

## COMING EVENTS

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- April 30th - - - Questors' Dance at the Town Hall,  
Ealing.
- May 5th - - - Club Night.
- May 29th — June 8th Fifth Production—"The Apple Cart,"  
by Bernard Shaw.
- June 5th — 12th - Ealing Civic Week during which a civic  
performance of "The Apple Cart"  
will be given on June 7th to His  
Worship The Mayor and Councillors.
- June 23rd - - - Club Night.
- July 5th - - - Annual General Meeting.
- July 10th — 20th - Production by the Student Group—  
"The Pleasure Garden," by Beatrice  
Mayor.

"Times." Ealing.

# THE QUESTORS THEATRE MATTOCK LANE, EALING

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SEASON 1947—48

FOURTH PRODUCTION



present

## "THE TROJAN WOMEN"

OF

EURIPIDES

*(Translation by Professor Gilbert Murray).*

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APRIL 1948

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PROGRAMME - - -

SIXPENCE

## "THE TROJAN WOMEN"

Writing of "The Trojan Women" Professor Gilbert Murray says: "Judged by common Standards, the *Troades* is far from a perfect play; it is scarcely even a good play. It is an intense study of one great situation, with little plot, little construction, little or no relief or variety. The only movement of the drama is a gradual extinguishing of all the familiar lights of human life, with, perhaps, at the end, a suggestion that in the utterness of night, when all fears of a possible worse thing are passed, there is in some sense peace and even glory. But the situation itself has at least this dramatic value, that it is different from what it seems.

The consummation of a great conquest, a thing celebrated in paeans and thanksgivings, the very height of the day-dreams of unregenerate man—it seems to be a great joy, and it is in truth a great misery. It is conquest seen when the thrill of battle is over, and nothing remains but to wait and think. We feel in the background the presence of the conquerors, sinister and disappointed phantoms; of the conquered men, after long torment, now resting in death. But the living drama for Euripides lay in the conquered women. It is from them that he has named his play and built up his scheme of parts: four figures clearly lit and heroic, the others in varying grades of characterisation, nameless and barely articulate, mere half-heard voices of an eternal sorrow.

Indeed, the most usual condemnation of the play is not that it is dull, but that it is too harrowing; that scene after scene passes beyond the due limits of tragic art. There are points to be pleaded against this criticism. The very beauty of the most fearful scenes, in spite of their fearfulness, is one; the quick comfort of the lyrics is another, falling like a spell of peace when the strain is too hard to bear. But the main defence is that, like many of the greatest works of art, the *Troades* is something more than art. It is also a prophecy, a bearing of witness. And the prophet, bound to deliver his message, walks outside the regular ways of the artist."

With these words we are content to leave the play with you, hoping that those who witness our performance may find, too, that quality of beauty which permeates the whole play—and carry away with them the remembrance of some moment—however fleeting—

"Even as the sound of a song  
Left by the way, but long  
Remembered, a tune of tears  
Falling where no man hears  
In the old house as rain . . ."

## CONCERNING APRONS

What will be the form of the playhouse of tomorrow? He would be a rash man who would venture to prophesy too far, but one thing at least seems certain: if the theatre is to be an expression of its time, as it surely must, then the playhouse of to-day, which in all its essentials is the playhouse of the latter part of the nineteenth century, must undergo something in the nature of a sea change, into "something rich and strange."

That eminent theatre historian Professor Allardyce Nicoll has propounded an interesting theory that the peak periods of great dramatic writing have followed shortly after some important new development in the form of the playhouse, which has acted as a fresh stimulus to the imagination of the writers, or potential writers for the theatre. And that it therefore follows that we are unlikely to see such a fresh dramatic renaissance until there has taken place a further big development in the shape of theatre buildings.

For the past seventy years, in this country at least, there has been little experiment in this direction. For this there are two reasons. Firstly, the theatre licensing conditions, which are based upon and perpetuate the proscenium-frame theatre of the seventies (one of the contributions of The Little Theatre Guild at the recent British Theatre Conference was to put forward a resolution on this very subject). Secondly, that the vast majority of professional theatre buildings to-day are in the hands, not of theatre people, but of real-estate owners, who are interested only in the short-term financial aspects of the theatre. We feel, therefore, that one of the jobs of the non-commercial little theatre is to experiment in this field.

What experiment there has been, both here and abroad, has mostly been aimed at dispensing with the proscenium frame, with a view to achieving a more direct and intimate relationship between the actor and the audience. In the U.S.A., for instance, there are a number of theatres in which the arena-type stage is entirely surrounded by the audience. This is, of course, nothing new in itself, but it is certainly a change from the kind of theatre to which we have become accustomed. And it is a change which seems to be in key with the present times, when the aural and visual close-ups of the radio and screen have taught us to be responsive to subtleties which would be lost in the chasm of the orchestra pit, and when, because of the prevalence of mechanical entertainment, the great strength of the theatre lies more than ever in the close, living bond between actor and audience as they share an experience of the spirit.

These are some of the ideas behind our experiment this evening. Our audiences will have noticed that for some time past we have been experimenting with an apron stage of varying shapes and sizes. On this occasion we have thrown the apron right out into the auditorium.

