

## STUDENT GROUP 1948/49

It is intended to form a new Student Group to operate from September, 1948, to July, 1949, on much the same lines as the present Group, providing a year's introductory training in Acting. Admission will be by audition, and classes will be held in Movement, Speech and Acting, on two evenings a week and on Saturday afternoons. A short prospectus is now available—ask one of the stewards, or at the office, for a copy.

### COMING EVENTS

Thursday, July 22nd, at 7.30 p.m.

The Questors' ANNUAL GENERAL MEETING.

Every member will receive, or will have received, a copy of the Annual Report together with the formal notice convening the meeting. The business to be transacted will be of the highest consequence for the future of the Club—it is hoped that members will make every endeavour to attend.

Saturday, September 18th.

Opening Night for the First Production of the 1948-49 Season.

First Production in England of

Millicent George's "THE PASTORAL SYMPHONY"

adapted from the story by André Gide.

"Times," Ealing

# THE QUESTORS THEATRE MATTOCK LANE, EALING

SEASON 1947—48

SIXTH PRODUCTION



The Student Group

present

"The Pleasure Garden"

by

BEATRICE MAYOR

— JULY 1948 —

PROGRAMME

SIXPENCE

## ABOUT FINANCE

The Club's Accounts will be formally presented to the Annual General Meeting on July 22nd. It will rest with the Hon. Treasurer to explain their mysteries, and his function must not be usurped. But there are two proposals now under consideration for increasing the Club's revenue of which members may be glad to have warning. If they have strong feelings about either, the A.G.M. will provide them with an opportunity to express them.

The present position of the Club is that we are just about making ends meet. This is not a healthy position for an organisation which may have to face substantial outgoings in the foreseeable future and which has no large accumulated reserves. In these circumstances, quite apart from any special measures to raise funds, it is plainly the proper course to seek to increase our normal revenue. Two propositions are being examined:—

- (a) an increase in the price of seats; and
- (b) the insertion of advertisements in programmes.

As regards the first of these, it has been felt for some time that the Club subscription at 15s. p.a. was out of balance with a price range for seats from 2s. to 4s.; there has also been criticism of the system under which the best seats in the house (Rows H-M) are priced at only 3s. An increase in the price of seats would allow both these points to be met and, provided it did not affect attendances, would bring in additional revenue. It will be for members to indicate whether they think it unreasonable to charge as much as, say, 5s. for a seat for a Questors' production.

The inclusion of advertisements in the programmes would raise aesthetic considerations on which some of our members might have strong views. Some might feel that it would introduce an unsavoury element of commercialism hitherto absent from the Club's affairs; others might feel that, if a useful revenue can be secured by such means, the enlarging of the programme by a few pages, that they would be under no obligation to read, would be a matter of no great consequence.

What do you think?

## ABOUT THE PLAY.

"**THE PLEASURE GARDEN**," by Beatrice Mayor, was first produced in 1924 by the Stage Society, a Sunday play producing society which, in the first three decades of this century, was doing more than any other organisation to introduce to the public plays of outstanding merit and importance. The play is, however, better known to the theatre student by reason of the production shortly afterwards at the Festival Theatre, Cambridge, the sets of which have been widely re-produced as an example of the (then) new trends in stage-craft.

J. C. Trewin, in his admirable little book, "The English Theatre," recently published, includes Beatrice Mayor "for the revealing ebb-and-flow of her human tide in 'The Pleasure Garden'" among a short list of dramatists of this period "recognised for one play of distinction." Apart from the one-act "Thirty Minutes in a Street," which is cast in much the same mould as "The Pleasure Garden," the latter is the only play of hers that saw the light of day.

The play is an interesting one to the student of dramatic history, showing clearly the influence of the Expressionists—a movement which flowered in Germany, was to some extent transplanted across the Atlantic, but would probably have hardly been heard of in this country had it not been for the Stage Society. It is interesting to speculate whether Sean O'Casey was acquainted with Miss Mayor's play when a few years later he wrote "Within the Gates," with which it has not a little in common. At least similar influences may be observed in both plays.

