HAT DO WE MEAN by realism in the theatre? And what place has realism in the theatre? These are subjects which space prevents our dwelling upon here. "THE WITCH" is generally regarded as a realistic play, and would, by most, be played before a realistic setting.

Our settings do not aim at realism. They aim at simplification and suggestion and at the same time at catching and expressing the feeling of the play. It is intended by this means to throw up more strongly the essentials of this play, which is concerned more with human feelings and passions than human actions and deeds.

Do we succeed? Do you think we would have "got the play over" better in its essentials by adopting an out and out realistic setting? We should be interested in your views. Indeed, we would always welcome reasoned criticisms of our work from members of the audience.

A.E.J.E.





PRESENT

"THE WITCH"

By JOHN MASEFIELD,

_ AT _

THE QUESTORS' THEATRE,
Mattock Lane,
Ealing.

PROGRAMME

Friday, November 2nd, and Saturday, November 3rd, 1934.

Price - THREEPENCE

"THE WITCH"

A Drama by JOHN MASEFIELD.

From the Norwegian of H. WIERS-JENSSEN.

CHARACTERS:

MERETE BEYER, Absolon's mother Evelyn Skelton

BENTE, Merete's maidservant Margot Brett

Absolon's wife Gwendolen Thomas

ANNE PEDERSDOTTER.

JORUND, another maidservant Agnes Copnall
DAVID, Choirmaster Cyril Thomas
HERLOFS-MARTE Betty Gray
MARTIN, Absolon's son by a former marriage Cyril Box
ABSOLON PEDERSSON BEYER Leonard Hackett
TOWN GUARDS L. Howard Rivers
John Heron
MASTER KLAUS Keith Hall
MASTER LAURENTIUS Fred E. Greenfield
MASTER JOHANNES Arthur Peters
BISHOP JENS SCHELOTRUP Clifford Foreman
SACRISTANS, MEN, WOMEN, PRIESTS, ALDERMEN, OFFICIALS:—Dudley Clark, John Heron, Fred. E. Greenfield, Keith Hall, Arthur Peters, Clifford Foreman, Queenie Henson, Mildred Hackett, Phyllis Hutchings, Marjorie Lees, Lillie Elliott, Hilary Benda, Iris Hall, Barbara Sharp.
ACT 1The Courtyard of Absolon's House in Bergen, in the year 1574
ACT 2 A Room in Absolon's House. Three days later
ACT 3
ACT 4 In Bergen Cathedral. Four days later

THE PLAY PRODUCED BY ALFRED EMMET.

Costumes designed by AUDREY PERKINS.

Settings designed by AUDREY PERKINS & ALFRED EMMET.

Wardrobe Mistress - MILDRED HACKETT.

Lighting Manager - ROY BENNETT.

Wigs by BERT.

Mr. CYRIL BOX appears by kind permission of The St. Martin's Players.

This production is entered for the Competition organised by the West Middlesex Dramatic and Operatic Federation, and the adjudicator, provided by "The Amateur Theatre," will attend the performance on November 3rd.

COFFEE WILL BE SERVED IN THE INTERVALS.

In order to save confusion, members of the audience requiring coffee are asked to order it beforehand from one of the programme sellers.

Why not become A NON-ACTING MEMBER of THE QUESTORS? During the last two years we have more than trebled our non-acting membership. This speaks for itself. The subscription is low, and, in addition to many other advantages, entitles you to a 3s. 6d. seat for each production. If you are not already a MEMBER of THE QUESTORS, please leave your name and address with one of the programme sellers, and we will gladly forward full particulars.

Our next production, on December 7th and 8th, will be a comedy—
"DOCTOR KNOCK," by Jules Romains.