



present

# King John

by

William Shakespeare

AT THE QUESTORS THEATRE  
MATTOCK LANE, EALING, W.5  
JANUARY 9TH TO 23RD 1954

THIRD PRODUCTION  
TWENTY-FIFTH SEASON  
1953-54

PROGRAMME  
SIXPENCE

# The Life and Death of King John

by

William Shakespeare

Cast :—

King John	ALBERT HOOPER.
Queen Elinor, <i>mother to King John</i>	COLETTE KING
Blanch of Spain, <i>niece to King John</i>	BETTY WHITE
The Earl of Salisbury	JOHN BOUD
The Earl of Pembroke	JOHN CLEMOW
The Earl of Essex	PAUL IMBUSCH
Hubert	JOHN HOLBROOK
Robert Faulconbridge, <i>son to Sir Robert Faulconbridge</i>	MICHAEL GREEN
Philip, the Bastard, <i>his half-brother</i>	PATRICK BOWLEY
Lady Faulconbridge	MADGE DOLMAN
James Gurney, <i>servant to Lady Faulconbridge</i>	GABRIEL DRACHMAN
Chatillon, <i>a French Lord, Ambassador to King John</i>	ANTHONY HOLLOWAY
Philip, King of France	WILFRID SHARP
Louis, the Dauphin	VINCENT McQUEEN
Melun, <i>a French Lord</i>	DAVID LORRAINE
Another French Lord	ROBERT EAMES
Arthur, Duke of Bretagne, <i>nephew to King John</i>	MARGARET POPHAM
Constance, <i>mother to Arthur</i>	OLGA LANDIAK
Lymoges, Duke of Austria	GERALD RAWLING
Citizens of Angiers	HARRY IVES MICHAEL GREEN
The English Herald	JOHN MURRAY SCOTT
Cardinal Pandulph, <i>the Pope's Legate</i>	GABRIEL DRACHMAN
Gaolers	ROBERT EAMES DOUGLAS THOMAS
Peter Pomfret, <i>a prophet</i>	HARRY IVES
A Messenger	MICHAEL GREEN
Prince Henry, <i>son to King John</i>	JOHN MURRAY SCOTT
Soldiers, Monks, etc.	EDWARD CLARK, BRYAN EVANS, JOHN FLINT, DEREK HEATHCOTE, FRANK SHARPLEY, JACK SMITH, JOHN STEVENS, CLENYG SQUIRE, DOUGLAS THOMAS
The Play produced by	ALFRED EMMET
Associate Producer	JOHN CLEMOW
The Set designed by	GRAHAM HEYWOOD
Costumes designed by	ELISABETH WELLMAN

Scene: Partly in England and partly in France.

There will be one interval of 15 minutes, except on the first night, when the play will be given without an interval.

*Your attention is specially drawn to the new arrangements for refreshments during the interval, which are given on the back page of the programme.*



The extended fore-stage by Messrs. ACROW (Engineers) Ltd.

Stage Manager	... ..	THOMAS POND
		<i>assisted by</i> JUNE POND
Assistant Stage Manager	... ..	AUDREY POVEY
Sets constructed in The Questors workshops under the direction of	... ..	JOHN GOLDRICK
Costumes made in The Questors wardrobe under the direction of	... ..	THERESA HEFFERNAN
Jewellery made by	... ..	ELISABETH WELLMAN
Lighting	... ..	GERALD ISENTHAL, DENNIS FISHER
Properties	... ..	KATHLEEN HARRINGTON, COYA BISGOOD
Production Secretary	... ..	DOROTHY BARNETT

#### MUSIC

Recorded Music, selected from the works of Prokoviev, Sibelius, and Stravinsky, by ANTHONY HOLLOWAY.

Special Music, for trumpets, horn, and drums, written, arranged, and directed by VIVIAN ALLEN.



Theatre Manager	... ..	RENA RICE
House Manager	... ..	ARCHIE COWAN
Press Representative	... ..	BASIL HULL

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BOX OFFICE (6.30—7.30 p.m.) ... .. EALing 5184

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MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.

## NON-STOP SHAKESPEARE

The notion that Shakespeare's plays should be produced in a continuous way, that is to say without any kind of break or pause between the scenes, is of course nothing new. The evidence that they were so played in Shakespeare's own day is overwhelming. Later, the elaboration of scenery resulted in a slowing down of the action and repeated interruption of the flow of the play; more recently, much due to the influence of the work of the late William Poel, the conception of a continuous performance has returned. It is, however, a conception which is rarely realised, owing to the difficulty of achievement within the confines of the usual picture-frame type of playhouse. Continuity of performance does not simply mean that the front curtain remains up; it means continuity of text, which can be broken almost as much by black-outs, light changes, musical interludes, or scene changes in front of the audience as by the deadly lowering of the curtain.

When we set out to achieve a really non-stop Shakespeare play production, we knew we must set our faces firmly and irrevocably against all changes of scenery of any kind whatever. To all intents and purposes this meant there being no scenery; and we thought to find some substitute in the flexible use of modern lighting. The play, however, made its own demands, and if we finished up with an "open stage" production, it was in no way due to any pre-conception on the part of designer or producer, but to the clamant demands of the play itself.

Our "open stage" arrangement is an improvisation. Ideally, the audience should be disposed in something like equal numbers on the three sides, and should certainly be raised in tiers or on a steeply raked bank. A. E.

## SOME REFLECTIONS ON "KING JOHN"

We are glad to remind members that **Mr. Ronald Watkins** is giving a talk, **in the Lounge, on Wednesday, January 27th, at 7.30 p.m.** Mr. Watkins is well known for the interesting work he has done in the famous Speech Room at Harrow School, where he has produced a number of Shakespeare's plays on the large open stage. His last production, in June, 1953, was "King John"; so he will be telling us about his previous work in general, leading up to "King John" in particular. Mr. Watkins has chosen the heading of this paragraph as the title of his talk.

## REFRESHMENTS—WHAT, WHEN and WHERE?

Teas, coffees, and light snacks are available on nights of performance, from 6.45 p.m. until curtain rise, in the Club Rooms. In the interval, you may remain in your seats and be served with tea and biscuits, or you may cross the path to the Club Rooms, where you will have also the choice of coffee and sandwiches.

On the first night only, refreshments will be available in the Club Rooms immediately after the performance.

## OUR NEXT PRODUCTIONS

The next major production of the Questors will be T. S. Eliot's play, *The Family Reunion*, which opens on March 6th. **In February, from the 6th to the 10th (excluding 7th) there is a special programme of One-Act Plays.** Full particulars will be found in the current issue of *FORE-STAGE*, or on the leaflets at the back of the auditorium.

## DISCUSSION & "AFTER SHOW" PARTY

It is customary for us to hold an informal party on the discussion night at the end of the run of each play. If you would care to come along, please see the Chief Steward before you go home tonight. He will take your name and give you full particulars.

**The discussion of "King John" will take place in the theatre on Monday, January 25th, starting at 7.30 p.m. All members and friends are invited.**