

QUESTORS ARCHIVES

A SURVEY OF STUDENT GROUP PRODUCTIONS

Part Two
1953-1957

compiled by
John Dobson

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STUDENT GROUP 6 (1951-1953)

There were 33 applicants for the sixth Student Group. They auditioned on 26 July 1951 before a panel consisting of **Alfred Emmet, Wilf Sharp** and **Frank W Smith**. 18 of the applicants were selected to go ahead into the First Year.

THE QUESTORS THEATRE

PARTICULARS OF 1951/52 STUDENT GROUP.

The following amplification of certain points in the printed prospectus may be helpful to those interested in The Questors Theatre Student Training Course.

THE AIM of the Course is to give a preliminary training to amateur actors and actresses, particularly to those who want to act with The Questors if they can be accepted. This pre-supposes a serious interest in the theatre and in the art of acting. The course is not designed for those wishing to go on to the professional stage.

ADMISSION. Application for admission may be made by anyone interested in the study and practice of the art of acting. No previous acting experience is necessary - what is looked for is evidence of acting talent likely to be developed by training, and a real enthusiasm for the theatre.

There is no set age limit, though applicants may be rejected who are thought to be too young to derive full benefit from the course.

Admission in the first place is for a year. A selected number of students will be given the opportunity of enrolling for the second year course. Acceptance for the first year course does not carry any guarantee of acceptance for the second year course.

Preference will be given to students who intend to go on to take the second year course if accepted. In certain circumstances, however, a student may be accepted for the first year only, for instance a young man expecting his military call-up after a year, or an applicant who may be leaving the district after a similar period. In such cases the position should be disclosed at time of application,

A high standard of discipline and punctuality is expected from all students, who are expected to attend all classes regularly.

Applicants are required to promise to do their best to attend every class and to co-operate fully in all Group activities.

AUDITIONS. For audition purposes each applicant is asked to prepare two short passages, each lasting about two minutes and contrasting in character. These passages, which should preferably be each a single speech from a play, should be learned by heart and the applicant should choose something which appeals to him or her rather than a passage which it is believed will impress. Applicants may also be asked to act an impromptu scene. It may be emphasised that the audition is quite informal in character.

TIMES OF CLASSES. The Acting Class will be held on Saturday afternoons from 3.00 to 5.30 p.m., at The Questors Theatre, the use of the stage being shared with the Second Year Group. These classes are under the direction of Alfred Emmet. Occasional Saturday afternoon classes are set aside for Make-Up, Stage Management and Theatre History. The Movement Class taken by Miss Anny Boalth will be held on Thursday evenings from 7. to 8 p.m., at the Grange School. The Speech class under Miss Mollie Coldicott will also be held at The Grange School and half the Group will attend on Tuesday evenings, the other half on Friday evenings, from 7.30 p. m. to 9 p. m. As far as practicable students will be given the choice of Tuesday or Friday evening for their Speech class.

The course must be taken as a whole, and students will not be accepted who wish to attend classes on only one or two subjects.

1951/52.



Committee of Management :

J. L. Beck J. H. Howard
P. J. Curtis E. L. Ives
A. E. J. Emmet M. L. Ogden
R. M. G. Heywood F. W. Smith
(formerly R. M. W. T. C. Sharp
Cunter Heilbut) F. W. White

THE QUESTORS Ltd.,
THE QUESTORS THEATRE,
MATTOCK LANE,
EALING, W.5.
EAL. 5184

THE QUESTORS THEATRE STUDENT GROUP
1951/52

Applications are invited for membership of The Questors Student Course, which offers two years' preliminary training for amateurs genuinely interested in the theatre and the art of acting.

The Group is attached to the well-known Questors Theatre in Ealing; it is organized and run by The Questors, under the auspices of the Middlesex County Council Education Committee. Thus the course has the great advantage of being closely associated with the activities of an actual working theatre. The course is a part-time one, designed for amateur actors and actresses who are working during the day time, and is aimed at developing those qualities which are most valued by such an amateur theatre as The Questors.

For the First Year Course, starting in September, 1951, approximately twenty students will be taken, and of these about ten will be selected to continue the course for a second year. In the first year, the emphasis will be on the development of the imagination and the creative powers, and of technical mastery of the actor's instrument. In the second year, there will be greater emphasis on applying what has been learned to the actual production of plays, and two full-scale productions will be given by the Group at The Questors Theatre.

The Course is intended primarily, but by no means exclusively, for those desiring to graduate to acting membership of the main group of The Questors Theatre.

Further particulars of the Course will be found overleaf.

THE QUESTORS STUDENT TRAINING COURSE

Director of Studies - - - ALFRED EMMET

with

ANNY BOALTH
(Movement)

DOROTHY DICKINSON
(Acting)

MOLLIE COLDICOTT
(Speech)

FRANCIS W. SMITH
(Make-up)

DURATION

The Course will be in the first place for one year, from September, 1951. At the end of the first year, selected students will be given the opportunity of a second year course. Acceptance into the Group for the first year carries no guarantee of acceptance into the Second Year Group.

The first year's work will be divided into three terms as follows :—

15th September to 15th December, 1951 ;

5th January to 5th April, 1952 ;

19th April to 19th July, 1952.

Classes will be held as follows :—

Acting on Saturday afternoons from 3 to 5.30 p.m.

Movement on Thursday evenings from 7 to 8 p.m.

Speech on Tuesday or Friday evenings from 7.30 to 9 p.m.

ADMISSION

Admission to the Course will be by audition, and the number of places in the Group is strictly limited. It should be made clear that previous acting experience is in no way necessary. The purpose of the audition is to endeavour to find out the applicant's potentialities, not necessarily his standard of attainment.

Students can only be accepted who intend conscientiously to go through the whole course, and applicants will be asked for an undertaking to this effect. Preference will be given to students who will wish to take the second year course if given the opportunity.

Auditions will be held by arrangement, but not later than the first week in September. Applications for admission must be lodged not later than August 13th, 1951.

FEES

The fees are £1 1s. per term, payable before the commencement of each term. In the case of students whose address is outside the County of Middlesex an additional "out-county" fee is in certain circumstances payable.

A limited number of free places are available for students genuinely unable to afford the full fees. Application for a free place must be made at the time of the audition.

CURRICULUM

The classes will be divided as follows :—

ACTING : its nature and theory ; concentration ; the training and use of the imagination and creative powers ; the study of character and the study of the part ; technique ; improvisations. These classes are held in The Questors Theatre, with the use of the stage for practical work.

MOVEMENT : basic movement and relaxation ; the training of the body as an expressive instrument.

SPEECH : voice production and breath control ; the training of the voice as an expressive instrument.

MAKE-UP : straight and character make-ups will be dealt with in practical work.

STAGE MANAGEMENT, etc.

SCENE DESIGN. Whilst scene design has no place in the regular curriculum of a course designed for the training of actors, students who are interested in and have an aptitude for design will be welcomed and will be given every facility for developing their talents in this branch of theatre work.

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 of the Theatre's main productions, thus helping to fill out the theatre background of the course.

Where practicable, opportunity will also be given for Group attendance at rehearsals of the main productions, when the producer will discuss the work done with the members of the Group.

Other Group activities will be encouraged.

SECOND YEAR GROUP

A large proportion of the work of the Second Year Group will consist of rehearsals for two productions to be given by the Group at The Questors Theatre. The first production, probably of a group of one-act plays, will be given about February, and the second production in July.

Regular classes will be on Thursday evenings (Speech from 7 to 8 p.m., Movement from 8 to 9 p.m.), Friday evenings (Acting from 7.30 to 9.30 p.m.) and Saturday afternoons (Acting from 3 to 5.30 p.m.). Additional rehearsals may be required as necessary.

TRANSFER TO ACTING MEMBERSHIP

As stated above, at the end of the first year course, a selected number of students will be enrolled for the second year course. The Director of Studies reserves the right to hold auditions to assist in such selection, which will, however, be made primarily on the basis of the work done throughout the year.

At the end of the second year course, students will be invited to submit themselves for audition for full acting membership of The Questors. Admission to acting membership is not guaranteed—it will depend upon 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, may be put on a special waiting list for election as vacancies occur.

To the THEATRE MANAGER,
THE QUESTORS THEATRE,
MATTOCK LANE, EALING, W.5.

I am interested in the Student Course 1951/52, and would be glad to receive further particulars and form of application.

Name Mr.
Mrs.
Miss

Address

Telephone Age

KING & HUTCHINGS, LTD., 57, The Mall, Ealing.

In a memorandum to the Education Officer at Middlesex County Council (who were subsidising the course), **Alfred Emmet** reported on the success of the previous group and submitted a detailed syllabus for 1951/52.

AE/FR

16TH May 1951

The Chief Education Officer (Further)
M.C.C.
10 Great George Street

Dear Sir,

Student Course 1951/52

The Questors Theatre Student Course is now approaching the end of its fourth year, and I think it may be claimed that it has been successful towards achieving the aims it has set. A number of ex students of the Group are now taking a prominent part in the work of the theatre, others are contributing to dramatic work in the County in other groups.

Last year, for the first time, the Course was extended to be for two years so that during this current year there have been running simultaneously a First Year Course and a Second Year Course. I believe that this is entirely justifying itself. The Second Year Group produced with considerable success four one act plays here in February (one of which, The Mask by Anne Ridler, was a premiere) and three of these were subsequently produced at the B.D.L. Festival at Rudolf Steiner Hall, where the students did well. With one of the plays they were placed first on their night, and came near to being selected for promotion to the following round. The Group is now working on a production of The Women have Their Way to be played here for a run in July.

I believe that the Course as at present constituted and run is an important contribution to the adult education work in the County, and that its association with this theatre gives it a unique and valuable quality.

I therefore submit the following scheme for approval for 1951/52 and I shall be glad to know if this can be brought under the County Council's evening classes as for the past four years.

OUTLINE OF THE COURSE. It is proposed that the main lines of the syllabus, shall be as for the current year, that is that to say that in the First year the emphasis would be on the training of the imagination and the creative powers and the technical training of the voice and body, whilst in the Second year the emphasis would be on applying what has been learned to the script. To facilitate this plan the First Year Group would not give a full production at the end of their year, but it is hoped to arrange an informal kind of performance-demonstration.

The Second year group would do two productions - probably a group of one act plays about February and a production I would hope of a full length play in July. The rehearsals for these productions would be an integral part of the class work of the second year.

SIZE OF THE GROUP. It is proposed that the maximum size of the group for the first year would be twenty students, assuming that a sufficient number of candidates of adequate standard present themselves.

Admission would be by open audition, and only candidates of suitable standard would be taken. Extensive publicity would be given to the scheme throughout the County especially through youth groups, schools etc.

The second Year Group would be selected from the 1950/52 First Year Group and it is intended that the size of this Group should be limited to about ten students. The selection would be made by myself in consultation with other members of the staff, based on our assessment of the work and progress of the students during the present year. I would like to reserve the right to admit one or two students (particularly men) direct to the Second Year Group if it seems advisable to do so.

FEES. It is proposed that these should remain at £1.1.0 per term as heretofore. It is understood that in cases of genuine inability to meet the fees, a limited number of free places would be available to students of talent.

INCOME. The maximum total income from the fees would be, as seen from the above, £63 for the First Year Group and £31.10.0. for the Second Year Group. This assumes a maximum number. of students in each Group.

FIRST YEAR GROUP SYLLABUS. The syllabus for the First Year would be much on the same lines as in the past, namely:

Acting. (Classes to be held on Saturday afternoons from 3 to 5.30 p.m. at The Questors Theatre.)

The nature of acting; the approach to acting; training the imagination and powers of concentration; the creative process; a study of character and study of the part; improvisations; technical training.

Make-up.

Two or three Saturday afternoons would be devoted to an introduction to the study and practice of make up.

Stage Management.

On one or two Saturday afternoons there would be lectures and practical demonstrations on stage management. The students would be given the opportunity also of practical work on the stage management side of the theatre's regular productions, working in small teams under the direction of the stage manager.

Speech.

It would be proposed as in the past to divide the First Year Group into two classes for speech training to enable the maximum individual attention to be given. The Speech class would be each of 1½ hours duration on two evenings - half the class on one evening and half on the other. These would probably be on Tuesday and Friday evenings from 7.30 to 9 p.m. and I would

ask for accommodation to be made available as in the past.

Movement.

Movement classes would be held once a week probably on Thursdays, the First Year class being from 7 to 8 p.m. to be immediately followed by the Second Year Group Movement class as referred to below.

It is desirable that for a proportion of the Movement classes an accompanist should be made available and, as in the past, this has been allowed for in the under-noted Budget on the footing of four classes per term. I would ask for a suitable hall to be made available for these classes as in the past.

SECOND YEAR GROUP SYLLABUS. IT IS proposed that the Second Year students would attend classes as follows:

Acting.

The classes would be mainly taken up with rehearsals of plays for performance as referred to above. The classes would be on Saturday afternoons from 3 to 5.30p.m. at The Questors Theatre, and on Friday evenings for two hours from 7.30 to 9.30 p.m. For the Friday evening classes I would ask for a room to be made available.

There would be, as may be required, additional rehearsals as the dates of performance approach, but these would be extra- syllabus.

Movement

It is proposed that the second year students attend Movement classes once a week on Thursday from 8 to 9 p.m. immediately following the First Year class.

Speech.

It has been found that to set aside a separate evening for Speech class has been rather a strain on the Group in addition to other classes and rehearsals. It is proposed, therefore, that the Second Year Group should attend a weekly speech class on Thursday evenings from 7 to 8 p.m. That is to say, the Second Year students will on Thursday evenings have a speech class from 7 to 8 p.m. to be followed immediately by a Movement class from 8 p.m. to 9 p.m. Accommodation is asked for these Speech Classes.

STAFF.

Acting.

It is proposed that the First Year class on Saturday afternoons should be taken by the writer, Alfred Emmet, with Eric Voce as an occasional substitute dealing particularly with technical points.

For the Second Year Group it is hoped to retain the services of Miss Dorothy Dickinson, who has been doing exceptionally good work during the current year.

Remuneration would be the usual County Council scale, namely 26/6 per class

of 2 [$\frac{1}{2}$] hours and 22/6 per class of two hours.

Make up

The class would be Mr Francis Smith. The remuneration would be 26/6 per session of 2 $\frac{1}{2}$ hours.

Movement.

We have been exceptionally fortunate to have had the quite outstanding services of Miss Anny Boalth for the Movement classes. Miss Boalth is, of course, one of the leaders of her profession. I would strongly urge that her services be retained, and I understand her fee for the two classes on Thursday evenings would be £3.3.0 per evening, equivalent to £1.11.6. per session of one hour.

