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**NEW  
PLAYS  
FESTIVAL  
1967**

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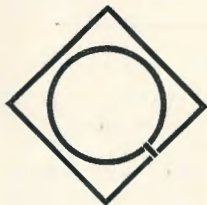
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## THE QUESTORS THEATRE

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### NEW PLAYS FESTIVAL 1967

**IT WAS NEVER SO MERRY, MY LORD** by David Shellan directed by David Gower  
**DEATH IN LEICESTER** by Roy Minton directed by John Boud  
**PRIVATE FIRES** by Fred Watson directed by Michael Almaz

Saturday	June 17	<b>IT WAS NEVER SO MERRY, MY LORD</b>	Discussion Leaders HUGH MILLER
Sunday	June 18	<b>DEATH IN LEICESTER</b> .....	
Tuesday	June 20	<b>PRIVATE FIRES</b> .....	MARTIN ESSLIN
Wednesday	June 21	<b>IT WAS NEVER SO MERRY, MY LORD</b>	PATRICIA BURKE
Thursday	June 22	<b>DEATH IN LEICESTER</b> .....	
Friday	June 23	<b>PRIVATE FIRES</b> .....	OWEN HOLDER
FRIDAY	June 23	<b>VERSE AND WORSE</b> .....	
Saturday	June 24	<b>DEATH IN LEICESTER</b> .....	E. MARTIN BROWNE
SATURDAY	June 24	<b>VERSE AND WORSE</b> .....	
Sunday	June 25	<b>JAZZ AND POETRY IN CONCERT</b>	
Monday	June 26	<b>IT WAS NEVER SO MERRY, MY LORD</b>	RONALD BRYDEN
Tuesday	June 27	<b>PRIVATE FIRES</b> .....	JOHN RUSSELL TAYLOR
Wednesday	June 28	<b>DEATH IN LEICESTER</b> .....	RICHARD GRAHAM
Thursday	June 29	<b>AN EVENING OF JAZZ</b> .....	
Friday	June 30	<b>IT WAS NEVER SO MERRY, MY LORD</b>	ROBERT PEAKE
FRIDAY	June 30	<b>VERSE AND WORSE</b> .....	
Saturday	July 1	<b>PRIVATE FIRES</b> .....	IRVING WARDLE
SATURDAY	July 1	<b>VERSE AND WORSE</b> .....	

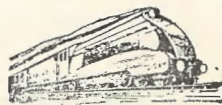
#### For the New Plays Festival

Settings designed by ..... GEORGE BENN and MISCHA BERGER  
Stage Director ..... Tony Shipley  
Lighting ..... Bob Anderson  
Sound ..... Richard Collins

#### For The Questors Theatre

Administrator ..... Teresa Collard  
House Manager ..... Clifford Hampton  
Box Office Manager ..... Joan Hockridge

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## WHAT THE AUDIENCE DOES FOR THE PLAYWRIGHT

It isn't difficult to convince a playwright that his new, or first, play is great stuff; convincing him that it could have been better or could have been reworked or is a load of old cobblers is trickier. Tell him, and he'll write you off as a know-nothing . . . . Put the play on for him and he'll blame the production. But give half a dozen performances each followed by a public discussion at which comments range so wide between home-spun common-sense and intellectual space-travel, between profound insight and pig-faced idiocy that one wonders how such diversity can come from one humanity—**then**, unless he's a Roman Catholic or something, he'll begin to wonder, not necessarily till later, whether some of the criticism might not be, for the wrong reason of course, right.

Not that playwrights should be pandered to. The best thing to do with a load of old cobblers is to tie it round the author's neck and sink it. After all the talk, the only **real** reason for putting on a play is that it is **recreational**. This is the basis on which an audience should, and usually does, judge a play, and on which most playwrights, I think, would wish it to be judged.

