

# S. BURGIS PARISH

F.V.A., F.F.S.(ENG.)

*House, Land & Estate Agent  
Incorporated Surveyor*

**61, GREENFORD AVENUE,  
HANWELL, W.7.**

TELEPHONE: EALING 1936

**THEATRE PARTIES**—*It's more comfortable by coach everywhere.*

Add to your pleasure by hiring a luxurious  
Private Coach for your party. 27, 32, 33 &  
35 Seaters available for all Social Functions,  
Dances, Outings, Sports Meetings, etc

**WRIGHT'S HANWELL COACHES Ltd.** 185 Uxbridge Road,  
TELEPHONE EALING 6242 FOR AN ESTIMATE Hanwell, W.7

## Annual General Meeting

**Monday, October 23rd**

**7.30 p.m.**

**THEATRE**

King & Hutchings, Ltd., 57, The Mall, Ealing.

THE QUESTORS.



THE QUESTORS THEATRE

EALING, W.5.

## Programme

"The Tinsel of Athens"

23 Sep - 3 Oct. 1950

Price - 6d.

**D**RAMATISTS nowadays are constantly being urged to write plays that deal with contemporary events, not merely plays with modern settings dealing with themes that could belong to any age. Of course it's right and exciting for any artist to devote part of his imagination to an attempt at representing the mood, thought and deeds of his own time. But for a dramatist I think it's a particularly risky business. An event occurs which instantly inspires one to write a play about it, encouraged by the fact that it is of national or world-wide interest. In three weeks (the time it probably takes to write the play) the whole thing is stale news. In twenty-five years it is history and vastly interesting again, but meanwhile the author has died of starvation.

Yet even supposing one does decide to write a play about an exciting event from the headlines of the daily Press, the problem then is to select something out of the mass of irresistible ideas to which the momentous news of these days gives rise . . . Something that seems more important, more entertaining, more controversial than anything else? . . . In the end it has to be a subject that happens to interest and excite one personally, regardless of whether it is really important or entertaining or controversial enough. And then of course this new-found theme, urgent with public interest and hot from public comment, has got to be presented as the writer honestly sees it without the slightest attempt to compromise with public opinion. Another risk.

"The Tinsel of Athens" is a play about present events which for personal reasons I found it irresistible to write. It is based on fact. It is happening to-day—it could happen to-morrow. But whether it could happen three months from now I shouldn't like to say.

LYDIA RAGOSIN.

# "THE TINSEL OF ATHENS"

by LYDIA RAGOSIN.

*Characters (in order of appearance):*

MISS PATERNOSTER	...	...	...	RUBY FEAST
EDWIN SYKES	...	...	...	PATRICK BRAIN
LIEUT.-COL. SYKES, D.S.O., M.B.E.	...	...	...	REGINALD HAMLYN
SERGEI BARSUKOV	...	...	...	RAYMOND ANGEL
ELIZABETH HAZARD	...	...	...	EVE AIKMAN
TANYA	...	...	...	ALEXANDRA TURNER
A REPORTER	...	...	...	EDWARD SCRIVENER

*The play produced by* ALFRED EMMET.

*Associate Producer:* IRIS COE.

*Décor:* SHEILA WALSH.

*Sets constructed by:* CYRIL STEPHENS and THE WORKSHOP STAFF.

*Wardrobe Mistress:* HILDA COLLINS, *assisted by* THE WARDROBE STAFF.

*Stage Manager:* EDWARD SCRIVENER.

*Assistant Stage Managers:* DOROTHY BARNETT, BARBARA GILPIN.

*Properties:* WINIFRED RIDOUT, KATHLEEN HARRINGTON, ELEANOR CRUSE.

*Lighting:* MICHAEL FOUND.

*Sound:* ALBERT GIBBS.

*Sound Assistant:* BETTY WALKER.

*In anger and without tears I forsook*

*The Banquet's garlands and the tinsel of Athens.—PUSHKIN.*

ACT I: The Lounge of Colonel Sykes' house near Oxford. The Summer of 1949.

Scene 1 Midday.

Scene 2 The same evening.

INTERVAL OF FIVE MINUTES.

ACT II: The same.

Scene 1 Morning, a few days later.

Scene 2 A week later.

INTERVAL OF FIFTEEN MINUTES.

ACT III: A room in Bayswater.

Scene 1 Morning, two or three weeks later.

Scene 2 Early the next morning.

*Furniture loaned by:*

THE OLD TIMES FURNISHING CO.

*Telephone by* G.P.O.

*House Manager:* ARCHIE COWAN.