Miss Boalth would provide her own accompanist, and the cost would be 16/- for each double class of two hour's, at the usual County Council rate of 8/- per class of one hour.

Speech.

The intention is to retain the services of Miss Mollie Coldicott, and here also the would be on the usual County Council scale, that is to say 18/6 per class for the First Year Group where the Class is of 1 $\frac{1}{2}$ hours duration and 14/6 for the Second Year class where the class is of one hour's duration.

Stage Management

It would be proposed to nominate an experienced stage manager from the theatre to take the class or classes in this subject, and this would be in substitution for the writer on or two Saturdays

BUDGET. The estimated total expenses for the Croup for 1951/2 are as follows:

General.

Publicity, printing and administrative expenses.

...£25.0.0

Lighting and Heating(it would be proposed to make a nominal charge for the Saturday afternoon classes of £2.10.0 per term to cover the two classes held simultaneously in the theatre and green room)

...7.10.0

No charge would be made for the theatre

Acting (including makeup etc)

First Year Group 43 classes at 26/6

...56.19.6

Second Year Group 43 classes at 26/6
... 56.19.6
146.9.0

40 Friday classes at 22/6d.
... 45.0.0

Movement

40 classes at £3.3.0 per class
...126.0.0
Pianist 12 classes at 16/ per class
... 9.12.0

Speech

First Year, 80 classes at 18/6d
... 74.0.0
Second Year, 40 classes at 14/6d
... 29.0.0
£ 430. 1.0

TERMS

It is proposed that the three terms should ran as follows:

15th September to 15th December 1951.

5th January to 5th April 1952

19th April to 19th July' 1952.

I shall be most grateful for the earliest possible decision; as it will be necessary to have the prospectus printed at an early date in order to ensure adequate publicity for the Course.

If there is any further information you require, I shall be happy to supply it.

Yours faithfully,

Director of Studies

Student Group 5 & 6
July 1952

STUDENTS AT WORK

THE QUESTORS THEATRE.

59526

"STUDENTS AT WORK"

WEDNESDAY, 9TH JULY, 1952.

PROGRAMME.

INTRODUCTION by ALFRED EMMET (Director of Studies).

SPEECH TRAINING - I, under the direction of MOLLIE COLDICOTT

- (1) "The Welcoming Land" by Clarence Dams .. JOSE ROWDON
- (2) "Victoria Station" by Hilda Black .. First Year Group
- (3) "Meeting Point" by Louis Macneice .. June Davies
- (4) "Grand Ballet" by Francis Cornford .. Gillian Brown
- (5) "March of the Machines" by A.S. Tessimond .. First Year Group

MOVEMENT TRAINING, under the direction of ANNY BOALTH
Examples of training methods, demonstrated with
members of the First and Second Year Groups.

ACTING IMPROVISATIONS, under the direction of ALFRED EMMET

Examples of improvised exercises in improvisation,
by members of the First Year Group

SPEECH TRAINING - II.

- (1) "The Ice Cart" by W.W. Gibson .. Robert James
- (2) "Reynard the Fox" (abridged) by John Massfield .. First and Second Year Groups

INTERVAL.

"ORPHEUS AND EURYDICE" - A sketch for a Dance-Drama.

with music by Gluck.

Cast:-

Orpheus - Robert James

Eurydice - Jose Rowdon

Pluto, King of the Underworld - David Eldridge

Cerberus, his servant - Norman Ruel

Tomb-Stones, Mourning Women, Creatures of the Underworld -

Noreen Abley, Josephine Arundel, Carla Craik, Brenda Harvey, Valerie Lawson, Margaret Popham, Ruth Tremayne, Betty White, Gillian Brown, Pauline Chandler, June Davies, Maureen Brett-Littlechild, Sylvia Potham, Catherine Scriver, Jane Wood, Lola Salemmi, Philip Jones, John Wheeler.

Scene I. Near Eurydice's Tomb

Scene II. In the Underworld.

At the Piano: Louise Summer.

Produced by ANNY BOALTH

"THE HAPPY JOURNEY TO TRENTON AND CAMDEN"

by Thornton Wilder

FIRST YEAR GROUP STUDENTS - Maureen Brett-Littlechild, Gillian Brown, Pauline Chandler, June Davies, Sylvia Potham, Jose Rowdon, Lola Salemmi, Catherine Scriver, Jane Wood, Robert James, Philip Jones, John Wheeler

SECOND YEAR GROUP STUDENTS - Noreen Abley, Josephine Arundel, Carla Craik, Brenda Harvey, Valerie Lawson, Margaret Popham, Ruth Tremayne, Betty White, David Eldridge.

STAGE MANAGER - - Joan Sautkins and Stella Perrett

LIGHTING MANAGER - - Denis Fisher

SOUND - - -

Other verbal acknowledgements

**Student Group 6
February 1953**

ONE ACT PLAYS

For their February 1953 second year production, Group 6 presented a programme of three short plays directed by **Pamela Richards**, with an additional play presented by the main acting membership directed by **Norman Ruel**. Sadly we have no photographs for any of these in Archives.

NO FURTHER NOTIFICATION OF THESE PLAYS WILL BE GIVEN



The Questors Theatre presents
a Programme of One-Act Plays—

SEASON 1952-3.

WOMAN FROM THE VOE ..	by ..	GORDON BOTTOMLEY
A FAMILY COMEDY (1840) ..	by	MARJORIE BOWEN
TINKER'S IDYLL	by	NED GETHINGS
MONSIEUR BON BON	by	MICHAEL E. KELLY

The first three of these plays will be performed by the Student Group, under the direction of Pamela Richards. The fourth will be produced by Norman Ruel, with a cast selected from the main acting strength of the Club. The last two of the plays have been written by members of the Questors.

Dates of Performance: February 7th, 9th, 10th, and 11th at 7.30 p.m.

Two of these were new plays being given their first performance. Over the years the Student Group have premiered more than 15 new plays in their second year productions.

TINKER'S IDYLL was the first of three plays to be premiered by the Student Groups written by **Ned Gethings**, a very popular and colourful acting member of Questors until his death in 1985.

The Acting Members' play was **MONSIEUR BON-BON** based on a story by Edgar Allan Poe and one of numerous plays by **Michael Kelly** to be premiered at the Questors during the 1940s and 50s.

A FAMILY COMEDY featured rising Questors stars **Carla Craik** and **Kay Scrivener**.

THE WOMAN FROM THE VOE

by

GORDON BOTTOMLEY

First Woman	...	...	...	...	...	...	SYLVIA POTHAN
Second Woman	...	...	...	...	...	...	RUTH TREMAYNE
Third Woman	...	...	...	...	...	...	MARGOT SHIELDS
Rona	...	...	...	...	...	...	JOSE ROWDON
Seal Man	...	...	...	...	...	...	JOHN WHEELER
The Fisherman, Olaf	...	...	...	...	...	...	ROBERT EAMES
Second Fisherman	...	...	...	...	...	...	DAVID ELDRIDGE
Miriam, Olaf's sister	...	...	...	...	...	...	CARLA CRAIK
Katrin	} Daughters of Rona and Olaf	...	...	...	...	...	JUNE DAVIES
Lizbeth		...	...	...	...	...	CATHERINE SCRIVENER
Ishbel		...	...	...	...	...	GILLIAN BROWN

The action of the play is continuous and it takes place on the island of Unst, in the Shetlands.

Production by PAMELA RICHARDS

THE SEAL PEOPLE

In his introduction to this play, Gordon Bottomley quotes the following passage from Hibbert's description of the Shetland Islands:

"Beneath the depths of the ocean, an atmosphere exists adapted to the respiring organs of certain beings, resembling in form the human race, who are possessed of surpassing beauty, of limited supernatural powers and liable to the incident of death. Having lungs not adapted to a watery medium but to the nature of atmospheric air, it would be impossible for them to pass through the volume of waters that intervenes between the submarine and the supramarine world, if it were not for the extraordinary power that they inherit of entering the skin of some animal capable of existing in the sea. The most favourite form is of the larger Seal or Haaf-fish. . . .

"Sometimes they have formed connubial attachments with the human race . . . one such subsisted for many years, and several children were the fruits of it who . . . retained a sort of web between their fingers, and a particular bend of their hands . . . this peculiarity being possessed by the descendants of the family at the present day."

A voe is an arm of the sea.

INTERVAL OF FIVE MINUTES

MONSIEUR BON-BON

by

MICHAEL KELLY

This play is based on the story by Edgar Allan Poe.

Marie	...	...	...	...	...	...	RUTH TREMAYNE
M. Bon-Bon	...	...	...	...	...	...	CYRIL COLE
A Visitor	...	...	...	...	...	...	EDMUND SCRIVENER

The scene is Monsieur Bon-Bon's café restaurant in Rouen, early in the nineteenth century.

Production by NORMAN RUEL

INTERVAL OF FIFTEEN MINUTES

TINKERS' IDYLL

by

NED GETTINGS

Luke, a tinker	...	...	...	...	...	...	JOHN WHEELER
Kate, his wife	...	...	...	...	...	...	MARGOT SHIELDS
Mike, their son	...	...	...	...	...	...	ROBERT EAMES
Mary, a girl	...	...	...	...	...	...	JUNE DAVIES

The scene is a roadside in Ireland. Time: Towards nightfall.

Production by PAMELA RICHARDS

INTERVAL OF FIVE MINUTES

A FAMILY COMEDY (1840)

by

MARJORIE BOWEN

Mr. Porter	...	...	...	...	...	...	JOHN WHEELER
Mrs. Porter	...	...	...	...	...	...	SYLVIA POTHAN
Emily	...	...	...	...	...	...	CARLA CRAIK
Maria	...	...	...	...	...	...	GILLIAN BROWN
Matilda	...	...	...	...	...	...	CATHERINE SCRIVENER
Henry	...	...	...	...	...	...	DAVID ELDRIDGE
Sarah Speed	...	...	...	...	...	...	JOSE ROWDON

The scene is a parlour in Mr. Porter's house in Islington.

Production by PAMELA RICHARDS

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAYS ARE IN PROGRESS.

The Middlesex County Times
14 February 1953

**CONSIDERABLE ITINERARY AT THE
QUESTORS
Variety in four one-act plays**

Last Saturday the Questors Theatre presented a programme of four one-act plays which were performed by the Second Year Student Group, supplemented from the acting members of the Club. Further performances were given on Monday, Tuesday and Wednesday.

To discuss four plays in the space usually devoted to one is, in the event, a restriction gladly accepted, though the travelling from the Shetlands to Rouen, returning to Islington via Ireland, makes a considerable itinerary. But we can adjust the length of time spent in each place, which is something we could not do in the theatre, where the early stages of the journey were unduly protracted at the expense of our stay in Ireland or Islington.

"The Woman from the Voe" is a poetic fantasy, by Gordon Bottomley, based on an old Celtic legend which tells of human-like beings from the depths of the ocean who can reach earth in the form of seals. It is an aquarium piece of limited appeal, a play with which one either sinks or swims according to taste. If I confess to having sunk, the misfortune is doubtless mine. But it was certainly a pleasure to float around while Jose Rowdon gave her fine performance as Rona the Lady for the Sea, who, unlike Ibsen's Ellida, finally succumbs to her inherent seaward lure.

"Monsieur Bon-Bon," a new play by Michael Kelly, is based on the story by Edgar Allan Poe. It took us to Rouen in the early part of the nineteenth century for some reason not made apparent in this performance. One of the characters was the Devil, and he had a line which must have been misunderstood by the producer, to the effect that "the production side looks after itself." It would be unfair to discuss the play here on precisely the same ground as it would be ridiculous to assess the worth of a new symphony when one had heard it only being rehearsed on a tin whistle.

Fluid dialogue

From Rouen to Ireland. **"Tinkers' Idyll"** is a new play by Ned Gethings, a member of the Questors' Playwrights group. It is the first work he has had produced. It will not be the last. Mr Gethings, himself an actor, writes strong acting parts with fluid dialogue. If the story is commonplace (the setting is a roadside in Ireland), the characters and the treatment are far removed from the ordinary. One felt immediately that the cast realized they were doing something worth doing well. And they did it commendably.

John Wheeler played a tinker with an assurance he lacked in his other performances. Margot Shields did capably as the wife. Robert Eames made a very sound job indeed of his playing in the part of the son, faced with fatherhood of what turns out to be a stillborn babe: and June Davies, as the demented young mother, managed to maintain the correct balance between sanity and insanity to ensure the right amount of sympathy from an audience pleased to acknowledge the first really successful play of the evening.

Lastly, back in Islington, **"A Family Comedy (1840)"** by Marjorie Bowen, is set in the parlour of the Porter family. It was an irresistible temptation to think of their Holloway neighbours, the Porter family, when this comedy got off to a flying start with its oddly topical references to the hypocrisies of Sunday observance. The cast clearly enjoyed the fun of family reunion when faced with the cause of the trouble.

Victorian father

John Wheeler did well with the part of the Victorian father - in spite of an obvious lack of mature authority such as the character needs. Sylvia Pothan was admirable as his wife, and Carla Craik enjoyed herself as the maiden aunt whose repressions all burst out into a violent attack on the furniture. The children were cleverly handled by Gillian Brown, Catherine Scrivener and David Eldridge; and Sarah Speed, whom the boy Henry wished to marry, was none other than our old friend, the Lady from the Sea, Jose Rowdon.

PAUL BEDFORD

**Student Group 6
July 1953**

STORM IN A PAINT POT

NO FURTHER NOTIFICATION OF THIS PLAY WILL BE GIVEN



The Questors Theatre presents
the Seventh Production of the Season—
The Student Group in—

SEASON 1952-3.

STORM IN A PAINT-POT

by

MARGARET GIBBS

Producer Pamela Richards

When an individualistic lady lives on a Council Estate and decides to paint her front door with a distinctive colour, the repercussions provide a vigorous comedy, full of characteristic Cockney humour.

Dates of Performance: July 18th, 20th, 21st, 22nd, 24th and 25th, at 7.30 p.m.

Box Office (EALing 5184):

July 8th to 17th, 7—9 p.m.

and on days of performance 6.30—7.30 p.m.

Telephone bookings cannot be accepted until Friday, July 10th.

If tickets are required by post a stamped addressed envelope must be sent together with remittance.

Price of Seats: 5/-, 4/- and 2/6d.

STORM IN A PAINT-POT, "a vigorous comedy of cockney humour," was a London premiere having had just one previous production by an amateur company in Hove. It had also been nominated by the Questors the **Charles Henry Foyle New Play Award**.