JAMES SAUNDERS

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### PAST FESTIVALS

1960	THE HOUSE OF COWARDS THE PHARAOH CASSIDY ENDS AND ECHOES : COMMITTAL, BARNSTABLE & RETURN	Dannie Abse Ned Gethings  James Saunders
1961	A QUIET CLAP OF THUNDER THE COURTYARD THE SOUTH AFRICAN	Peter Philip Antony Brown T. R. Sharpe
1962	THE CHILDREN OF SATURN NEXT TIME I'LL SING TO YOU GONE & THE JOKER	Lydia Ragosin James Saunders Dannie Abse
1963	THE THINGS THE PEDAGOGUE & WHO WAS HILARY MACONOCHE? DON'T WAIT FOR ME THE EXHIBITIONISTS ARE AMONG US GOODNESS GRACIOUS! IS THAT REALLY ME? } THE WORKOUT	Colin Finbow James Saunders David Campton William Norfolk Albert Bermel
1964	ONE LEG OVER THE WRONG WALL IS THE HOUSE SHUT? THE SURREY RECRUIT	Albert Bermel Dannie Abse Fred Watson
1965	HOW I ASSUMED THE ROLE OF THE POPULAR DANDY : FOR THE PURPOSES OF SEDUCTION AND OTHER BASE MATTERS THE SHED THE IGLOO	Derek Marlowe Charles Hatton Kon Fraser
1966	WHAT REALLY HAPPENED TO FIDELITY HOPE THE GOLDEN SAVAGE THE GUY	Malcolm Quantrill John Hearne Walter Lever

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# THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 17th JUNE, 1967

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## IT WAS NEVER SO MERRY, MY LORD

by David Shellan

**Albert** ..... **COLIN PRONGER**  
**Henry** ..... **ANTHONY BARBER**  
**Benjamin** ..... **KENNETH RATCLIFFE**  
**Mrs. Trende** ..... **MARY PHILLIPS**  
**Jacob** ..... **FRANCIS FALLON**  
**Mrs. Frampeliot** ..... **BARBARA HUTCHINS**  
**Mr. Crackwilliams** ..... **TONY WORTH**

Directed by **DAVID GOWER**

Associate Director : **Michael Custance**

Scene : THE LIVING ROOM OF A VICTORIAN HOUSE.

**ACT I** A morning in Summer.

INTERVAL 5 minutes

**ACT II** A short while later.

INTERVAL 20 minutes

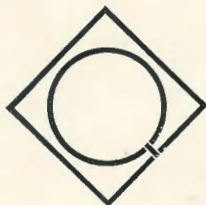
**ACT III** The following morning.

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Stage Manager ..... **NEVILLE BRADBURY**  
Deputy Stage Manager ..... **PAUL LEWIS**  
Properties ..... **IRIS PHELPS, ADRIENNE VINSON, RITA FROST**  
Wardrobe ..... **JACQUELINE LEARNER**  
Lighting ..... **VIC FISHER**  
Sound ..... **COLIN FOX, GEORGE REWSTON**  
Construction ..... **JOHN HOWARD, GEOFF DOBSON, NICK OSOVIC**  
Assistant Stage Managers ..... **JANE KILLE, VIVIENNE VINE, PAT HOPPER, CHRIS DYER,**  
**JOHN TURNER, BRENDA WOOD, CHARLES COOK**

David Shellan is a 36 year-old journalist who has written 26 plays. About half of them have been one-act plays, a number of which have won prizes in amateur festivals. Two have been published and one was performed by the Repertory Players at the Comedy Theatre, London.

You are invited to stay to the **DISCUSSION** which will be held in the Shaw Room after each performance. See Page 1.



## THE QUESTORS THEATRE

FIRST PERFORMANCE

SUNDAY, 18th JUNE, 1967

---

# DEATH IN LEICESTER

by Roy Minton

**Mr. Swinburn** ..... **DON STARKEY**

**Mr. Mann** ..... **MICHAEL HAINES**

Directed by **JOHN BOUD**

Scene : A basement room in London

**ACT I** Friday

INTERVAL of 15 mins.

**ACT II** Sunday

INTERVAL of 5 mins.