*Refreshments:* GERTRUDE MARCUS and STAFF.

*Stewards:* BILL COLLINS and STAFF.

*Programmes:* VI MUSK and STAFF.

A discussion of this play will be held in the theatre on Wednesday, October 4th, at 7.30 p.m. All members and friends are invited.

---

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

ONE of the most important achievements of the season 1949-1950 which has just passed, is that three hundred and thirty-eight new members have been enrolled out of a membership which on September 1st, 1949, stood at 913. This increase of 35% is really a splendid effort and one of which we ought as a theatre to be very proud. We have lost a number of members as usual through resignation and non-renewal of subscriptions, and the nett increase in the year is 172, bringing the total membership to the record number of 1085.

The membership drive started at this time last year was designed to encourage all members to obtain at least one new member a season, and it was pointed out how this "snowball" effect could have far-reaching and important results for the Questors, and how with co-operation from members the membership of the theatre could be doubled during the season. This ambitious but simple project has not come to pass, but the number 338 has been registered. In the normal course of events our rate of resignation through members leaving the district or not having time to take part in our activities is fairly high, but the last report from the Membership Secretary indicates that this rate of resignation has become lower in recent months. Another drive will be started very soon and we would like to bring this matter to the notice of the three hundred and thirty-eight new members. There is no better way of helping the theatre to succeed in its policy than to get new members and to ensure the Questors of a financial and audience support.

The Questors has been hiding its light for too long, and the time must come when at least the inhabitants of Ealing will be aware of its existence and come to look on it as their Little Theatre. Posters and publicity in the Press and elsewhere will play its part, but there is no publicity as effective as personal recommendation, and it is up to the members to do it.

The response to the appeal for one new member from each member was good, and yet only a fraction of the membership has taken part in this membership drive. If members would appreciate what tremendous results can be achieved by the simple process of co-operating and each getting a new member during the next season, we are sure that they would do so and it would be no exaggeration to say that the principal foundation of the new theatre would then be laid.

PETER CURTIS.

## SEASON 1950-51

This year we are publishing our whole programme of activities at the beginning of the season. We feel that this will be very useful to members, will encourage visitors to join the theatre and also assist members to obtain new ones by being able to tell prospective members what will be taking place.

## PROGRAMME OF ACTIVITIES.

- Tuesday, September 12th, 1950.**  
Club Night. "Training the Actor," by Alfred Emmet. Discussion.
- Saturday, September 23rd, 1950.**  
1st Production. "The Tinsel of Athens," by Lydia Ragosin.  
Producer: Alfred Emmet.
- Monday, October 23rd, 1950.**  
ANNUAL GENERAL MEETING.
- Tuesday, October 31st, 1950.**  
Club Night. Play reading, "The Sullen Heart," by Marie Tarbet.
- Saturday, November 11th, 1950.**  
2nd Production. "The Winter's Tale," by William Shakespeare.  
Producer: Abraham Asseo.
- Wednesday, November 29th, 1950.**  
Active Members' Meeting.
- Tuesday, December 12th, 1950.**  
Club Night. Poetry Reading.
- Saturday, January 6th, 1951.**  
3rd Production. A Revue. Producers: Alfred Emmet, Wilfrid Sharp and Barbara Hutchins.
- Wednesday, February 7th, 1951.**  
One Act Plays. 2nd Year Student Group. Producer: Dorothy Dickinson.
- Wednesday, February 14th, 1951.**  
Active Members' Meeting.
- Tuesday, February 20th, 1951.**  
Club Night. Play Reading of a new play.
- Saturday, March 3rd, 1951.**  
4th Production. "The Merchant of Yonkers," by Thornton Wilder.  
Producer: Eric Voce.
- Tuesday, April 17th, 1951.**  
Club Night. "Development of English Comedy." Talk with illustrations by Wilfrid Sharp, B.A.
- Saturday, April 28th, 1951.**  
5th Production. "Poor Man's Miracle," by Marion Hemar.  
Producer: Alfred Emmet.
- Saturday, May 5th, 1951.**  
Little Theatre Guild of Great Britain Conference at Questors Theatre.
- Wednesday, May 23rd, 1951.**  
Active Members' Meeting.
- Tuesday, May 29th, 1951.**  
Club Night. Play Reading of a new play.
- Saturday, June 9th, 1951.**  
6th Production. "The Philanderer," by Bernard Shaw.  
Producer: Barbara Hutchins.
- Saturday, July 14th, 1951.**  
7th Production. By the Second Year Student Group.  
Producer: Dorothy Dickinson.