STORM IN A PAINT-POT

BY
MARGARET GIBBS

★

Characters in the order of their appearance :

MRS. PRAET	...	...	...	SYLVIA POTHAN
MRS. CODGER	...	...	...	MARGOT SHIELDS
FREDDIE PRAET	...	...	...	ROBERT EAMES
MISS CULLEN	...	...	...	JOSE ROWDON
ALBERT NOAKES	...	...	...	DAVID ELDRIDGE
HAZEL TURNER	...	...	...	JUNE POND
ADA MARTIN	...	...	...	CATHERINE SCRIVENER
COUNCILLOR CLARKE	...	...	...	ALAN FULLER
REPORTER	...	...	...	ANTHONY HOLLOWAY
JOE MUILLET	...	...	...	EDMUND SCRIVENER
THE HON. MRS. DAVENTRY	...	...	...	GILLIAN BROWN

★

The play produced by PAMELA RICHARDS.
Set designed by DENNIS FARR.

PLEASE NOTE THAT THERE WILL BE NO PUBLIC DISCUSSION OF
THIS PRODUCTION.

The action of the play takes place in Mrs. Praet's house, on a Council Estate near London.

Time — The present

ACT ONE.

A Tuesday evening in early Spring.

INTERVAL OF FIVE MINUTES.

ACT TWO.

Scene 1. The following Saturday afternoon.

Scene 2. A week later.

INTERVAL OF FIFTEEN MINUTES.

ACT THREE.

Scene 1. The following Monday—early evening.

Scene 2. A week later.



STAGE MANAGER	...	...	...	THOMAS POND
Assistant Stage Managers	...	...	...	JOHN WHEELER and MURRAY LOWRY
Wardrobe Mistress	...	...	...	GILLIAN BROWN
Lighting	...	...	...	DENNIS FISHER
Properties	...	...	...	CARLA CRAIK and JANE WOOD
Sound	...	...	...	ROGER FLEMING, EDWARD PITT
Set constructed by	...	...	...	JOHN GOLDRICK



THEATRE MANAGER	...	...	...	RENA RICE
House Manager	...	...	...	ARCHIE COWAN
Box Office (EAL, 5184)	...	...	...	ISOBEL ARNOLD, KATHERINE WARRICK and MARGARET ELLIS
Press Representative	...	...	...	BASIL HULL

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT
PERMITTED IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.

Middlesex County Times
11 July 1953

**Questors' students to perform a
Cockney comedy**

Next Saturday will be the first night of the final production of the Questors' 1952-53 season. It will also be the first London performance of a new play, "**Storm in a Paint Pot**", by Margaret Gibbs, and the run will continue through the following week, with the exception of Thursday, concluding on Saturday July 25.

This play, a vigorous comedy of cockney humour, highlights the strong repercussions resulting from a resident on a Council estate determining to paint her front door a distinctive colour; a typical incident of which the author has made great use.

The play has been given only one previous production, earlier this year, when it was put on by an amateur company in Hove, the author's home town. This single production robs the Questors of the opportunity to add an additional premiere to the worthy list. It would also have been the first time that one of the Student Groups had played a new full-length work. But they must content themselves with the consolation prize of a London premiere, coupled with the distinction of being a play that the Questors have nominated for the Charles Henry Foyle New play Award.

During the seven years of their existence, the Questors' Student Groups have developed rapidly from being simply a weekly class taken by more experienced members, into their present form. There are now two courses in operation under professional instructors. The First Year Group, consisting of about 20 students, has three classes a week; and the Second Year Group, of about ten students selected from the previous First Year Group has four weekly classes - one devoted to the study of movement, one to speech, and two to rehearsals.

These groups start their respective courses in September each year, and a new First Year Group is now being formed to commence next September. Applicants for this are invited to call upon, telephone or write to the Theatre Manager, the Questors Theatre, Mattock-lane, Ealing W5 (Ealing 5184), from whom a prospectus, giving full details, may be obtained. Membership of these Groups is not restricted to members of the Questors Theatre Club.

The box-office for "**Storm in a Paint-pot**" is now open at the theatre, and members are advised to make early application for their free seats, especially as the number of performances is limited to six as against the normal run of nine nights.

Middlesex County Times
18 July 1953

**NICE TO BE HOME AGAIN!
Questors' students first night**

When one has been abroad, or out of town, for a long time, there is invariably a feeling of relief on returning to London. It is pleasant to find one's self back on the Underground. There is a thrill at seeing the first London Transport bus, usually several miles before we reach the places of familiar sights, but without exception the first thing that really reminds us of London, the London we know so well, yet in which we are strangers when it is a case of directing sightseeing visitors to the Tower, the Palace, the Houses of Parliament or Guildhall. And how many of us can tell the fable of Gog and Magog?

It is good to be back. It is restful not having to look at the sights: it is fun being within the feel, if not the sound of Bow Bells - and that feeling is on each and every London bus with its gay, cheerful Cockney master of ceremonies.

But what has all this to do with the Questors? Perhaps not a great deal. Yet it is with something of this feeling, that it is nice to be home again, that we may look

forward to tonight's first night at the Questors theatre in Mattock-lane. Here, after a trans-continental season, at last, we are back home with a Cockney comedy, called "**Storm in a Paint-pot**", by Margaret Gibbs. This is the last production of the Questors' 1952-53 season; and there will be six performances, the run ending on Saturday next. The cast will be the Second Year Students, who have just completed their two-year course, augmented by a few of the main acting members of the theatre.

The box-office is open on nights of performance between 8.30 and 7.30 pm and members are urged to apply for their free seats early in the week, as the short run may mean that late applications will not be met. It is also advisable, of course, to make a point of seeing one of the early performances, for which there are more likely to be better seats available. Applications should be sent to the Box Office Manager, the Questors Theatre, Mattock-lane, Ealing W5 (phone Ealing 5184) and each application must be supported by the membership number of the applicant.

Middlesex County Times
25 July 1953

**THE FRONT DOOR WITH
A DISTINCTIVE HUE**

**Questors' students' big success
in Cockney comedy**

Last Saturday the Questors' Second Year Student Group presented "**Storm in a Paint-pot**". A cockney comedy by Margaret Gibbs. The run of six performances finishes this evening.

It is a creditable accomplishment for an author so to design a comedy that the biggest laugh brings down the final curtain. Especially when there has been no mean ration of laughter throughout three acts. This feat, which Miss Gibbs has

admirably brought off sends audiences home completely happy; and a completely happy audience is most likely to forget, or conveniently ignore, some of the duller preceding parts. We may even disregard the fact that the entire action is based on a fallacy.

One of the cleverest touches is the title, "**Storm in a Paint-Pot**", which derives from the fact that Mrs Pratt, a resident on a Council estate, comes across a bargain pot of purple paint, decides to embellish her front door with this distinctive hue. The local Council, with an alacrity that temporarily spoils the effect, sends her a note, before the paint is dry, pointing out that she must conform to the standard pattern of the estate, which is universally endowed with brown front doors. The ensuing reactions are amusing enough, even though the plot wears a little thin in the middle, and the final thrust in support of individual rights, is quite brilliant. But its nature is not to be divulged, lest its effect be spoiled.

The fallacy, obvious to anyone who has seen some, is that the modern Council estate invariably has as wide a selection of brightly painted front doors as Miss Gibbs brings into her middle scenes, when all the neighbours join forces with Mrs Pratt and paint their doors with more variety than the rainbow can boast, the result being, as one of the characters says, kaleidoscopic! Yet to laugh at restrictions that do not exist is probably purer fun than laughing at those that do; an exercise that is merely a healthy release from the chains of bureaucracy.

Gloriously awkward

The Student cast acquitted themselves admirably. Sylvia Pothan's Mrs Pratt was assuredly the genuine article. The ordinary mother who finds herself inexplicably in the fray in spite of her inclinations to give credit where it may be due. The scene where she quite simply fails to see the Council's case, as presented by Counsellor Clarke, was most admirably done; as also was the

gloriously awkward business of posing for the local press photographer.

Margot Shields was equally at home as Mrs Codger a neighbour whom Freddie, Mrs Pratt's "cleveristic" son, aptly calls Mrs Cadger. Here was a ripe character, with a rich vocabulary that included the collector's word "totalitarianism" with all its wealth of associations with a narrow-minded nonconformist Council. Robert Eames gave a reasonable performance as Freddie; but he needs to work on his voice which often tends to slur badly over words.

Jose Rowdon was quite brilliant with her deliciously articulated Miss Cullen, quite unused to life on a Council estate after an upbringing essentially "semi-detached." David Eldridge's Albert Noakes, the rent-collector, always pleading to be accepted as a man in spite of his occupation, trailed off into dullness. Alan Fuller made a commendable job of Councillor Clarke, completely baffled in his attempts to impress Mrs Pratt that the council had as much as a foot to stand on; and Anthony Holloway gave an amusing sketch as the stage reporter.

Other performances included the perfection of Edmund Scrivener's Joe Mullett, the local painter, who doubtless profited most from the extravagant affairs on the estate, notwithstanding his professional disdain of the way the jobs were handled; Gillian Brown's Hon Mrs Daventry, an erstwhile suffragette, still in the battle whenever it was recommenced; Catherine Scrivener's Ada, daughter of Mrs Pratt, married to a "white-collar," who we were thankful never to meet; and June Pond's Hazel, fiancée to Freddie unhappily not comfortably at home in the environment of a Council estate.

Pamela Richards produced soundly, with occasional flashes of notable invention some of which should possibly be credited to the stage directions of the author. But we cannot overlook the occasion when Freddie reads "letters to the Editor" from the front page of the local newspaper: actor or producer should have known better. The setting, designed by Dennis

Farr, served the purposes of the piece by giving us a clear view of the controversial door, through a gap in the living room wall; and that, really, is all that the play demanded. The furnishings in the living-room were particularly right, and the colours were obviously selected with the correct imaginative care.

PAUL BEDFORD

The Stage

2 July 1953

THE QUESTORS "STORM IN A PAINT-POT"

On July 18 the Questors, Ealing, second-year student group presented a new play by Margaret Gibbs.

The battle between bureaucratic government—even if it is only local—and the individual's claim to live unhampered by senseless regulations forms the basis of this humorous play, which is notable for clever characterisation. The council ordains that all the doors of the houses on its new estate must be painted a regulation brown, and Mrs Pratt and family join forces with the other tenants to defeat this unnecessary ordinance.

Mrs Pratt, the glorified "Mum" of this type of domestic comedy, is played by Sylvia Pothan with dignity and unobtrusive authority, and Robert Eames as her son, is outstanding with an exuberant performance. There is a clever study of a snobbish married sister by Catherine Scrivener, and also notable are Edmund Scrivener as a local jobbing painter and Gillian Brown as the wealthy but eccentric occupant of the "big house" in the community. Pamela Richards produced with a setting by Dennis Farr.

**Student Group 6 & 7
July 1953**

STUDENTS AT WORK

Programme

Price 3d.

THE QUESTORS THEATRE

STUDENTS AT WORK

Wednesday July 1st 1953

PROGRAMME

INTRODUCTION by ALFRED EMMET (Director of Studies)

MOVEMENT TRAINING under the direction of ANNY BOALTH
(Examples of training methods, demonstrated with members of the Group)

SPEECH TRAINING under the direction of GERALDINE ALFORD

- | | |
|---|----------------|
| 1. Prologue to "Henry V" by Wm Shakespeare, | Edward Pitt |
| 2. "Cupid and my Compaspe" by John Lyly | Doreen Lynn |
| 3. "A Toast" by Louis MacNeice | Zoe Bailey and |

John Flint

4. "The Golden Whales of California"
by Nicholas Vachel Lindsay The first Year Group

ACTING IMPROVISATIONS under the direction of ALFRED EMMET
(Examples of exercises in improvisation by members of the First Year Group)

SPEECH TRAINING II

- | | |
|--|----------------------|
| 1. "The Gumbie Cat" by T.S.Eliot | Denys Moran |
| 2. "Anthem for Doomed Youth" by Wilfred Owen | Jane Wood |
| 3. "God's Grandeur" by Gerard Manley Hopkins | Anne Jenkins |
| 4. "The Hunting of the Snark" by Lewis Carroll | The First Year Group |

INTERVAL

TWO SKETCHES FOR DANCE DRAMAS

- (1) "Piccadilly Circus"The First Year Group
(A comedy study in Characterisation)
Music: March by Eric Coates

Newsboy	Geoffrey Dye
Policeman	Edward Pitt
Photographer	Bryan Evans

EXTRACTS FROM "THE BOY WITH THE CART" by Christopher Fry

The extracts are being presented without a break, the gaps being bridged by a chorus or by a change of lighting. The set consists of a few objects whose significance varies according to the manner in which they are used.

Cuthman	Maynard Tweed
Bess and Mildred, Cornish neighbours	Ann Jenkins and Jane Wood
Cuthman's Mother	Zoe Bailey
Tawm	Keith Molsted
His daughter	Diana Denning
His Son-on-Law	Geoffrey Dye
A Farmer	Roger Fleming
Alfred & Demiwulf, brothers	Bryan Evans & John Flint
Mrs Fipps, their mother	Doreen Lynn
Narrator & Leader of the Chorus	Edward Pitt
Chorus, neighbours and mowers.	

The play produced by ... Colette King
Stage Manager ... Margaret Popham
Assistant Stage Manager ... Betty White
Lighting ... Dennis Fisher

ooooooooOoooooooo

STUDENT GROUP 7 (1952-1954)

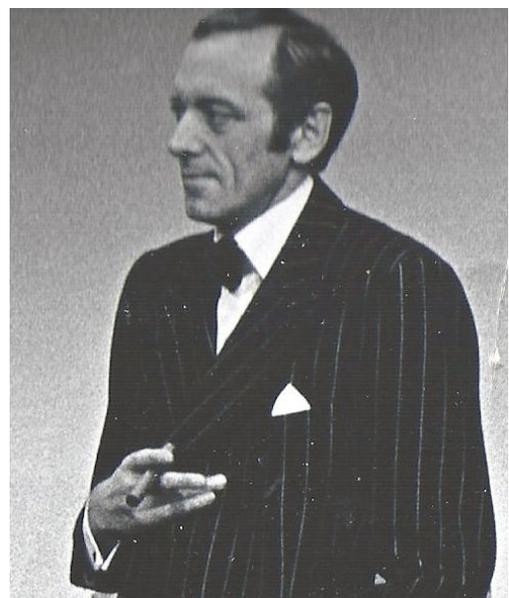
**Student Group 7
July 1954**

FOUR ONE ACT PLAYS

In February 1954 the Group again presented three short plays directed by **Pamela Richards**, supplemented by a Chekhov one-act play from the main acting membership.