**ACT III** Friday

---

Stage Manager ..... **JOHN CAVE**  
Deputy Stage Manager ..... **OLIVIA MURTAGH**  
Assistant Stage Manager ..... **CAROLINE CHAPMAN**  
Properties ..... **IRIS PHELPS, ROBERT SMILLIE**  
Lighting ..... **BOB HARRIS, FRANK WOOD**  
Sound ..... **DAVID EDWARDS**  
Wardrobe ..... **FREDDIE EDWARDS**  
Construction ..... **JOHN HOWARD, GEOF DOBSON, NICK OSOVIO**  
Assistants in all Departments ..... **DIANE REDFORD, DICK BENNETT, PAT GOULD, KATH HARRINGTON**

Roy Minton was born in a coal mining community in Nottingham, 1933, the eldest of 13 children. Before training as an actor at the Guildhall School of Music and Drama he worked at a variety of jobs—coal miner, clerk, waiter, stoker on an ocean going tug, labourer and statistician. In 1966 he was awarded the first B.B.C. Bursary for playwriting. **SOMETIME NEVER** performed at the Traverse in Edinburgh in 1966. **DEATH IN LEICESTER** will be performed at this year's Edinburgh Festival. Now working on a play commissioned by the Royal Shakespeare Company. Two Television plays to be shown later this year.

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Lighting .....	<b>BOB HARRIS, FRANK WOOD</b>
Sound .....	<b>DAVID EDWARDS</b>
Wardrobe .....	<b>FREDDIE EDWARDS</b>
Construction .....	<b>JOHN HOWARD, GEOFF DOBSON, NICK OSOVIO</b>
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# THE QUESTORS THEATRE

FIRST PERFORMANCE

TUESDAY, 20th JUNE, 1967

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## PRIVATE FIRES

by Fred Watson

<b>Vic Bowl</b> .....	<b>LAWRENCE IRVIN</b>
<b>Don Breame</b> .....	<b>KEITH GODMAN</b>
<b>Ellen</b> .....	<b>FFRANGCON WHELAN</b>
<b>Mrs. Corbet</b> .....	<b>SHEILA SORLEY</b>
<b>Ian</b> .....	<b>ROBIN DUVAL</b>
<b>Cornel</b> .....	<b>PHILIP REMINGTON</b>
<b>George</b> .....	<b>ERIC SMITH</b>
<b>Dado</b> .....	<b>CHARLEEN AGOSTINI</b>

Directed by **MICHAEL ALMAZ**

Scene : The consulting room of the Phoenix Crematorium Company Ltd. situated in the outskirts of an ugly town not far from London.

### ACT I

INTERVAL 20 mins.

### ACT II

---

Stage Manager .....	<b>MARGARET McKENZIE</b>
Deputy Stage Manager .....	<b>JOHN HOWARD</b>
Assistant Stage Managers .....	<b>DIANE SLEE, HELGA BONG, JOHN STACEY, BRIAN MOAKES, BERYL HUNT, NICK OSOVIO, RICHARD HALBERSTADT</b>
Properties .....	<b>GAYE TOWNLEY, ROSEMARY FLATMAN, FRANCES ALLEN</b>
Construction .....	<b>JOHN HOWARD, GEOFF DOBSON, NICK OSOVIO</b>
Sound .....	<b>DAVID ROWE, JUDY BOGOD</b>
Lighting .....	<b>MALCOLM FERGUSON</b>
Wardrobe .....	<b>JACQUELINE LEARNER</b>

Fred Watson is 40 and first made his name with "Infanticide in the House of Fred Ginger". He grew up in London, went to live in Oxford after the war where he tried a variety of jobs before returning to London when he began earning his living as a writer, five years ago. He has had several television plays produced. "The Surrey Recruit" was produced in the 1964 New Plays Festival. He met his wife Sheila Carlisle at The Questors. They now live in the country with their baby daughter Agnes Teak.

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# POETRY AND JAZZ IN CONCERT SUNDAY 25th JUNE 1967

## The Poets

### Dannie Abse

Born South Wales 1923. Publications include 'Ash on a Young Man's Sleeve' (1954); 'Tenants of the House' (1957); and Poems, 'Golders Green' (1962). He is a contributor to the B.B.C., 'The New Yorker' etc. and his play 'House of Cowards', which won the Charles Henry Foyle Award for 1960 was published in J. C. Trewin's Play of the Year' (vol. 23). He edited P.E.N. Anthology 1956 with Stephen Spender and Elizabeth Jennings, and the controversial anthology 'Mavericks' with Howard Sergeant. A selection of his poems appears in the Vista paper-back series of Pocket Poets. He can be heard reading his poems on the Argo LP records 'Poetry and Jazz in Concert' (DA 26 and 27). Three of his plays have been produced at The Questors, and these have just been published by the Scorpion Press under the title 'The Questors Plays.

