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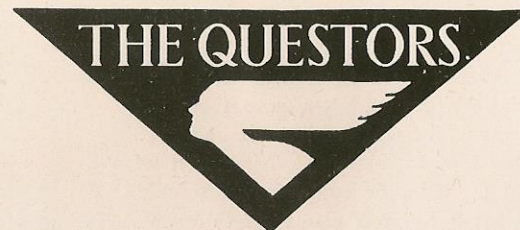
## GIFT TOKENS

Theatre Membership Tokens are on sale in the theatre and may be obtained from the Theatre Manager for 15/-. This token can be exchanged for a membership card entitling the owner to membership of the Questors Theatre for twelve months, commencing from the date of issue.

*King & Hutchings, Ealing.*

# THE QUESTORS THEATRE

MATTOCK LANE, EALING, W.5



*presents*

## “THE PHILANDERER”

*by*

**BERNARD SHAW**

PROGRAMME PRICE 6d.

First produced at the Questors Theatre on Saturday, June 16th, 1951

## A "NEW" VERSION?

How all the critics did inform against me  
And spurn my Danish Prince. But what are they  
That the chief good and market of their time  
Be but to watch and curse? Mere men, no more:  
Sure he that made them with such vile discourse,  
Looking before and after, gave them not  
That capability and god-like reason  
To thrust at us, abusing. Whether it were  
Bestial tradition, or some craven scruple  
Of thinking too profoundly on th' event,  
A thought which, quartered, hath but one part wisdom  
And ever three parts malice, I do not know.  
But though they lived to say "This thing's no good,"  
While we can run we will; audiences providing means  
To do't. The success of lesser shows exhorts us.  
Witness the runs of more puerile stuff,  
Played by many unknown casts of naught,  
Their spirit with worldly ambition stuffed  
Make fortunes with th' invincible events  
Expressing things immoral and impure  
To all that come and pay and gaze in awe  
Even at a strip-tease. Rightly to be great  
Is not to stir without great argument,  
But greatly to find quarrels with reviews  
When Hamlet's at the New. How stand I then  
That have the critics filled with grave complaint,  
Excitements out of season, and my blood,  
And let all sleep, while, to my shame, I see  
The eminent lives of several austere men  
That for a fantasy and trick of fame  
Go to their desks like graves, fight for a plot  
Wherein romance must be the major cause;  
Which is't not performed enough and hackneyed  
Fit for farewell? O, from this time forth  
My thoughts be bloody, or be nothing worth.

BASIL HULL.

## ABOUT THE PLAY

Towards the end of the nineteenth century—in 1889 to be exact—Ibsen's "A Doll's House" was produced in London for the first time. To say that it caused a sensation would be an understatement. The effect was immediate, unprecedented and revolutionary and when the enterprising Mr. Grein, Director of the Independent Theatre which was later to launch the plays of Bernard Shaw, followed this up with a production of "Ghosts," it can well be said that Ibsen had arrived. Indeed he had achieved more than this, he had become a cult.

On all sides one heard of the "new" drama, the "new" humour, and, of course, the "new" woman. Any advanced view at this time was labelled, "the new."

In 1893, when this wave of Ibsenism was at its height, Shaw wrote "The Philanderer." Only his second play (his first was "Widowers' Houses" in which he sought to expose ". . . middle-class respectability . . . fattening on the poverty of the slum . . ."), he describes it as a topical comedy. Yet beneath the facade of wit, humour and paradox so characteristic of its author that it was to provide the twentieth century with a new adjective, Shaw renews his attack upon those crimes of society with which all his earlier plays are concerned. This time it is the marriage laws which are his principal target, "the grotesque sexual compacts made between men and women . . . which represent to some of us a political necessity (especially for other people), to some a divine ordinance, to some a romantic ideal, to some a domestic profession for women, and some that worst of blundering abominations, an institution which society has outgrown but not modified, and which 'advanced' individuals are therefore forced to evade."

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A member of the Committee of Management will be on duty each night throughout the run of this production and will be pleased to give any information with regard to the Questors. Forms of application for membership and full details of same may be obtained on request.

# "THE PHILANDERER"

by

**BERNARD SHAW**

*Characters in order of appearance :*

GRACE TRANFIELD - - - - DIANA BENN  
LEONARD CHARTERIS - - - - ALFRED EMMET  
JULIA CRAVEN - - - - PEGGY POPE  
COLONEL DANIEL CRAVEN - - - - CLIFFORD WEBB  
JOSEPH CUTHBERTSON - - - - EDMUND SCRIVENER  
PAGE BOY - - - - MICHAEL DAVIS  
DR. PARAMORE - - - - PETER CURTIS  
SYLVIA CRAVEN - - - - THERESA HEFFERNAN

*Produced by* BARBARA HUTCHINS

*Décor :* NORMAN BRANSON

ACT 1. The drawing room of Grace Tranfield's flat in London. Evening.