	The Questors present a Programme of One-Act Plays—
SEASON	1953-4
MURDER IN THE CATHEDRAL (Part I)	by T. S. ELIOT
THE PROPOSAL	by ANTON TCHEHOV
THE OTHER SON	by LUIGI PIRANDELLO
CRABBED YOUTH AND AGE	by LENNOX ROBINSON
<p><i>“The Proposal” will be produced by John Howard with a cast selected from the main acting strength of the Club. The other three pieces will be played by the Student Group, under the direction of Pamela Richards. The range of authors represented in the programme should make it a specially interesting evening for members.</i></p>	
<p>Dates of Performance: February 6th, 8th, 9th and 10th at 7.30 p.m.</p>	

**Rising star Ed Pitt, seen
opposite in “PRESENT
LAUGHTER” (1975), made his
Questors debut as Thomas
Beckett in “MURDER IN THE
CATHEDRAL”**



MURDER IN THE CATHEDRAL (PART ONE)

by
T. S. ELIOT

Archbishop Thomas Becket	...	EDWARD PITT
First Priest	...	VINCENT McQUEEN
Second Priest	...	KEITH MOLSTADT
Third Priest	...	MICHAEL GREEN
Messenger	...	ROGER FLEMING
First Templer	...	ROGER FLEMING
Second Templer	...	MICHAEL GREEN
Third Templer	...	KEITH MOLSTADT
Fourth Templer	...	VINCENT McQUEEN

Chorus of Women of Canterbury:
 ZOE BAILEY GILLIAN BROWN DIANA DENNING
 ROSEMARY GROSSMAN DENYS MORAN MARION OWEN
 JOSE ROWDON CATHERINE SCRIVENER JANE WOOD

Production by PAMELA RICHARDS

INTERVAL OF FIVE MINUTES

THE PROPOSAL

by
ANTON TCHEHOV
 (Translation by Constance Garnet)

Stepan Stepanovich Tchubukov (a landowner)	...	FRANK WHITE
Natalya Stepanovna (his daughter, aged 25)	...	GILLIAN ANDREWS
Ivan Vassiljevich Lomov (a neighbour)	...	JOHN SCOTT

Scene: The Drawing Room of Tchubukov's house.
 Production by JOHN HOWARD

INTERVAL OF FIFTEEN MINUTES

THE OTHER SON

by
LUGI PIRANDELLO
 (Translation by Frederick May)

Ninfrrosa	...	JANE WOOD
Maragrazia	...	ZOE BAILEY
Gialluza	...	DENYS MORAN
Za Marassunta	...	ROSEMARY GROSSMAN
'Gna Tuzza a Dia	...	JOSE ROWDON
Marinese	...	GILLIAN BROWN
Rocco Trupia	...	ROGER FLEMING
Tino Lagrecci	...	KEITH MOLSTADT
Calichio	...	DIANA DENNING

Scene: The village of Farnia in Sicily.
 Production by PAMELA RICHARDS

INTERVAL OF FIVE MINUTES

CRABBED YOUTH AND AGE

by
LENNOX ROBINSON

Mrs. Swan (a widow)	...	MARION OWEN
Minnie Swan	...	CATHERINE SCRIVENER
Eileen Swan	...	JOSE ROWDON
Dolly Swan	...	DIANA DENNING
Gerald Booth	...	EDWARD PITT
Charlie Duncan	...	KEITH MOLSTADT
Tommy Mims	...	ROGER FLEMING

(and DENYS MORAN)
 (and GILLIAN BROWN)

Time: Last Sunday night.
 Production by PAMELA RICHARDS

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAYS ARE IN PROGRESS.

Paul Bedford writing in the Middlesex County Times was very complimentary about this production - but you can't help feeling sorry for the poor Ealing Green Players and their production of "Rope"!

Middlesex County Times

6 February 1954

Four plays open to-night at the Questors Theatre

A special programme of one-act plays opens at the Questors Theatre, Mattock-lane, tonight at 7.30 pm. Further performances will be given on Monday, Tuesday, and Wednesday at the same time each evening. The plays chosen for this programme cover a particularly interesting range of authors, including Eliot, Tchegov, Pirandello, and Lennox Robinson, each of whom is represented by one work.

The Tchegov piece, which will be played by a cast selected from the main acting strength of the Questors, is his famous little sketch, "**The Proposal**". Pirandello is to be represented by one of his Sicilian plays, recently translated by Frederick May and entitled "**The Other Son**"; Mr Eliot's offering is the first part of his renowned play, "Murder in the Cathedral", and Lennox Robinson's contribution is to be his subtly named play, "**Crabbed Youth and Age**." These last three pieces are being played by casts mainly selected from the Second Year Student Group, who will be supplemented, as necessary, from the main acting group.

Major Dramatists

It is unusual to come across a programme of one-act plays so fully composed of the works of major dramatists of this calibre. Too few of our first rank authors, with a few obvious exceptions, ever tackle the one-act form. This may be largely due to the current lack of demand from professional theatre, as is often argued; but it may also be partly because of the extreme difficulties inherent in the form - technical difficulties that would be fully appreciated in all their enormity by the master dramatist, but possibly never realised by the journeymen who write lesser piece, to the detriment of both themselves and the one-act form which they so often mishandle.

Fortunately there need be no doubts about the merits of any of the authors selected for the programme at the Questors tonight. Each is well enough established to know what is required by the most demanding form of dramatic writing. Members who have not yet done so are advised to apply at once for their tickets, as the total number of seats available is limited. There is no entitlement of free seats for this extra production. Box-office hours are now 6.30-7.30 pm on nights of performance only. Apply to the Questors Theatre, Mattock-lane (Ealing 5184) for all information about the club. Address letters to the Theatre Manager (Miss Rena Rice).

Middlesex County Times

13 February 1954

FOUR PAYS AND A HALF by PAUL BEDFORD

The written prelude and verbal postscript to my first visit to the Ealing Green Players last Friday was the gratuitous information that their production of Patrick Hamilton's play "**Rope**" had been a venture on the part of their younger and less experienced members. I do not know whether this manifestly obvious fact was imparted lest I fail to notice the utter inadequacy of the playing in the hope that I might overlook it, or just to save my using epithets about the whole group that were properly applicable only to the so to speak "B" company. Whatever the intention it seems only fair to pass the point on for consideration.

Inexperience in youth is inevitable and largely to be overlooked or forgiven. We learn by our mistakes. Nevertheless. We can only learn from mistakes provided we are aware of them for what they are. There is no more depressing thing than blissful ignorance; and nothing more difficult to take than advice which differs from a course of action on which we have already determined. What advice, then, might usefully have been given to these youngster before they embarked upon this production.

In the first place to try and look as though they enjoyed being on stage; in the second to learn something of the rich variety that can be found in the human voice, flexibility and pace, and in stage movement; in the third to grab eagerly at all the help and other advice they could get from their more experienced members; and in the fourth place, not to attempt "**Rope**" in the first place. This latter advice would be based on the assumption that they could not depict a Mayfair flat on their stage; and that if they did, they would have no idea how to behave in it, even the elementary business of pouring drinks being beyond them.

The fact is...

This may sound harsh. It may even sound snobbish. But the fact is inescapable; it is useless to try and act the part of a Bedouin if you can't ride a camel. The vitality important in this play depends entirely upon the acting. We must be convinced that there is a corpse in the chest from which the macabre meal is served (and surely this ritual calls for a spotless white cloth, not a visibly-mended coloured one?) And this conviction can be given only by those two characters who share the guilty secret. As it was, I remained coolly content that it was empty until Rupert Cadell (David Harper) opened it; by which time it was nearly three acts too late.

Ronald Newitt, as Brandon, displayed little of that essential inner nervous strain that must be felt by a murderer in pursuit of supernal excitements from his crime. And his partner, Kenneth Shallis. As Granillo, showed too much of the wrong kind of hysteria too often; it should ebb and flow, Walter Bush's rich voice would have become Sir Johnstone Kentley well, but a deplorably bad make-up ruined the performance. Anne Sheldon, as Leila Arden, showed a spark of life now and again; but only Mr Harper gave anything like what is needed, and he did notably well with the "twenty five to eleven" speech.

At the Questors

After this rather unhappy Friday evening it was a joy, as it turned out. To see a

further three and a half plays at the Questors Theatre on Saturday. These were performed mainly by the Questors' Second Year Students.

The half-play was the first part of T S Eliot's "**Murder in the Cathedral**" which opened the programme. Dramatically, of course, this was the wrong half of the play to select; but the choice was obviously dictated by the requirements of casting, and the Canterbury Chorus is good for training purposes. Edward Pitt's Becket was a gallant effort in a difficult part; the priests and tempters were neatly doubled by Vincent McQueen, Keith Molstadt, Michael Green and Roger Fleming; and the Chorus was well drilled and well spoken.

This was followed by Chekhov's spirited jest, "**The Proposal**", in a lively production by John Howard, with a cast hand-picked from the Questors' Acting members: Frank White, Gillian Andrews and John Scott. To be quite honest, remembering the fantastically accomplished production at the Old Vic five years ago, I had strong doubts about the wisdom of choosing this particular piece for amateurs; even the high standards set by the Questors would undergo a severe trial, it seemed. This is the kind of thing that calls for every kind of perfection in the playing; speed, timing, voice manipulation, effective movement, and polished interplay between characters. It got all that it required from this team and the result was superbly funny.

Sensation of the evening

Next came Pirandello's play entitled "**The Other Son**", which has been strongly translated by Frederick May. Oddly enough, although it is a shapeless piece, with no beginning, middle, or end, and all the significant action has taken place several years before, this play gave the greatest sensation of the entire evening. It had, in fact a single overwhelming positive merit; the performance of Maragrazia by Zoe Bailey. This was superbly done, and terrifying; the crazed old woman telling of her ghastly experiences, the horrors through which she had survived. It gripped the audience like a vice; and at least one member was

quite unable to look at the programme to see who was plying the part until it was gloriously finished.

Lastly, back to a gayer note and across to Ireland for Lennox Robinson's "**Crabbed Youth and Age**", a delightful work, showing how the widowed mother of three girls entertains her daughters' young men to the complete exclusion of the younger generation. The young men were well played by Edward Pitt, Keith Molstadt and Roger Fleming; the young girls by Catherine Scrivener, Jose Rowdon and Diana Denning; and the widow, Mrs Swan, by Marion Owen. Miss Owen managed perfectly easily to convince us that she would be far more attractive to young men than would her daughters,

who simply could not understand that youth must give way to experience, particularly when experience is coupled with charm, an attribute seldom found in youth.

All the plays, except "**The Proposal**" were produced by Pamela Richards, who supervises the acting classes of the Second Year Student Group. The scant, but sufficient, settings were designed by George Benn. The whole evening turned out to be the best so far given by any Student Group in this annual one-act play programme.



**Student Group 7
in class**

1952/53 First Year Group listening, in the old Halls, to *St. John's*

The group includes Group 7 (1952-1954)

Zoe Bailey + 2nd Yr	Ann Jenkins	Diana Gilbert	Jeffrey Dye	Rony's Morgan + 2nd Yr
John Hewson ?	Edward Pitt + 2nd Year	Keith Molstadt + 2nd Year	Anthony Akers ?	Roger Fleming + 2nd Year



**Student Group 7
July 1954**

THE OLD MAN OF THE MOUNTAINS



The Questors present
the seventh production of the
season. The Student Group in—

SEASON 1953-4

THE OLD MAN OF THE MOUNTAINS

by

NORMAN NICHOLSON

Producer Pamela Richards

Set against the author's own Cumbrian landscape this dramatic treatment of the Biblical story of Elijah and Ahab has been described, by Robert Speaight, as approximating to a genuine folk-drama. Speaking of the author's style, Mr. Speaight says he "shows something of Synge's power to adapt a popular speech to a poetic usage."

Dates of Performance: July 17th, 19th, 20th, 21st, 23rd and 24th, at 7.30 p.m.

Box Office (EALing 5184):

July 7th to 16th, 7—9 p.m.

and on days of performance 6.30—7.30 p.m.

Telephone bookings cannot be accepted until Friday, July 9th.

If tickets are required by post a stamped addressed envelope must be sent together with remittance.

Price of Seats: 5/-, 4/- and 2/6d.

The original choice of play had been **Liola** by Pirandello but apparently the students didn't like it! After much discussion they agreed on the **Norman Nicholson** play, although it necessitated bringing in actors from the main acting group because two students were unable to carry on due to ill health and another student has been suspended because her work was not deemed satisfactory. All this was going on while **Alfred Emmet** was in Ceylon on one of his business trips. (While the cat's away....?) **Liola** was eventually presented in 1962 by **Student Group 15**.

THE OLD MAN OF THE MOUNTAINS

BY

NORMAN NICHOLSON

Cast :—

Ahab, a landowner	...	...	EDWARD PITT
Obadiah, a tenant of Ahab's	...	...	JOHN FLINT
Rebecca, Obadiah's wife	...	...	DIANA DENNING
Martha, a neighbour	...	...	CATHERINE SCRIVENER (and SYLVIA POTHAN)
Ruth, a widow	...	...	DENYS MORAN (and JANE WOOD)
Ben, Ruth's son	...	...	JOSE ROWDON
Elijah, a statesman farmer	...	...	ROGER FLEMING
David, a labourer	...	...	GEOFFREY DYE
The Raven	...	...	ZOE BAILEY
The Beck	...	...	JUNE POND
	...	...	SYLVIA POTHAN and JANE WOOD
	...	...	CATHERINE SCRIVENER DENYS MORAN

The play produced by ... PAMELA RICHARDS
The sets designed by ... HONOR O'NIANS

The action of the play is set in Cumberland.

PART ONE: Ruth's Cottage and Garden.

PART TWO: The same. Half an hour later.

PART THREE: Carmel Fell. The following morning.

There will be a five-minute interval between Parts One and Two, and a fifteen-minute interval between Parts Two and Three.

During the second interval you may remain in your seats and be served with tea and biscuits, or cross to the Lounge, where coffees and light snacks may also be obtained.