We hope you will come to the Discussion on the 21st and help us to assess the results of this experiment.

# “ THE TROJAN WOMEN ”

OF

EURIPIDES

(Translation by PROFESSOR GILBERT MURRAY)

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CAST

POSEIDON	...	...	...	...	PHILIP ALLEN
PALLAS ATHENA	...	...	...	...	MURIEL LANDERS
HECUBA, <i>Queen of Troy</i>	...	...	...	...	JOYCE GRANT
TALTHYBIUS, <i>Grecian Herald</i>	...	...	...	...	JOHN HOWARD
CASSANDRA, <i>Daughter to Hecuba,</i> <i>Priestess of Apollo</i>	}	...	...	...	ELIZABETH ODDIE
ANDROMACHE, <i>Wife of Hector</i>	...	...	...	...	PEGGY POPE
MENELAUS, <i>King of Greece,</i> <i>Husband to Helen</i>	}	...	...	...	FRANK WHITE
HELEN	...	...	...	...	DIANA BENN

Chorus: ENID GIBSON, JUNE SIBLEY, PATRICIA PERFECT, HELEN  
ENTWISTLE, MADGE DOLMAN, ANN CHEETHAM, DOREEN  
COATES

Soldiers: BRYAN BLAKE, TONY HUNT

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The play produced by BARBARA HUTCHINS

*Stage Management :*

Stage Manager: MIKE GOLDING

Sound: ALBERT GIBBS

Lighting: GERRY ISENTHAL and ALFRED EMMET

Wardrobe: DIANA KELLY

Properties: PEGGY FANCET

House Manager: ARCHIE COWAN

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There will be one interval of 10 minutes during which  
refreshments will be served.

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

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DISCUSSION

There will be a discussion on this production in the theatre  
on Wednesday, April 21st, 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 in the interval.

## 'SITTERS IN''

Mrs. T. Wadsworth, of 11, Lindfield Road, W.5, has kindly undertaken to organise a "Sitters-In" Service, so that members with young families may be able to attend performances together. Members wishing to take advantage of this arrangement should get in touch with Mrs. Wadsworth, who will also be glad to have names of more volunteers for the service.

## DESIGN COMPETITION

Members were invited to submit designs on a competitive basis for The Questors' Fifth Production of the season—Bernard Shaw's "The Apple Cart." The competition was judged by Miss Kathleen Ankers (designer of amongst others, The Old Vic's "Taming of the Shrew" and "Coriolanus"). All the designs gained favourable criticism, the first three places being awarded to: 1, Beryl Anthony; 2, Philip Elliott; 3, Vivien Isenthal.

## THE QUESTORS' DANCE

The dance will be held at the Queen's Hall, a pleasant oak-panelled room with an excellent floor, of the Ealing Town Hall on Friday, the 30th of April. Dancing to Sidney Rendal's orchestra, which is already well-known to us for its inspiring performance at our last dance, will be from 7.30 to midnight.

The Buffet Supper, which is included in the price of the tickets, is to be provided by Messrs. Williamsons; a firm which enjoys a high reputation for the quality and quantity of its dishes. A copy of the menu is now on the Notice Board at the rear of the theatre showing the wide variety of delicacies that we may expect.

A fully licensed bar will satisfy the needs of those who find the nimbleness of their feet enhanced by the benevolent assistance of Bacchus, and the lavish awards of prizes to winners of novelty dances are intended to attract those whose allegiance inclines more towards Mammon.

Formal dress will be optional.

Trains to all parts of London leave Ealing Broadway Station within a few minutes of midnight, and few dancers need sacrifice more than one quarter of an hour in order to be sure of connections to their homes.

Tickets (at 8/6 each) are limited to 180 in number, and may be obtained from the Box Office at the end of this performance, or from John Howard, 2, Beaconsfield Road, W.5 (Eal. 3895).

The sale of tickets will definitely cease after the performance on Tuesday, April 20th.

## EALING ARTS AND CIVIC WEEK

JUNE 5TH TO 12TH

As most Ealing residents—and others, we hope—will be well aware, the Borough will be "on show" for a week in the high summer. The purpose of the function is to demonstrate to the world at large the fact, of which we who live here are proudly conscious, that Ealing is one of the most progressive of the London Boroughs in the matter of arts, crafts and social life generally. It is to be a week of galas, fêtes, processions and exhibitions in which each of the countless local organisations, from horticulture to history, from bands to bee-keepers, will play their part.

And what of Ealing's own theatre? With commendable foresight the authorities have chosen the very time of our forthcoming production of *The Apple Cart*, of which a special Command Performance will be given on Monday, June 7th, by invitation to His Worship the Mayor, the Councillors and representatives of all the organisations participating in the festivities. In addition to this, the Questors will be among those to hold throughout the week at the Town Hall an exhibition of its scope and work. Here enquiries will be answered and new members enrolled.

In the later part of the same week, after completion of the run of *The Apple Cart*, our theatre will be used by the Drama Section of the Ealing Musical Festival in which many local teams will compete in a series of one-act plays. Truly the Questors Theatre is the focus of dramatic activity in the district.