INTERVAL OF 15 MINUTES

ACT 2. The library of the Ibsen Club. Noon the next day.

*The lights will be lowered during the course of the Act to denote the passing of time.*

INTERVAL OF 10 MINUTES

ACT 3. Dr. Paramore's reception room in Savile Row. The same afternoon.

Sets constructed by the Questors Stage Staff and painted by Margery Goldsby

Costumes designed by Joyce Hornett and made in the Questors Wardrobe under the direction of Alene Cameron

Men's costumes kindly lent by J. Cyril Nairne, Esq.

Properties by Beryl Midgley and Eileen Fisher

Lighting by Gerry Isenthal and Michael Found

Sound Effects and Music by Albert Gibbs

Refreshments by Mrs. Sawkins and Staff

Stewarding by Bill Collins and Staff

Programmes by Vi Musk and Staff

Stage Manager - - - - STELLA BIRKETT  
Assistant Stage Managers - - - - RUTH MILNER  
BARBARA GILPIN  
JANET BEARD  
Production Secretary - - - - DOROTHY BARNETT

Theatre Manager - - - - RENA RICE  
House Manager - - - - ARCHIE COWAN  
Box Office (Ealing 5184) - - - - C. H. PRATT

*You are cordially invited to attend a discussion of this play which will be held in the theatre on Wednesday, June 27th, at 7.30 p.m.*

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

## SEASON 1950-1951

### PROGRAMME OF ACTIVITIES

**Tuesday, July 3rd, 1951.**

Club Night—First Year Student Group.

**Saturday, July 14th, 1951.**

7th Production. By the Second Year Student Group. Producer:  
Dorothy Dickinson.

## SEASON 1951-1952

### PROGRAMME OF ACTIVITIES

The programme for next season has been arranged provisionally but is subject to final confirmation. Full details and dates will be published in the next issue of "Forestage."

**September, 1951.**

"Asmodée" by François Mauriac. Produced by Iris Coe.

**November, 1951.**

"You Can't Take It With You" by Kaufman and Hart. Produced by  
Eric Voce.

**January, 1952.**

An original play by Alexandra Mikellatos. Produced by Barbara  
Hutchins.

**March, 1952.**

"The Hopeful Travellers" by Obey and Martens. Produced by  
Alfred Emmet.

**May, 1952.**

"Two Gentlemen of Verona" by William Shakespear. Produced by  
Wilfrid Sharp.

**June, 1952.**

An original play (if available) or "Major Barbara" (Shaw) or  
"Winterset" (Anderson). Produced by Peter Curtis.

**July, 1952.**

Second Year Student Group Production.

**September, 1952.**

"Right You Are If You Think So" by Luigi Pirandello.

## THEATRE NOTES

### THE OLD VIC

The Little Theatre Guild of Great Britain at its London Conference at The Questors Theatre, on Sunday, May 20th, issued a statement deploring the circumstances leading to the recent resignation of three artistic directors and fifteen teachers from the Old Vic organisation.

The directors concerned, M. Michel Saint-Denis, Mr. Glen Byam Shaw, and Mr. George Devine, resigned following differences of opinion with the administrator, Mr. Llewellyn Rees. They complained of interference.

The Guild's statement urged the governors of the Old Vic, "as a matter of first importance to the British theatre, to resolve the difficulties so that the progressive policy as embodied in the Old Vic School, the Young Vic, and the Old Vic Theatre and producing company may be maintained."

On Saturday, May 19th, the British Drama League passed a resolution, backed by 500 names from the professional and amateur theatre, which expressed dismay at the resignations. It urged the governors and the Arts Council to resolve the present differences so as to maintain the progressive policy created by the three directors.

A week later, on May 27th, a resolution, calling on the Minister of Education to appoint an independent committee to enquire into the constitution and administration of the Old Vic Theatre, was passed unanimously at the annual meeting of the British Actors' Equity Association in London yesterday. The resolution also stated that "British Equity notes with concern the disquieting developments at the Old Vic, which is generally regarded as the forerunner of the National Theatre," and "records its emphatic protest at the fact that the theatrical profession is not represented on the board of governors."

There is a certain amount of advertisement space for sale both in the programme and in The Questors Magazine, "Forestage" for the remainder of this season and for next season, commencing in September. For full details about rates, etc., please apply to The Editor, Peter Curtis, The Questors Ltd., Mattock Lane, W.5, or personally to the Theatre Manager.

As the Theatre is let occasionally to other organisations, and in order to avoid confusion, it is to be noted that all plays presented by The Questors in The Questors Theatre have the following wording on all publicity copy and programmes, etc.: "The Questors presents . . ."