

THE QUESTORS THEATRE,  
MATTOCK LANE, EALING

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*present*

“ BUT NOW  
I AM  
RETURNED ”

by **ERIK HUTCHINSON**

*“ But now I am returned, and that war thoughts  
Have left their places vacant, in their rooms  
Come thronging soft and delicate desires.”*

—Shakespeare.

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SEPTEMBER, 1945

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PROGRAMME

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THREEPENCE

## THE AUTHOR.

Erik Hutchinson is a young dramatist from Nottingham who has been writing plays for a number of years. Many managements have expressed interest in his work but none has as yet been prepared to give him a production.

When Mr. Hutchinson sent us his latest play "But Now I am Returned", we felt that here was a play we could do which would be of interest to our audiences and would give Mr. Hutchinson a much needed production. The author has journeyed specially to Ealing to be with us for part of the rehearsal period and his attendance at rehearsals has been of much assistance.

Mr. Hutchinson is a playwright of whom we believe more will be heard in the future and we are proud to be the first theatre to produce some of his work.

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## THE PLAY.

"But Now I am Returned" is a serious attempt to deal with the personal problems which arise in taking up again the strings of ordinary living after long periods of absence due to the war. Written shortly before the end of the war in Europe, it deals with the return to their homes of two rehabilitated prisoners-of-war and the difficulties that beset them and their families on their return. The problems are such that they must find their echoes in many homes throughout the country whose menfolk will now be returning after an absence of many years. During those years life has gone on at home and it has gone on too for those who have been parted from their homes, and it is just that which calls for so much adjustment.

Those who have been away in particular will have been dreaming their dreams of the future, and the starting point of those dreams will have been life as they used to know it before the War. But life has been changing and they have to come down to earth from their dreams. Those who have remained at home have perhaps grown used to undertaking unaccustomed tasks and assuming unusual responsibilities and for them too adjustments will be necessary—on both sides patience is required and understanding.

This is the theme and subject of Mr. Hutchinson's play and in its implications it has a wide application. But perhaps it is in the creation of character that Mr. Hutchinson is most at home and he deals with the subject with a warm understanding of both the strength and the frailties of human nature. At the end of the play the problems are not finally resolved, for such problems can, perhaps, never be finally resolved in real life, but at least it is seen in which direction the solution may lie.

## THE PLAYERS.

Nancy Makin	...	...	...	...	...	JOAN PYLE
Arthur Makin	...	...	...	...	...	PHILIP ALLEN
Bert Allsop	...	...	...	...	...	ALAN FULLER
Brian Russell	...	...	...	...	...	FRANK WHITE
Madge Harris	...	...	...	...	...	BARBARA HUTCHINS
Jessop	...	...	...	...	...	MICHAEL KELLY
Angela Summers	...	...	...	...	...	PAMELA BONAHER
Mrs. Pickering	...	...	...	...	...	BETTY OGDEN
Dr. Saunders	...	...	...	...	...	FRANCIS W. SMITH
Michael Hagen	...	...	...	...	...	JOHN MacGREGOR

The Play produced by ALFRED EMMET

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## THE SCENES.

ACT I.—The living room behind the Makin's grocery shop.

ACT II.—The lounge of the King's Head.

*(Morning, three weeks later)*

ACT III.—Scene I. The same.

*(Morning, a fortnight later)*

Scene 2. The same.

*(Afternoon, the same day)*

Settings designed by FRANCIS W. SMITH

Some of the Furniture kindly loaned by  
JOHN SANDERS LIMITED, EALING.



Refreshments will be served in the intervals ; please give your order in advance to any programme seller.

There will be a fifteen minute interval after Act 1 and a seven minute interval after Act 2.

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Grateful thanks to the Lighting Manager, Michael Kelly, the Properties Managers, Eileen Phillips and Bridget Spalding, and all those who have worked so untiringly on the construction of the sets and stage management generally.

We should like to take the opportunity of saying how much we would welcome assistance in any way from members of the audience who feel they have a particular " bent " for carpentry, distemping, etc., or any of the multitudinous jobs which go to make up an attractive presentation.

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## DISCUSSION.

There will be a discussion on this production in this Theatre on Friday, 14th September, at 7.30 p.m.

Refreshments will be served and all members of the audience are cordially invited to come along and give their views and hear the views of others.

In view of the particularly interesting and experimental nature of the production, it is hoped that everyone who possibly can will turn up and make this a real social occasion.

Written criticisms are also welcomed and will be read anonymously at the discussion.

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## TRAINING CLASSES.

A series of six Practice Classes in Acting, under the direction of Alfred Emmet, will be held on Wednesday evenings, commencing 19th September. The course is open to all Acting Members, and Non-acting Members are very welcome to attend as spectators.

The first three will be at " Stanmer," 71, Argyle Road, W.13, and the following three in the Theatre.

# FORTHCOMING EVENTS

AT

## THE QUESTORS THEATRE

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FRIDAY, SEPTEMBER 14th—

Discussion on this Production.

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NOVEMBER 10th, for six days—

### “ HEARTBREAK HOUSE ”

By BERNARD SHAW.

Heartbreak House is not merely the name of a play. It is cultured, leisured Europe before the war. A Russian playwright, Tchegov, had already produced four fascinating studies of Heartbreak House, of which two, Uncle Vanya and The Cherry Orchard, have been performed by a singularly enterprising amateur club in Ealing. Tolstoy, in his Fruits of Enlightenment, had shown us through it in his most ferociously contemptuous manner. He treated the case of its inmates as one of opium poisoning, to be dealt with by seizing the patients and exercising them violently until they were broad awake. Tchegov, more of a fatalist, had no faith in these charming people extricating themselves. They would, he thought, be sold up and sent adrift by the bailiffs ; therefore he had no scruple in exploiting and even flattering them.

How Shaw himself dealt with them you will learn at the Questors Theatre

on 10th NOVEMBER.

## NON-ACTING MEMBERSHIP OF THE QUESTORS

—costs only 10s. for any period of twelve months and is the best ten shilling's worth in the entertainment world.

You'll see and hear good shows in the Questors comfortable little theatre every few weeks. No queuing, no travelling to town, no further expense.

Ask a programme seller or steward for further particulars.

If you are already a member, show this programme to your friends and tell them what a good thing you've struck.

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*Members !—Did you spot the deliberate mistake in the Announcement Card for this Production ?*

*Look out for another one in the next card !*