Stage Manager ... MURRAY LOWRY

Assistant Stage Managers ... ELISABETH WELLMAN
STELLA BIRKETT and PHILIP GREEN

Sets constructed in The Questors workshops by RON HOLMAN
and PETER TALBOT under the direction of JOHN GOLDRICK

Wardrobe Mistress ... ELISABETH WELLMAN

Lighting ... STUART SANSOM

Sound ... MICHAEL GAMBLE

Properties ... BERYL OWEN

Production Secretary ... MADELINE FORESTER



Theatre Manager ... RENA RICE

House Manager ... ARCHIE COWAN

Press Representative ... BASIL HULL

BOX OFFICE (6.30—7.30 p.m.) ... EALING 5184

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING
IS NOT PERMITTED IN THE THEATRE WHILE THE PLAY IS IN
PROGRESS.

MIDDLESEX COUNTY TIMES

Saturday 17 July 1954

Student production will be end of Questors' current season

At the Questors Theatre, Mattock-lane, this evening starting at 7.30pm, the Questors' Second Year Student Group, who have just completed their two year course of training for the stage, will give the first performance of their production of Norman Nicholson's play "**The Old Man of the Mountains.**" Further performances will be given each evening next week (except Thursday), the run ending on Saturday next. All performances commence at 7.30 pm and the box office is open on nights of performance only, from 6.30pm until curtain-rise.

Widely known as a poet, Mr Norman Nicholson has also gained solid recognition as a dramatist since his first play—the one we are to see revived this week—was initially produced by Mr E Martin Browne during his famous season of Poet's Plays at the Mercury Theatre in 1946. Shortly after this production the Little Theatre Guild of Great Britain (of which the Questors are founder-members and Secretary) commissioned a play from Mr Nicholson. The result was "**Prophecy to the Wind**" which was first played at Newcastle by the People's Theatre, and later brought to Ealing by the Questors during their 1948-49 season.

"**The Old Man of the Mountains**" is set against the author's own Cumbrian landscape (Cumberland plays an enormous role in all of Mr Nicholson's writing) and it tells in a modern setting, the Biblical story of Elijah and Ahab. It was Robert Speight who described it as approximating to a genuine folk-drama, adding that Norman Nicholson "shows something of Synge's power to adapt a popular speech to a poetic usage."

This play is the last production of the Questors' current season. The next production will be the first of a special season of new plays, with which the club is to mark its Silver Jubilee. This will open in September, on Saturday the 35th. In the meantime there are a few other interesting ventures to fill in the summer

gap. On August 7 there is a day trip to Stratford-upon-Avon, visiting the Memorial Theatre production of "**The Taming of the Shrew**" (a few seats are still available at the time of writing); and on September 10 there is to be a silver jubilee dinner and dance at the Red Lion Hotel, Hounslow.

During July and August parties of Questors are meeting every week-end to paint their theatre, and members who have not yet done so are invited to add their names to the lists of helpers on this most essential work of maintenance.

Also during July and up to August 18, applications are invited from people interested in joining the new Student Group now being formed to start training in September. A leaflet giving full details of classes, fees, and other matters may be obtained on request from the theatre.

Members are advised to make early application for their free seats for "**The Old Man of the Mountains**". They are also reminded that it is useless to telephone for tickets outside of the stipulated box office hours, as there is no one there to deal with box office enquiries. All other inquiries, about the Club; facilities and particulars of membership; the Student Group or any other matters, should be addressed to the Theatre Manager (Miss Rena Rice) at the Questors Theatre, Mattock-lane, Ealing (telephone EAL 5184).

MIDDLESEX COUNTY TIMES

Saturday 24 July 1954

Prose, poetry, and petrification by Paul Bedford

AMID the rocks of the Cumbrian hills, against a petrified solid background, in a mixture of prose and poetry, Mr. Norman Nicholson, in his play, "**The Old Man of the Mountain**" which was presented by the Questors' Student Group last Saturday, retells the Biblical fable of Elijah and Ahab. The run ends tonight.

Elijah, a statesman farmer, is in conflict with Ahab, the local Squire. Their conflict turns on their worship of different Gods: the God of wealth and the God of Witness; Baal and Jehovah. Elijah receives

messages from Jehovah, through the medium of the Raven, and he is able to foretell a drought, during which he is directed to the home of Ruth, where he raises her son, Ben, from the dead. Ben then follows him and later becomes the instrument of renewing his faith when, while waiting for a storm, following prayers from the villagers to their respective Gods, he finds himself doubting. But Ben maintains his own young faith and Elijah learns from him to hold on to his own trust.

There is conflict here; and some suspense. Baal, God of money, does nothing; and, for a long time, Jehovah does nothing also. During this interminable ordeal of anxious waiting, Elijah and Ben settle down to a quiet game of draughts, interrupted every few seconds by Elijah asking Ben to have another, another, and yet another and another look for signs of the rain that we know perfectly well must come sooner or later. It comes later—much later—long after tedium has set in, as "there ariseth a little cloud out of the sea, like a man's hand," and we are reminded that were we in the least bit interested in Elijah we could get it all over in five minutes at home with a Bible (First Book of Kings, Chapter 18). It is classroom Old Testament stuff: Scripture on Wednesday morning after break; and the only valid reason for using it as the basis of a play would be that the author has some fresh light to throw on it, or some novelty of interpretation. Otherwise, why bother?

Whether or not Mr. Nicholson throws any new light on the matter, I have no idea. The fault may be mine, Mr. Nicholson's, or that of this particular production, by Pamela Richards, wherein the entire piece fell into two distinct elements, both with regard to form and content. The form was sometimes poetic, often prosaic; the content often unintelligible, more often quite simply uninteresting. These divisions roughly correspond with each other and, not for the first time in our thoughts about modern poetic drama, we echoed Goethe's saying: "To write prose one must have something to say; but he who has nothing to say can still make verses and rhymes, where one word suggests another, and at last something comes out which in fact is nothing but

looks as if it were something."

On the opening night, the production plodded ponderously from prompt to prompt, and the prompter was often more audible than some of the prompted. Only in one scene were the necessary atmosphere, pace and life truly caught; and that was the storm in the third Act. Here the lighting, setting (admirably done by Honor O'Nians) and sound effects combined in perfect harmony; and the players were integrated into the production as they were at no other point. The fact that the author also rises to the occasion probably helped. Hear his: "Now Thy words go bumping round the sky Like huge empty barrels on the cobbles of the clouds, / Bursting the water-butts and tipping the gullies / On the fells and the woodlands and the dale."

If we have left little space to mention the acting, the omission is, obviously, deliberate. There is so little acting to mention; so much unmentionable. It seems likely that much of the trouble could be traced to the fact that this is a play in dialect, and, as often happens, too much attention has been focused on this minor aspect of it, at the expense of the inner fire from which all acting must spring. Too many people estimate performance in brogue on whether a player "kept it up" or not. If he had been acting—really acting—the question would be irrelevant, as lapses would pass unnoticed. Most of these players did "keep it up" (whatever it was: possibly Cumbrian: who knows, and who cares?) but forgot to act. The result was that—apart from the storm scene—we never became immersed in the play.

This matter is worth thinking about because we happen to know, from previous and happier experiences, that some of these players are really capable actors and actresses. It seems incredible. for instance, that Edward Pitt, whose Becket is so worth recalling, can offer an Ahab so flat and uninteresting; that Catherine Scrivener, usually so bright, could possibly become so dull and lifeless. The Elijah of Roger Fleming was remarkable chiefly for a superb make-up: Mr. Fleming's playing is obviously very sincere, very minutely thought out; but it suffers, at present. from too much effort

going into it. The answer is to be found in greater relaxation.

Zoe Bailey, whose performance in "**The Other Son**" last February is quite unforgettable. was unfortunately wasted in the part of the Raven. Not that this is by any means a small part; it is a large one. But it doesn't call for an actress, as Miss Bailey is, so much as a person with a brilliant vocal technique, which, at least for the time being. Miss Bailey has not attained. The result, in those long, long, ever so long passages of poetic obfuscation, is monotony, such as it would be extremely difficult to overcome. It would also be difficult for Miss Jose Rowdon to overcome the fact that she is a girl; and we can hardly blame her for a performance of Ben, that was utterly

ruined by the fact that we could never for a second believe she was a boy. It should have been comparatively easy to find clothing more in keeping with the obvious requirements of the case.

To end this whole catalogue on a happier note, we may turn to Denys Moran, whose performance of Ruth was unerringly correct at every turn; perfect in voice, in gesture, in movement and in manner. It would seem (and only Miss Moran could confirm the impression) that she had mastered her accent at a very early stage in the rehearsals. held on to it. grown completely confident of it, forgotten all about it, and then concentrated, quite rightly, on playing the part of Ruth. In this she was distinctly successful, in a way that none of the others was.

Paul Bedford's review in the Middlesex County Times stirred up a little controversy by referring to the Biblical story of Elijah and Ahab (which is the basis for this play) as a "fable."

MIDDLESEX COUNTY TIMES

Saturday 31 July 1954

ELIJAH AND AHAB

Sir,— In your issue of July 24 your contributor, Paul Beresford, in reviewing a play presented by The Questors' Student Group says it retells the "Biblical fable" of Elijah and Ahab. This is not correct.

The incidents recorded in the 11th chapter of the 1st Book of Kings are actual facts,

not fables. Ahab was King of Israel and reigned for 22 years, from 918-897 BC. Elijah was contemporary with him. God used Elijah on any occasions to rebuke him for his many wicked acts. He married a bad woman named Jezebel, who led him into worse crimes.

The Bible is the inspired Word of God and not a collection of fables.

A J Allam
66, Overdale-road, W5

Alfred Emmet reported:

"I have become increasingly concerned of late regarding the tie-on of the Student Group with the main work of the theatre. In certain respects it seems to be in a rather isolated pocket of its own and Students who have finished their course are not always ready to take a full part in the work of the Main Group. This leads to disappointments and to frustrations; it reduces the usefulness of the Student Group and destroys something of the value of the work done with those who take the Student course."

His solution was to set an age limit of 17 for the Student Group and to form a Youth Group for 14-16 year olds. He also proposed exploring with ex-students ways of putting on plays outside the regular programme, such as at festivals or on club nights.

The Young Questors Club, under the direction of **Rena Rice**, joined first and second year students in the Student at Work presentation in July 1955.

**Student Group 7 & 8
June 1955**

STUDENTS AT WORK

Programme

Price 3d

THE QUESTORS THEATRE

"STUDENTS AT WORK"

Wednesday 29th June 1955

INTRODUCTION by Alfred Emmet

MOVEMENT TRAINING under the direction of Anny Boalth
at the piano Louise Sumner

(Examples of training methods, demonstrated
with members of the Groups)

ACTING EXERCISES under the direction of Alfred Emmet

THE YOUNG QUESTORS CLUB under the direction of Rena Rice

"UNDER THE CLOCK"

An Improvisation to the music of Bizet's "Jeux d'Enfants"

The Porter	Stuart Gumbiner
Two charlatans	Margaret Brown and Barbara Jackson
The Impatient Wife	Joan Reece
The Timid Husband	Clive Bowler
First Spivess	Joan Copland
Second Spivess	Jo Woodouse
The Spiv	Peter Hutchins
The Flower Woman	Jennifer Brown
The Ballerina	Dorothy Boyd-Taylor
The Autograph Hunters	Elizabeth Hanss Pauline Joyce Jennifer Brown
The Art Student	Beryl Turner
The Young Man	Peter Hutchins

- | | |
|-------------------|----------------|
| 4. The student | Jennifer Mock |
| The professor | Shaun Curry |
| 5. The bank clerk | Ralph Alder |
| The society snob | Evelyn Ellison |

Followed by a group improvisation

INTERVAL OF FIVE MINUTES

.....

TWO EXCERPTS FORM "PEER GYNT" by Henrik Ibsen

Produced by Anny Boalth At the piano Louise Sumner

1. On a Hillside

The Green Woman	Jacqueline Walters
Peer Gynt	Ralph Alder

2. The Royal Hall of the king of the Dovre Mountains

The Dovre King	Reuben Pick
The Green Woman	
(His daughter)	Jacqueline Walters
Peer Gynt	Ralph Alder

Troll courtiers, youths, maidens, witches of all ages, sizes and descriptions; First Year - Ann Cobb, Evelyn Ellison, Frances Foad, Susan Johnson, Jennifer Mock, Hilary Nelder, Shirley Nixon, Kenneth Bain, Shaun Curry, Philip Green, Robert Ridley. Second Year - Joy Domzalski, Valerie Howse, Joan Keenan, Josephine Keen, Joyce Lowman, Denys Moran, Jose Rowdon, Theresa Seymour, Derek Cusdin, Bryan Evans, Gordon Shadrick.

STAGE MANAGER EDWARD PITT
 ASSISTANT STAGE MANAGER JANE WOOD
 LIGHTING MANAGER STUART SANSOM

STUDENT GROUP 8 1953-1955)

Pamela Richards was unable to continue directing the Second Year Group and Alfred Emmet approached **Stephen Joseph** (pioneer of theatre-in-the-round and a good friend of the Questors) to see if he would take over. Clearly he was not available because **Colette King** took over instead as Tutor of Acting and Director of the Second Year productions.

Student Group 8 February 1955

FOUR ONE ACT PLAYS



SEASON 1954-5

The Questors present
a Programme of
ONE-ACT PLAYS

The Swan	by NED GETHINGS
Antigone	by JEAN COCTEAU
The Affected Young Ladies	by JANET DUNBAR
Producer 	Colette King
Overruled	by BERNARD SHAW
Producer 	John Boud

Members who recall Ned Gethings's beautifully written "Tinker's Idyll," played by the Students two years ago, or his "Strange Echoes," recently read at a Club Night, will look forward keenly to the première of his new play, "The Swan." The new variation on a classic theme by Jean Cocteau will provide meat for discussion, especially in comparison with the Anouilh version of the same story. Another première will be Janet Dunbar's period comedy, a play suggested by Molière's satire "Les Precieuses Ridicules." This will be the first time a play of Miss Dunbar's has been given by the Questors, of which she is a member. Bernard Shaw needs no introduction, of course; but his delightful filigree of flirtations and affections, "Overruled," may well be new to many members.

Dates of Performance: February 5th, 7th, 8th, and 9th at 7.30 p.m.

Two of these plays were written by members of the Questors. **Ned Gethings** had already had one of his one-act plays, **Tinkers' Idyll**, performed by Student Group SG6 in 1953 (see page 14). **Janet Dunbar**, wife of acting member **Clifford Webb**, was better known as a writer in other spheres and had recently published a book of valuable advice to radio speakers. **The Affected Young Ladies** is based on the play by **Molière**.