### Jeremy Robson

Born 1939. The 'Tribune' poetry critic and the originator of Poetry and Jazz in Concert. His poems have appeared in many literary journals, here and abroad, and his first book of poems, '33 Poems' was published by Sidgwick and Jackson in 1964. He can be heard reading six of his poems specially written for jazz on a new Argo EP 'Before Night/Day'. He also reads (with and without jazz) on the Argo LP's 'Poetry and Jazz in Concert' (DA 26 and 27).

### Vernon Scannell

Born 1922. He spent his early life rather nomadically in Ireland, Lancashire, Nottingham and Buckinghamshire. After his war service with the Gordon Highlanders in the Middle East and Normandy, he went to Leeds University where he won the Northern University Boxing Championships at three weights: welter, middle and cruiser—he has also boxed professionally. His publications include 'The Fight', 'The Face of the Enemy', 'The Dividing Night' (all novels) and four volumes of poetry: 'Mortal Pitch', 'The Mask of Love' (Heinemann Award), 'A Sense of Danger' and 'Walking Wounded'. He has done a great deal of broadcasting—talks, poetry reading, and an autobiographical feature called 'A Man Gone'. December last, he was given one of the major Arts Council awards.

## The Michael Garrick Trio

### Michael Garrick (piano)

needs no introduction to Jazz enthusiasts. He is recognised as a superlative pianist and one of the most significant of the younger Jazz composers. His Trio, and larger groups playing under his direction, have an immediately recognisable quality and his compositions are imbued with a subtlety and refinement that is rare in modern Jazz. His records include October Woman (Argo DA/2DA 33) Anthem (Argo EAF 92/EAF 92) Promises (Argo DA/2DA) A Case of Jazz (Airborne MB P0002) Moonscape (Airborne: NBP 0004). His insight into poetry is remarkable (he holds an Hons. Degree in English) and he is responsible for all the music to the poems in Poetry and Jazz concerts, having created works for poets as varied as Adrian Mitchell, Thomas Blackburn, Vernon Scannell, Douglas Hill, John Smith and Jeremy Robson. The Trio began as a working unit at the Marquee Jazz Club in 1962 and is currently resident at the Highwayman Jazz Room in Camberley.

### Dave Green (bass)

is one of the most respected of the younger bass players. He accompanied Benny Goodman on his T.V. appearances here and Sonny Rollins on his recent tour, and plays regularly with both the Humphrey Lyttelton group and the Don Rendell/Ian Carr Quintet.

### Colin Barnes (drums)

began his career in the 'trad' world in the early 'fifties'. He has worked with the Gus Galbraith Sextet and when the famous 'Establishment' opened he enjoyed a residency there with the Brian Dee Trio. He joined the Michael Garrick Trio in 1961 and has worked with Garrick in this, and in larger groups since that time. He is also a member of the Lennie Best Quartet.

Poetry and Jazz in Concert began, rather anarchically, at the Hampstead Town Hall in February 1961. Since then over 200 concerts have been given in theatres, town halls, arts festivals etc. up and down the country, and some 25 poets have participated. The concerts arose out of the wishes of certain poets to incorporate spontaneous music in their programmes of poetry, and, on the other hand, out of similar wishes on the part of musicians who found that poetry could provide a stimulating setting for their music.

STANISLAVSKY ROOM

JUNE 23rd, 24th, 30th, JULY 1st at 11.0 p.m.

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## VERSE and WORSE

A late night entertainment

directed by **LAURENCE NIXON**

Entertainers

**Kay Eldridge**

**Carla Field**

**David Gower**

**Don Kincaid**

**Laurence Nixon**

**Tony Bevan**

Stage Managed by **RUTH HOWARD**

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**JAZZ AT THE QUESTORS** — Stanislavsky Room, Thurs. June 29  
at 8.30 p.m.

The best way of creating good jazz is to get a number of musicians together, talking music in a relaxed way and letting things follow a natural course which leads, inevitably to improvisation. This is the way Thursday's jazz has been planned.