But it is not because of its interest to the student of dramatic history that we have chosen the play for presentation by our own Students of Acting. It is rather on account of its assemblage of clear-cut character studies, often brilliantly observed, always trenchant. The play is a comedy, at times a highly entertaining one. But it is also the tragedy of a generation feverishly seeking for happiness and inevitably failing because it confused happiness with pleasure. That was the tragedy of the early '20s. Of course, we have grown out of that in the late '40s... haven't we?

A. E.

# “ THE PLEASURE GARDEN ”

by

BEATRICE MAYOR

*CAST (in order of appearance):—*

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

*The play produced by:*

MARY DEAN

*Associate Producer:* ALFRED EMMET

*The settings designed by:* NAN ROWLEY

and

*Constructed by:* PETER ELLIS and the STAGE STAFF

STAGE MANAGEMENT:

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

*Lighting:* MICHAEL FOUND

*Wardrobe:* IRENE GODFREY and the Wardrobe Staff

*Properties:* PAMELA RICHARDS

*Sound:* BARBARA M. HUTCHINS

*House Manager:* ARCHIE COWAN

ACT 1. SCENE 1. Under the Trees.

SCENE 2. The Long Walk.

ACT 2. SCENE 1. A Path.

SCENE 2. The Tea House.

ACT 3. SCENE 1. A Path.

SCENE 2. Under the Trees.

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

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

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

## DISCUSSION

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

## QUESTORS' CHOICE.

During the run of "The Apple Cart" a ballot was conducted with the object of allowing some attempt to be made to discover what our members thought about the plays in the current season's programme and what kind of plays they would like to see presented in future. A brief note on the result of this experiment will no doubt be of interest.

### BALLOT ON THE PLAYS PRESENTED IN 1947-48

A total of 286 ballot papers was received. The following table shows how members cast their votes.

	Preferences					Did Not Vote
	First	Second	Third	Fourth	Fifth	
"The Discovery" ...	20	50	63	48	36	69
"Mr. Bolfry" ...	27	82	64	53	25	35
"Six Characters in Search of an Author"	38	31	57	62	58	40
"The Trojan Women"	39	42	47	63	61	34
"The Apple Cart" ...	162	73	36	6	7	2

There are various ways of calculating an order of preference from such a table, but complete accuracy can be claimed for none. Probably the best method is to express each figure as a percentage of all the votes cast for the play concerned—thus eliminating the variable factor of plays not seen by certain members—and then to award five points for each per cent. of first places, four points for each per cent. of second places, etc. The result on this basis works out as:—

"The Apple Cart" ...	431 points
"Mr. Bolfry" ...	307 points
"The Discovery" ...	285 points
"The Trojan Women" ...	272 points
"Six Characters in Search of an Author" ...	269 points

It is a hazardous business to attempt to generalise about the state of Club opinion on the basis of this experiment. There is an inevitable tendency to seek confirmation in the figures of views and prejudices formed quite independently. Resisting this as best we may, we draw attention to the following points:—

- (a) "The Apple Cart" enjoyed overwhelming popularity—even discounting the effect of holding the ballot during the run of this play, its position is unassailable;
- (b) good support was forthcoming for all the other four plays—a testimony to the catholic appeal of the programme;
- (c) "Mr. Bolfry" is in second place mainly because of the large number of second preferences accorded to it. "The Discovery" also received good support in the middle; and
- (d) "The Trojan Women" and "Six Characters in Search of an Author" achieved the distinction of arousing at once considerable enthusiasm and considerable opposition—a large number of members preferred one or the other above all other plays in the programme; but a larger number voted them last in their order of preference.

### PLAYS FOR FUTURE PRESENTATION

A total of 175 plays was suggested by members. As this represents 30 years' supply at our present rate of production it is plain that we shall not be able to gratify all our members by putting their particular fancy into an early programme.

Space will not allow any analysis of the plays suggested—the full list will, however, be found on the Notice Board at the back of the Theatre. Perhaps the most interesting feature is the strong demand for plays by either Shaw or Shakespeare. We invite our members and their friends to examine the full list for themselves.

In conclusion, may we thank all who participated in the ballot. The results will be carefully studied, and the Plays Committee next year will, without doubt, pay regard to the proposals of the membership.

R. F. W.