**Student Group 8
in ANTIGONE**



**Student Group 8
July 1955**

BLOOD WEDDING

NO FURTHER NOTIFICATION OF THIS PLAY WILL BE GIVEN



The Questors present
the seventh production of their
SILVER JUBILEE SEASON

SEASON 1954-5

BLOOD WEDDING

by

FEDERICO GARCIA LORCA

Producer Colette King

Eric Bentley, in his valuable book on "The Modern Theatre," suggests that Lorca was probably the most gifted playwright of his generation. In the same volume he draws attention to Edwin Honig's book on Lorca, in which the work of the Spanish dramatist is measured alongside the folk dramas of Synge. Most certainly Lorca, whose work is little known in this country, deserves our attention; and we are pleased to give our members this opportunity of seeing one of his more outstanding plays.

Dates of Performance : July 16th to 23rd

(No Performance Thursday, July 21st).

N.B.—No admission after curtain rise until first interval.

The Gazette and West Ealing Post
15 July 1955

**'Blood Wedding' at the Questors
Theatre**

The seventh and final production of the Questors' current season opens at their theatre in Mattock-lane this evening. The play, which will be played by different casts from the Questors' Second Year Student Group, each cast playing alternate nights, is Lorca's famous "**Blood Wedding**". It is directed by Colette King and will run for six nights only, the last performance being given on Saturday next.

There can be few people who have not heard of Lorca. His name is well enough known to give the impression that he lived a long time ago and is among the Spanish classical dramatists. In point of fact, he lived at the start of this century;

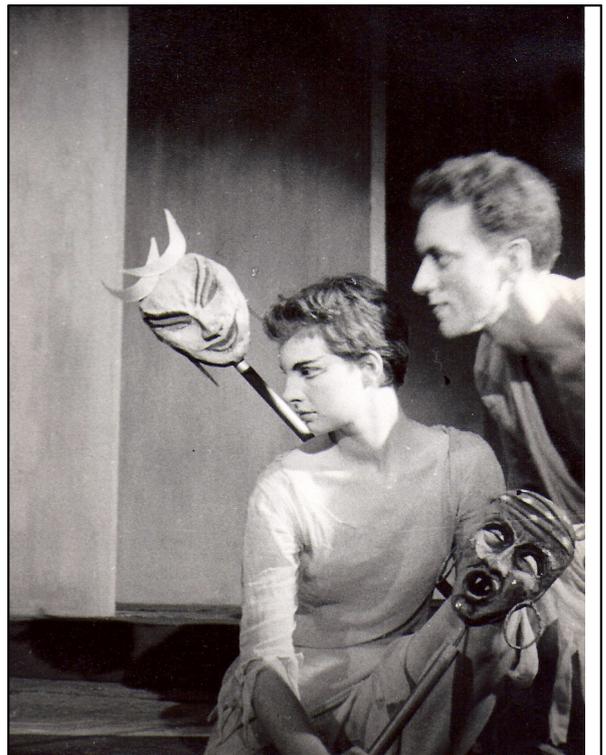
he was born in 1899, and was killed at the start of the Spanish Civil War, in 1936. That such fame as he enjoys has followed so soon after his premature death indicates the strength of this influence and the power of his work, of which too little is known to playgoers in this country.

Admittedly there have been numerous amateur productions of his grim work, "**The House of Bernarda Alba**", which has become something of a favourite among certain kinds of amateur group, partly on account of inherent merit but largely, we may suspect, because it is one of the very few worthwhile plays in the world's repertoire that has a fully female cast. So far as we are aware, "Blood Wedding" is the only other play of Lorca's to have had any great attention in England. It was last seen in London at the Arts Theatre about fifteen months ago.





**Student Group 8 in
BLOOD WEDDING**



BLOOD WEDDING

by
FEDERICO GARCIA LORCA

★

Cast:—

Mother	THERESA SEYMOUR	JOY DOMZALSKI
Bridegroom ... ..	...	DEREK CUSDIN
Neighbour	JOY DOMZALSKI	JOSE ROWDON
Mother-in-law	VALERIE HOWSE	JOYCE LOWMAN
Leonardo's wife	JOSE ROWDON	JOAN KEEGAN
Leonardo ... ..	...	BRYAN EVANS
Young Girl	JOSEPHINE KEENE	DENYS MORAN
Servant	JOYCE LOWMAN	VALERIE HOWSE
Bride's Father ... ..	...	GORDON SHADRICK
Bride	DENYS MORAN	JOSEPHINE KEENE
Beggar Woman	JOAN KEEGAN	THERESA SEYMOUR
First Woodcutter ... ..	...	ANTHONY HOLLOWAY
Second Woodcutter ... ..	...	RALPH ALDER
Third Woodcutter ... ..	...	NED GETTINGS
Girls and Neighbours	EVELYN ELLISON, FRANCES FOAD, SUSAN JOHNSON, JENNIFER MOCK	
Young Men and Neighbours	RALPH ALDER, KEN BAIN, SHAUN CURRY, NED GETTINGS, PHILIP GREEN, ANTHONY HOLLOWAY, REUBEN PICK	
Moon ... ..	...	EDWARD PITT

Where two players are shown against one character, the first will be playing the part on the opening night, Tuesday and Friday.

The play produced by COLETTE KING
The set designed by MARJORIE GOLSBY
Costumes designed by ELISABETH WELLMAN

The action of the play takes place in and around a village in Andalusia, Spain.

- Scene 1. The Bridegroom's House.
- Scene 2. Leonardo's House.
- Scene 3. The Bride's House.
- Scene 4. Before the Wedding.

INTERVAL

- Scene 5. After the Wedding.
- Scene 6. The Forest.
- Scene 7. Outside the Mother's House.

During the interval you may remain in your seats and be served with tea and biscuits, or cross to the Lounge, where coffee and light snacks may also be obtained.

There will be no intervals between scenes.



Stage Manager DAVID WEDMORE
assisted by NED GETTINGS and PAT DIGBY

Properties FRANCES FOAD

Scenery constructed by the workshop staff
under the direction of MURRAY LOWRY
assisted by KEN BAIN

Wardrobe THERESA HEFFERNAN
assisted by JENNIFER MOCK

Lighting d'ARCY CARR



Theatre Manager RENA RICE

House Manager ARCHIE COWAN

Press Representative BASIL HULL

BOX OFFICE (6.30—7.30 p.m.) EALING 5184

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.

STUDENT GROUP 9 1954-1956)

There were 20 students in this Group's First Year and 12 in their Second.

An ex-student, **John Flint** (Student Group 07), who had been studying at the Bristol Old Vic School, visited a Saturday class with the news that he was to have his first part at Bristol, playing in their production of **Volpone**. **Doctor Who** fans might like to know that John Flint (who died in 1968) had two roles in the TV series, playing William des Preaux in the 1965 story "**The Crusade**" (see photo) and returning in 1982 to play Captain Urquhart in "**Time Flight**". Proof if need be that there is life after the Questors Student Group!



And student romance was in the air with the announcement of **David Eldridge's** engagement to **Kay Scrivener** - albeit at a distance as David was actually serving in the RAF at the time and was stationed in the Isle of Man. But love will always find a way....!

This year's Student Group was proving to be more active in the way of theatre outings than in previous years with a number of trips to the Old Vic. They were also keen on setting up a "Musical Evening", and were "looking for someone to open their hearts, their homes and their gramophone record cabinets to them. They think this idea preferable to having to carry records to and from the theatre."

Student Group 9 February 1956

FOUR ONE ACT PLAYS

NO FURTHER NOTIFICATION OF THESE PLAYS WILL BE GIVEN

 The Questors present
a Programme of One-Act Plays

SEASON 1955-6

ON THE HIGH ROAD
BY ANTON CHEHOV

THE CAVES OF SALAMANCA
BY CERVANTES
(in a translation by GEOFFREY GRIMSEY)

THE LOVES OF PEGEEN CUARAN
BY EDWARD PERCY

LA GRAMMAIRE
BY EUGENE LABICHE
(Freely translated by Edith Saunders)

"La Grammaire" will be produced by Laurence Nixon with a cast selected from the main acting strength of the Club. The other three pieces will be played by the Student Group, under the direction of Colette King. The range of authors and different styles represented in the programme should make it a specially interesting evening for members.

Dates of Performance: February 11th, 13th, 14th and 15th, at 7.30 p.m.
N.B.—No admission after curtain rise until first interval.

Hassles were raised in a controversy over certain design elements of the set for **The Cave of Salamanca** which it was alleged had been stolen from another production currently under preparation.

*The Cave of Salamanca -
Students: Feb 56,*

C O P Y.

7, Somerset Road,
Brentford.

10th February, 1956.

Dear John, *Howard*

From a remark passed to me by the Chairman on Wednesday evening last, I am left under the impression that he and possibly other members of the Committee might think that the string set used for the Cervantes play had been "pinched".

I would be lacking in support of my designer, Bryan Evans, if I failed to enter a strong protest against the spreading of such a story. Bryan has often discussed string sets with me and in fact offered me one in February last year. I did not then accept it because I did not regard it as suitable ; but when he offered one this time and it was suitable, I naturally accepted it.

Five days before my dress rehearsal, I was approached and asked to change my string set because, it was implied, it was copied from a set designed for a play still to be produced.

I was approached by three people separately ; I was told stories which were contradictory and it was even suggested by one of the three (a member of the committee) that she could "make things very unpleasant for me but could not be bothered."

I am perfectly satisfied that Bryan is completely honest, and I am anxious that he should not be penalised or discouraged in any way, and for this reason only I feel compelled to bring this matter to the attention of the Committee.

Yours sincerely,
Collette King

P.T.O.

Forestage (the club magazine) reported that this year "costume design, lighting, stage management and sound are being handled by the students themselves. The sets have been designed by an ex-student and ex-students are supplementing the casting where necessary. One of the plays, **The Loves of Pegeen Cuaran**, is having its world premiere, and it is hoped that Mr. **Edward Percy**, the author, will attend the first performance."

ON THE HIGH ROAD

by
ANTON CHEHOV

(translated by Constance Garnett)

Yefimova	} peasant women	EVELYN ELLISON
Nazarovna		HILARY NEIDER
Sava		PETER HUTCHINS
Fedya		ROBERT RIDLEY
Tihon	}	DEREK CUSDIN
		REUBEN PICK
Bortsov		ANTHONY KING
Merik	}	RALPH ALDER
		DEREK CUSDIN
Kuzna	}	REUBEN PICK
		ANTHONY KING
Denis		KENNETH BAIN
Marya		SHIRLEY NIXON
Pilgrims		KATHRYN WIGGANS, DOROTHY BOYD-TAYLOR

The action takes place in Tihon's inn on the main road of one of the provinces of Southern Russia.

INTERVAL OF FIVE MINUTES

THE CAVE OF SALAMANCA

by
CERVANTES

(translated by Geoffrey Grimey)

Panracio, a middle-aged man	ROBERT RIDLEY
Leonarda, his young wife	SHIRLEY NIXON
Cristina, her maid	SUSAN JOHNSON
Student	RALPH ALDER
Reponce, a sactrian	REUBEN PICK
Nicholas, a barber	DEREK CUSDIN
Leoniso	ANTHONY KING

The action takes place in a well-to-do Spanish house early in the 17th century.

Note.—The "entremés" was a short interlude of an informal nature, often performed between the acts of a more serious play. It was not intended to produce high dramatic tension, but in the hands of Cervantes it may be said to have produced little masterpieces of character-sketching.

INTERVAL OF FIFTEEN MINUTES

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAYS ARE IN PROGRESS.

THE LOVES OF PEGEEN CUARAN

by
EDWARD PERCY

Granuaile Cuaran	EVELYN ELLISON	
Ailinn	SHIRLEY NIXON	
Pegeen	SUSAN JOHNSON	
Nam	VALERIE HOWSE	
Regan	DOROTHY BOYD-TAYLOR	
Columb Gorm	}	RALPH ALDER
		ROBERT RIDLEY

Scene: The house of Granuaile Cuaran at Keenagh in Connemara.

Note.—The story on which this play is based is common to the folk-lore of Iceland, India, Russia, Finland, Germany and Greece. Since the mood is in keeping with that of the old Gaelic stories, the dramatist has set it in Ireland.

INTERVAL OF FIVE MINUTES

LA GRAMMAIRE

by
EUGENE LABICHE

(freely translated by Edith Saunders)

Jean, a servant of Caboussat	JOHN AUDY
Mechut, a veterinary surgeon	VINCENT MGOUEEN
Blanche, daughter to Caboussat	JUNE POND
Francois Caboussat, a retired business man	TONY WILLIAMSON
Poitinas, President of the Academy of Etampes	NEVILLE BRADBURY

Scene: A room in Caboussat's house in the village of Arpajon.

Producer (for the STUDENT GROUP PLAYS) ... COLETTE KING

Producer (for "LA GRAMMAIRE") ... LAURENCE NIXON

Designer ... BRYAN EVANS

Stage Director ... DAVID WEDMORE

Stage Manager ... HAZEL POWELL BROWN

Assistant Stage Manager ... UNA CHAPMAN

Lighting ... NEIL CARMODY and FRANCES FOAD

Sound ... STUART HARTLEY

Wardrobe devised by SHIRLEY NIXON and executed by THERESA HIEFFERNAN

assisted by EILEEN WOODS

Sets constructed in the Questions workshops under the direction of KENNETH BAIN

STUDENT GROUP STAFF

Director of Studies	ALFRED EMMET
Acting (Second Year Group)	COLETTE KING
Voice	ANNY BOALTH
Make-up	FRANCIS W. SMITH

**Student Group 4
July 1956**

NOAH

NO FURTHER NOTIFICATION OF THIS PLAY WILL BE GIVEN

THE QUESTORS

The Questors present
the eighth production of their
TWENTY-SEVENTH SEASON

SEASON 1955-6

NOAH
by
ANDRE OBEY
(English text by Arthur Wilmurt)
Producer Geraldine Alford

We are pleased to offer our members an opportunity of seeing this masterpiece of French drama, which was first produced in London in 1935 when John Gielgud played the name part at the New Theatre.

Dates of Performance: July 14th to 21st
(except Sunday) at 7.30 p.m.

