemary Grossman
Rita Heir
Joan Lamb
Donald Manning
Peter Raffe
Mary Whitton

GROUP 3 (1948-1949)

William Beesley
Ann Cheetham
Katherine Harmer
Joyce Hawkins
Basil Hull
Elizabeth (Wellman) Lowry
Roy Matthews
Pat Nicholls
Grace (Rorke) Osmunsen
Theresa (Heffernan) Rawling
Jennifer (Oscard) Sparks
Pamela Speller
Kathleen Stafford
Peggy Thurlow

GROUP 4 (1949-1951)

Roy Ambrose *
Margaret Barnett
Joan Bate *
Joyce Colwill *
Judith Davies
David Eldridge *
David Grain
John Holloway
Patricia Jones *
Murray Lowry
June Neave
Gay (Rorke) Osmunsen *
Jennifer (Oscard) Sparks *
Maureen Wood

GROUP 5 (1950-1952)

Noreen Abley *
Jo Arundel *
Patricia Cooper
Carla Craik *
Judith Davies
David Eldridge *
Denis Estop *
Rosemary Grossman
Brenda Harvey *
Valerie Lowson *
Audrey Nicholson
June Pagesmith
Margaret Popham *
Kay Scrivener
Ruth Tremayne *
Betty White *