About twenty musicians will gather in the Stanislavsky Room, not drawn by pay or as a favour to Questors, but because they like a "blow", that is playing what they like how they like. There will be no big names and no convenient labels like "trad" or "modern" or "cool" or "hot". Four different groups will play in their own styles, some directly and simply, others more extravagantly.

Depending on many variables, not the least of which is the audience, some groups will swing better than others. Musicians will interchange until we have a group of four perhaps, or ten, that is playing the music that is just right for a Thursday during the run of the New Plays.

Should you come? If you enjoy jazz, certainly; if you are fascinated by spontaneous drama on the stage or football pitch, then you will also find a great deal in this event. In fact come along anyway, not only to watch it happening but to help it happen.

JOHN ROLFE

## FESTIVAL PAINTINGS

The exhibition of paintings in the Bernard Shaw Room during the New Plays Festival is the work of MARIGOLD TAYLOR. The ubiquitous Miss Taylor has worked as designer in theatres ranging from the West End through Swansea, Worthing, Croydon and as far afield as Italy. Her paintings have been shown at galleries throughout the country.

The sea, and the curve of the surface seen in the wide horizon from her studio, have had a strong influence on her recent works and have led to her latest paintings shown under the title "Space Probes".

This exhibition includes early works from 1946 to 1950 and recent works from 1965 to 1967.

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## QUESTORS ON TOUR

This year, for the first time, a company is going from Questors to the Minack Theatre at Porth Curno near Penzance in Cornwall.

The theatre is an open air one in a spectacular setting of cliff, sea and sky. To attempt to match the grandeur we are taking one of the finest French classical tragedies, Racine's PHAEDRA. The translation is by Robert Lowell. Members who are in the district between August 14th and 19th would be more than welcome. The production will be shown at Questors as the opening play next season.

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## QUESTORS MUSIC CLUB      1967-68 season

Six excellent concerts have been arranged during the Autumn and Winter months. You can hear first class artists without having to journey to the Festival Hall.

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## QUESTORS PLAYS

A new Publication entitled THREE QUESTORS PLAYS by Dannie Abse with a foreword by Alfred Emmet will be on sale during the Festival.

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## REFRESHMENTS

may be obtained in the Bernard Shaw Room during the Festival both before and after the performance and in the intervals. To facilitate a speedy refreshment service you are requested to purchase tea or coffee discs from the programme sellers in attendance.

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**Members of the audience are requested to refrain from smoking in the auditorium.**

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Saturday : 12 noon to 12 midnight

## FUTURE EVENTS

On Wednesday, July 5th it will be possible to see The Questors STUDENTS AT WORK in the Theatre at 7.30 p.m. This is a fascinating opportunity to see into the classroom at the close of the first year of the Student Training Course. Tickets at 2/6d are available at the Box Office.

Complete details of the Autumn programme are not yet available, but it is hoped to include productions of PHAEDRA, Three One-Act Plays, AN ITALIAN STRAW HAT, and MOTHER COURAGE.

---

The next production will be

### **THE CRUCIBLE**

by Arthur Miller

July 22nd, 23rd, 25th, 26th, 27th, 28th

This is a Student Group production

Directed by MICHAEL HODDELL

Designed by JOHN ROLFE

Members free seats ARE available.

Guest tickets 6/6 and 4/6d

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### THE EALING FILM SOCIETY

**SAWDUST AND TINSEL** (Sweden 1953)

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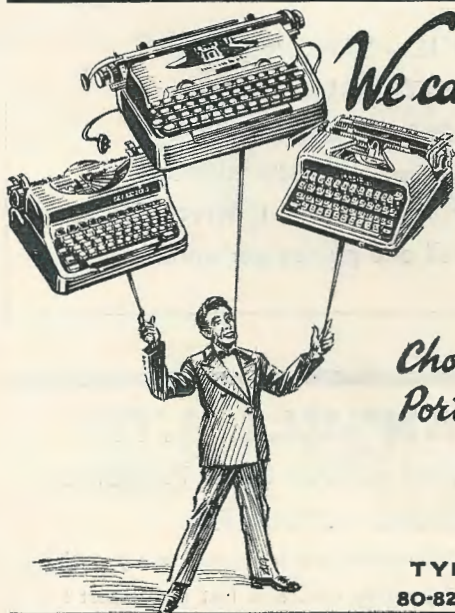
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