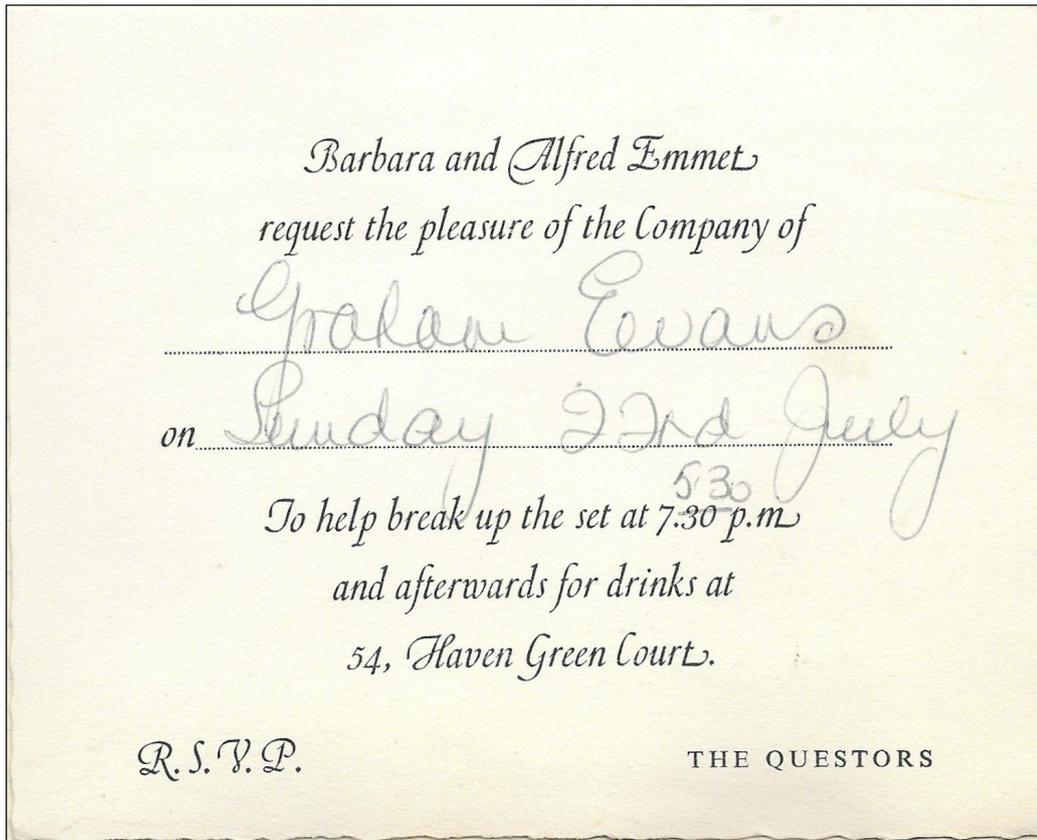
N.B.—No admission after curtain rise until first interval.

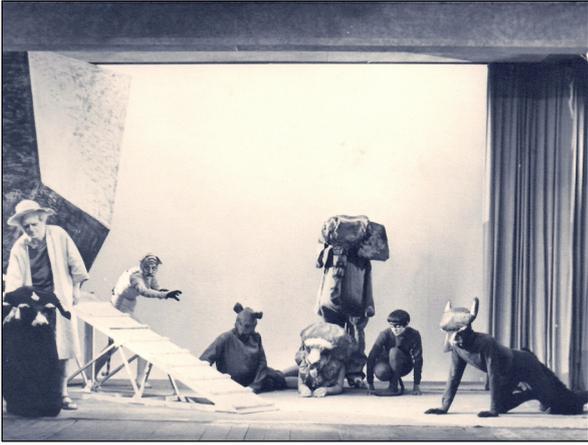
An element of mystery surrounds this production, as the first night had to be postponed and last minute changes made to the cast due to some "accidents". **Ralph Alder**, who had been given the role of Noah, was replaced by an actor by the name of **John Eardely** who apparently was **Alfred Emmet** in disguise (see below). Also, **Dorothy Boyd-Taylor** was promoted from the animal kingdom (a lamb) to become a human being (Sella).

Due to last minute changes:-

Naomi	Hazell Powell-Brown
Sella	Dorothy Boyd-Taylor
Noah	John Eardsley (Alfred Emmet)
Lamb	Wendy Conn.

Graham Evans, conscripted from Group 10's first year to play a bear, made his Questors début in this production. His partner **David Evans** recently donated a collection of Graham's photos and other memorabilia to our archives. Among them was this "invitation" to join the Get out! .





NOAH

by
ANDRE OBEY

(English text by Arthur Wilmurt)

★

Characters :

Noah	...	...	...	...	RALPH ALDER
Mrs. Noah	...	...	...	...	EVELYN ELLISON
Shem	...	...	...	...	ROBERT RIDLEY
Ham	...	...	...	...	ANTHONY KING
Japheth	...	...	...	...	DEREK CUSDIN
Naomi	...	...	...	...	SUSAN JOHNSON
Sella	...	...	...	...	HILARY NELDER
Ada	...	...	...	...	SUNNY FRISELL
The Man	...	...	...	...	KEN BAIN
The Bear	...	...	...	...	GRAHAM EVANS
The Lion	...	...	...	...	KEN BAIN
The Monkey	...	...	...	...	GLENDON JONES
The Elephant	...	...	...	...	SUNNY FRISELL
The Cow	...	...	...	...	JOAN REECE
The Lamb	...	...	...	...	DOROTHY BOYD TAYLOR
The Wolf	...	...	...	...	STUART HARTLEY
The Tiger	...	...	...	...	UNA CHAPMAN

The play produced by GERALDINE ALFORD

Setting and costumes by MARJORIE McLACHLAN

Songs composed by BARBARA LANDER

- Scene 1 - A clearing in a forest.
- Scene 2 - A Cabin of the Ark.
- Scene 3 - The Deck of the Ark.
- Scene 4 - The Deck of the Ark.
- Scene 5 - The Top of Mount Ararat.

There will be a fifteen minute interval after scene 2, during which you may remain in your seats and be served with tea and biscuits at the fixed price of sixpence, or cross to the Lounge, where coffee and light snacks may also be obtained.

There will also be a five minute interval between scenes 4 and 5.

★

Stage Manager IAN JONES
Assistant Stage Managers ... HAZELL POWELL BROWN, MARJORIE BOWEN
JANE CRAUFURD and MIGUEL POTTES

Scenery constructed by the workshop staff
under the direction of MURRAY LOWRY

Costumes made in the Wardrobe
under the direction of THERESA HEFFERNAN
assisted by LILIAN HINE

Lighting devised and directed by MARTIN CARR

Lighting Control NEIL CARMODY
assisted by PADDY GALWEY

Sound Operator STUART HARTLEY
assisted by DOROTHY BOYD TAYLOR

Technical Adviser DOUGLAS WEARE

★

Theatre Manager RENA RICE

House Manager ARCHIE COWAN

Press Representative BASIL HULL

BOX OFFICE (6.30—7.30 p.m.) EALING 5184

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED
IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.

The Middlesex County Times
28 July 1956

The zoological drama

By PAUL BEDFORD

AMONG the hundreds of thousands of books, specialised, scholarly and historical, factual, fanciful, and popular that have been written about the various aspects of drama, I can recollect none devoted to what should prove a quite fascinating study: the story of animals and their place in the theatre through the ages.

Such was the trend of my thoughts as I watched the recent production of "Noah" at the Questors Theatre. For here is a play in which we meet the bear, lion (yet again), monkey, elephant, cow (pity the actress called upon to play this part), lamb, wolf and tiger; not to forget the ant and the dove, and another shoal of fishes (depicted by mime). But none of these was as real as the whale mightily conjured up for us by Orson Welles in his presentation of "Moby Dick".

Turning to the humans, Andre Obey presents us with a Noah designed to symbolise man's eternal courage, faith, and endurance in the face of adversity; and the play is filled with simple humour of a kind that must remind us of the old morality plays: "God is simple," says Noah, "but that does not mean he is a half-wit."

The picturesque story of the Ark plays a prominent part in the medieval pageants of the English town guilds: its appeal was felt by the shipwrights and the water-

leaders at a time when plays were created by the different departments of town life and reflected not only the primitive religious drama but also something of the communal spirit that has long since been submerged under the burden of humanity's progress towards its goal of automation and final annihilation. Obey has recaptured the community spirit and the simplicity remarkably well.

Simplicity, too, is the keynote of Marjorie McLachlan's setting and Geraldine Alford's production, with a cast of Questors' second year students. Whether it is a good idea to spend two Years training players to act human beings and then present them in a play where half of them crawl about the stage on all fours dressed as animals is probably not for us to decide. But the simplicity found in much of the acting was not of the kind for which we might reasonably look. The only animal that really meant anything was Glendon Jones's portrayal of a monkey: a genuinely zoological specimen obviously based on close study of the original.

Last minute accidents

The human side of the picture suffered from a series of last minute accidents which, as previously noted in these columns, led to the first night being postponed: also to various changes in the cast. In the event it would be churlish to expect a fully integrated final outcome, especially as the lengthy leading role was filled at very short notice by an actor who had to retain the book in his hand (for all that it was seldom looked at by the time I saw the play). Nevertheless, the result

was remarkably good, and all due credit must be given to Mr. John Eardley (a name new to the Questors) for a fine performance under most trying circumstances.

Other creditable performances were given by Hazel Powell as Naomi, and Dorothy Boyd Taylor as Sella (two further last minute cast changes), and by Anthony King, whose masterly Ham was cleverly contrasted with the rest of the family circle. Mrs. Noah was played by Evelyn Ellison, whose acting was capable but lacked the essential quality of vividness: and the same might be said of Robert Ridley's Shem and Derek Cusdin's Japheth.

At the same time, it is fully appreciated that the vivid and the simple are far from

easy to combine: this is among the many complexities and seeming contradictions of the actor's art. Only Mr. Eardley managed to show what can be done in this direction; and the only other vivid character was Ken Bain's "man" - the man who doubts Noah's sanity and mistrusts his activities, and dies convulsively dodging the first drops of the Deluge as they fall with the precision earlier reserved (in the Chester Cycle of plays on "The Deluge") for the dove that is "dropped by means of a cord into Noah's hand, complete with olive' branch in its mouth".

A major event in October 1956 was a visit by the BBC to record an item for Woman's Hour.



STUDENT GROUP 10 (1955-1957)

There were more than the usual number of applications for this group and, according to **Alfred Emmet**, a better standard of applicant. There was even some consideration given to extending the course to three years.

Fees went up to 25 shillings (£1.25 in new money) per term.

*"On September 15th [1956] the new Student Group season commenced, and the members certainly seem to be very enterprising. Anxious to avoid the rather awkward relationship that usually exists between First and Second Year Groups for at least a term they have elected a Social Committee and an informal "get-together" was held in October. Under the Secretaryship of **Una Chapman** theatre visits are planned to Under Milk Wood and The Country Wife. Tentative schemes are being made for a Students' **Bonfire Night Party** and it is hoped soon to fix a date for the Christmas Party, to which both Students and ex-students are invited."*

Forestage November 1956



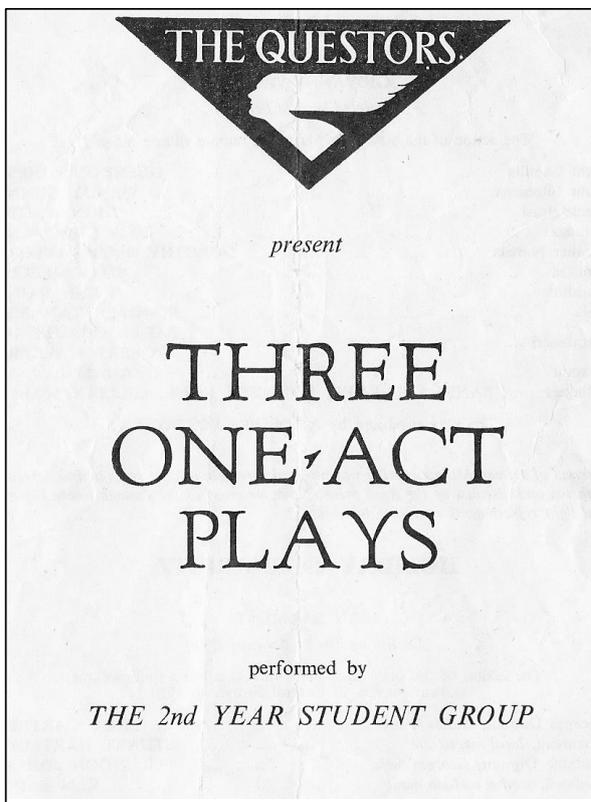
The Members Newsletter reported: *"**Anny Boalth**, after being on the staff as tutor of movement since the beginning of the Group has now regretfully had to leave on account of the pressure of additional work at R.A.D.A., and Ludmilla Mlada has taken her place. Nearly 200 Questors students have enjoyed Anny's classes and will share the regret at her leaving."*

Annie Boalth was a dance student of Rudolf Laban's in Hamburg. She emigrated to England in the 1930s and taught Laban's movement theories at the British Drama League and at the Royal Academy of Dramatic Art

**Student Group 10
February 1957**

**CAVELLERIA RUSTICANA
by Giovanni Verga
HOLIDAY IN BIARRITZ
by Jean Sarman
THE WEDDING
by Anton Chekhov
Directed by Geraldine Alford**

Though none of these were new plays,
Cavelleria Rusticana was a British première.

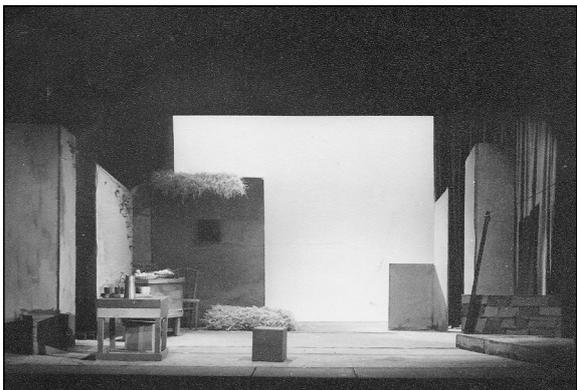


**On loan from the Group 11
first Year and making her
Questors début was
Sandra Turner seen here
as Regina Engstrand in the
1961 production of Ghosts.**

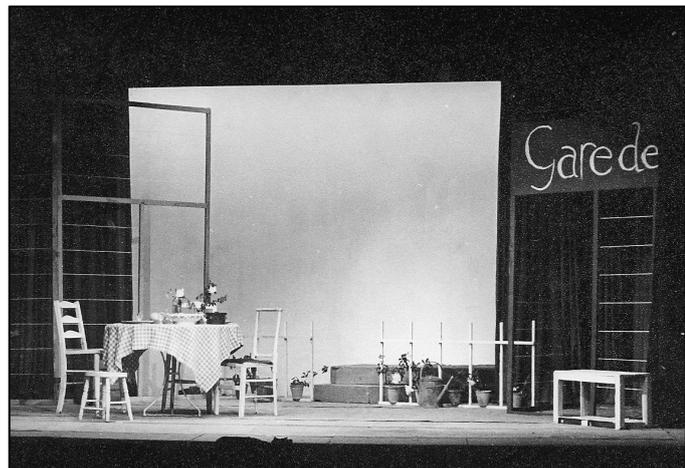




**Student Group 10 in
CAVELLERIA RUSTICANA**

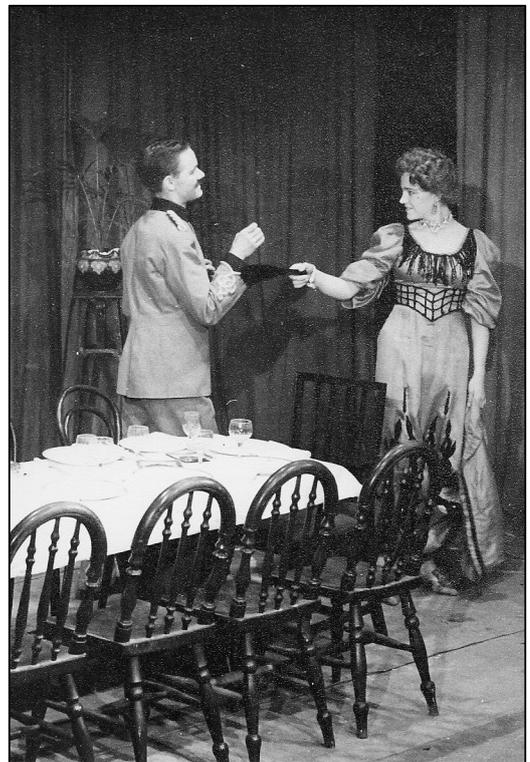


**Student Group 10 in
HOLIDAY IN BIARRITZ**





Student Group 10 in
THE WEDDING



The Middlesex County Times February
1957

STUDENT GROUP IN CLASSICS
Comedies excelled at Questors

THREE one-act plays, all classics, were presented by the Questors' Second Year Student Group. Standard was good in each, but the two comedies excelled and one "Holiday in Biarritz," contained a major characterization — Georges Dupont, the stationmaster — by Roy Carter.

By Jean Sarment, the play is set in a small unimportant railway station in Central France in 1929. Dupont, the stationmaster is the little tin god of the place. He has two dreams: that one day he will stop the express as it rushes through his station; and that he will go with his wife and son for a holiday in Biarritz. But when Charles, his son (Graham Evans), comes to spend a few days at home and Georges begins to discuss the holiday, it emerges that the young man doesn't want his parents in Biarritz and obviously feels that they would disgrace him.

The old man can't understand this at first, and when he does, he gets angry. In vain does the mother try to pour oil on troubled waters, sympathetically endeavouring to explain father to son—"He thinks that with a bowler hat and a striped tie, he fits in anywhere"—and vice versa. So besotted is Georges with the subject of the Biarritz holiday, that when a telegram arrives to say there has been a landslide and he must signal the express to stop, he brushes aside both

his duty and the realization of his cherished dream, and continues the argument. Result: the signal is not made. The train stops nonetheless, the driver (John Audy) having received signals all along the line, and he descends to "wipe the floor" with Georges. "Pass along the line and see the lovely smash-up we'll have . . . we've only one life, so you won't mind if we try to hang on to it?' he says, with a fine flourish of sarcasm.

Situation saved

Georges will be reported; Georges will be dismissed from the railway in disgrace, he tells him. But Thèresa, an orphan living with the Duponts, saves the situation

by saying that she forgot to give Georges the message; Dorothy Boyd Taylor conveyed the rather colourless, reserved but deeply-feeling girl very well. Madame Dupont was delineated extremely well by Glendon Jones, and I have only one criticism: why did she use a foreign accent when no one else did?

Other Parts in this play were taken by Ken Bain and Stuart Hartley. It was exceedingly well produced by Geraldine Alford.

The same producer was responsible for the cynical wedding day vignette by Chekhov. Title: "The Wedding." Scene: a second-class restaurant in a provincial town in Russia in 1890. We see two waitresses, a young one and, an elderly, setting the table for the wedding breakfast, and both Sandra Turner and Dorothy Boyd-Taylor were most effective in these wordless parts.

The bride's mother (Joan Reece) has set her heart on having a general as a wedding guest, but is fobbed off with a retired naval captain who bores the company with endless descriptions of a sailor's work. Robert Walker, as the captain, is very good indeed. Roy Carter was well cast as the egotistical bridegroom, but I must confess that Zmeyukina worried me a little—I felt that Una Chapman was inclined to over-act. Pace, the all important factor in this play, was unflagging, and the result was hilarious, though cruel. Other parts were played by Stuart Hartley, Kenneth Kane, Wendy Conn (the bride), Glendon Jones, Ken Bain, Jennifer Tanner, Graham Evans, John Audy and Zafar Chaudhri.

A forsaken damsel

Verga's play, "Cavalleria Rusticana," was not quite so successful. I felt the players were speaking their lines rather than presenting us with characterisations.

Santuzza (Una Chapman) was so miserable, nagging and dreary to look at that one could hardly blame Turiddo for looking elsewhere for distraction. I wonder if it was absolutely necessary to interpret the lines in this way? I am familiar with the opera only and not the play, but is it not possible to delineate a forsaken damsel while still preserving some of the attraction which brought her the young man's attentions in the first place?

Turiddo (Ken Bain) was a little stiff, and I was unable to make up my mind exactly what impression he was trying to convey.

Lola (Jennifer Tanner) was well cast. I did not feel that the whole production flowed in the way that the two other plays most certainly did. Though, to be fair, I don't think this is an easy play—and this was its first performance in this country—with which to succeed. Other parts were played by Glendon Jones, Wendy Conn, John Audy, Dorothy Boyd-Taylor, Joan Reece, Zafar Chaudhri, Graham Evans, Sandra Turner, Kenneth Kane and Gillian Selby. Production by Amos Brandstatter.

Settings were designed by Bryan Evans and constructed in the Questors' workshop under the direction of Fred Cann. Stage management was by George Benn, assisted by David Wedmore, Sonia Frisell, Diana Lindle, Diana Baldwin, Heather Scott and Beryl de Vine Hunt. Robert Wilson, assisted by Colin James, was responsible for the lighting and Michael Gamble for the sound. Costumes were made in the Questors' Wardrobe under the direction of Eileen Wonder.

The Student Group Course is run by the Questors' Theatre on behalf of, and under the auspices of the Middlesex County Council Education Committee, and offers two years' preliminary part-time training in the art of acting.

**Student Group 10
July 1957**

THE FAR OFF HILLS

The QUESTORS Theatre Club
EAL 5184

SUMMER PRODUCTION
SAT. 13th to SAT. 20th JULY
at 7.30 p.m.
(No performance Thursday)

'The Far Off Hills'
by Lennox Robinson

*A gay, light-hearted comedy ideal for
a summer's evening, presented by the
Second Year Student Group.*

Only members may purchase tickets for this performance.
Membership (£1 per annum) entitles the holder to a free
seat at each main production (about seven in all).

APPLY FOR MEMBERSHIP NOW!

The Members' Newsletter reported:

"The Far-off Hills" had a distinctly better audience than last year's Noah, and many more members found that our Student Group can give them a highly enjoyable and entertaining evening, quite apart from the particular interest of seeing "what this year's lot is like", and spotting the future stars. Of last year's Second Year Group, Dorothy Boyd-Taylor, Una Chapman, Glendon Jones and Stuart Hartley, have been welcomed to Acting Membership





**Student Group 10 in
THE FAR OFF HILLS**



The Middlesex County Times
27 July 1957

**Questors' students in
'The Far Off Hills'**

**EXCELLENT ACCENTS IN
IRISH STUDY**

EXCELLENCE of the Irish accents was the first thing that struck me about The Questors' Second Year Student Group production of Lennox Robinson's delightfully amusing Irish character study "The Far Off Hills." This is a thing which one too seldom encounters, even from professionals, and it seems likely that some tips were derived "straight from the horse's mouth"—if one may be a little Irish oneself.

The playwright has delineated certain Irish types to the life, and so well was the production cast, and so comprehendingly played, that it was almost like being back again in the society of people among whom I have myself lived for a number of years.

There was Patrick Clancy (Roy Carter), an old man fond of a glass, a good cigar, and the company of his friends but who, widowed and nearly blind, is at the mercy of his managing, sharp tongued daughter Marian (Una Chapman) and her propensity for arranging other people's lives. Marian has long expressed her wish to become a nun—but not yet! According to her, the day must be postponed because everyone depends on her. Her younger sisters "Ducky" (Joan Reece) and "Pet" (Dorothy Boyd-Taylor), a romantic but shrewd enough pair of plotters, live only for the day when she will retire to her convent and they will be freed from her eternal discipline.

In order the sooner to achieve this happy day, they implore Susie (Glendon Jones) to become their stepmother. This is only in accordance with Susie's (and their father's) wish—but when the engagement

is announced, the disappointed teenagers find they have lost their father and gained (by Marian's arrangement) a separate home with her, and no father to temper her ideas of duty with a little tolerant understanding !

A hopeless passion

Then there's the lugubrious Harold (Ken Bain) who enjoys life by looking on the black side of everything. With a wife safely tucked away in the asylum, he feels free to indulge a hopeless passion for Marian. But when the news comes of his wife's death and Marian suggests they are free to marry, he's horrified—and it's to her credit that she heartily enjoys the joke. Marian has, in fact, now admitted (to herself) that she doesn't really want to be a nun and she is, secretly, in love with Susie's debonair nephew Pierce (Stuart Hartley), the man who can—and does!—play Petruccio to her Kate. This brings us a delightful little scene when the whole family— plus father's two cronies (Graham Evans and John Audy), whose main interest in life is sudden death, crime and gossip—stand listening at the living-room door while Pierce, upstairs, orders Marian out of her room and begins to break down the door.

"It's like something you read about in the papers!" they say, nudging each other delightedly.

Last in this collection of Irish types is the maid servant, Ellen (Sandra Turner), whose romantic dreams give the play its title. Ducky and Pet know all about her "love life" and remonstrate with her every time she breaks an engagement. But Ellen says she likes them only when they are "new," and changes her mind as soon as "someone else sails across the horizon." "Far off hills are greener," as she tells the girls.

Production was by Geraldine Alford and the costumes, delightfully horrible in the 'twenties fashion, were made in The

Questors' wardrobe under the direction of Theresa Heffernan and Hilda Collins. The settings, constructed in the theatre's workshop under the direction of Murray Lowry, were extremely well contrived. Both settings and costumes were designed by Marjorie McLachlan, with the use of a "screen" background and an extension of the picture frame stage, a pleasant and plausible living-room was provided, and the change-over to bedroom easily managed.

David Weymore was stage manager, assisted by Jo Rowbottom and Pat Stower; other credits: lighting by Bob Wilson and Colin James; sound by Stuart and Neil Carmody; props by Elizabeth Wellman.

M.W.

Thames Valley Times
17 July 1957

QUESTORS' second year student group are taking the bold step of putting on an Irish play this week, accent and all. It is Lennox Robinson's "The Far-off Hills" and they carry it off most effectively.

The play depends almost entirely on the kindly wit of its dialogue. Perhaps if the producer, Geraldine Alford, had infused more speed into it it might have been even more successful. In the last act at the opening performance on Saturday there was delay on cues and entrances, and in some of the earlier passages the

timing could have been improved, but the characterisation was excellent.

The comedy concerns a plot by two young girls to find a stepmother and their elder sister's decision to marry instead of becoming a nun.

The two younger girls are played by Dorothy Boyd-Taylor and Joan Reece with plenty of spirit. In contrast, Una Chapman impresses as the eldest and sterner sister, Marian, who cares for their blind widower father.

Roy Carter simulates blindness and old age most convincingly for a young man, but perhaps the best performance of all comes from Ken Bain as a glum, nervous, inarticulate youth whose wife dies in a mental hospital. The scene between him and Marian when the latter tries to make him propose to her has an endearing humour.

Graham Evans and John Audy turn in excellent studies of the father's old cronies, glorying in the crime news, and Glendon Jones, Stuart Hartley and Sandra Turner are others who contribute to the fun.

For the opening play of next season, in September, the Questors have chosen Charles Morgan's "The River Line." By that time, it is hoped, the new theatre foyer will be ready for use.

END OF PART TWO

LIST OF STUDENTS (1951-1957)

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 6 (1951-1953)

Gillian Brown *
Pauline Chandler
Carla Craik *
Robert Eames *
Maureen Brett-Littlechild
June Pond *
Sylvia Pothan *
Jose Rawdon *
Kay Scrivener *
Margot Shields
John Wheeler *

GROUP 7 (1953-1954)

Zoe Bailey *
Gabrielle Canham
Diana Denning *
Geoffrey Dye *
Bryan Evans
Roger Fleming *
John Flint *
Diana Gilbert
Ann Jenkins
Adrienne Lever
Doreen Lynn
Sheila Milsom
Keith Molstad *
Denys Moran *
Ed Pitt *
Sylvia Pothan *
Jose Rawdon *
Kay Scrivener *
Maynard Tweed
Jane Wood *

GROUP 8 (1953-1955)

Derek Cusdin *
Joy Domzalsk *

Geoffrey Dye
Bryan Evans *
June Evans
John Flint
Diana Gilbert
Philip Green *
Valerie Howse *
Joan Keegan *
Josephine Keen *
John Lawrence *
Mary Lewer
Joyce Lowman *
Jennifer Mock *
Denys Moran *
Jose Rawdon *
Joan Russell
Theresa Seymour *
Gordon Shadrick *
Maynard Tweed

GROUP 9 (1954-1956)

Ralph Alder *
Ken Bain *
Ann Cobb
Shaun Curry
Evelyn Ellison *
Frances Foad
Philip Green
Betty Holmes
Susan Johnson *
Anthony King *
Jennifer Mock
Hilary Nelder *
Shirley Nixon *
Reuben Pick *
Robert Ridley *
Jackie Walters
Ann Wilkie

GROUP 10 (1955-1957)

John Audy *
Ken Bain *
Clive Bowler
Dorothy Boyd-Taylor *
Hazel Brown
Roy Carter *
Una Chapman *
Zafar Chaudhri *
Wendy Conn *
Graham Evans *
Stuart Hartley *
Peter Hutchins
Glendon Jones *
Joan Reece *
Jennifer Tanner *
Kathryn Wiggins