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FESTIVAL
1968



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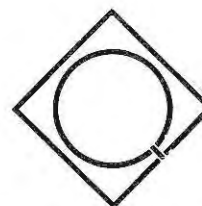
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THE QUESTORS THEATRE

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NEW PLAYS FESTIVAL 1968

IN SEARCH OF A MAN by David Yallop, directed by Michael Custance

THE LAUGHING WILLOW by Arthur Berry, directed by Bill McLaughlin

NO CAMELS IN ISRAEL by Kon Fraser, directed by Roger Saxton-Howes

		Discussion Leaders
Saturday	June 22	IN SEARCH OF A MAN KITTY BLACK
Sunday	23	THE LAUGHING WILLOW LEO LEHMAN
Tuesday	25	NO CAMELS IN ISRAEL RONALD BRYDEN
Wednesday	26	IN SEARCH OF A MAN OWEN HOLDER
Thursday	27	THE LAUGHING WILLOW HUGH WILLATT
Friday	28	NO CAMELS IN ISRAEL MICHAEL WARRE
Friday	28	AN ANATOMIE OF HORROR (at 11.10 p.m.)
Saturday	29	THE LAUGHING WILLOW RICHARD GRAHAM
Saturday	29	AN ANATOMIE OF HORROR (at 11.10 p.m.)
Sunday	30	THE POET IN PERSON (at 5.0 p.m.)
Sunday	30	IN SEARCH OF A MAN ROBERT RIETTY
Tuesday	July 2	NO CAMELS IN ISRAEL JOHN RUSSELL TAYLOR
Wednesday	3	THE LAUGHING WILLOW LIONEL HALE
Thursday	4	JAZZ AT QUESTORS (at 8.30 p.m.)
Friday	5	IN SEARCH OF A MAN JAMES FORSYTH
Friday	5	AN ANATOMIE OF HORROR (at 11.10 p.m.)
Saturday	6	NO CAMELS IN ISRAEL MARTIN ESSLIN
Saturday	6	AN ANATOMIE OF HORROR (at 11.10 p.m.)

For the New Plays Festival

Stage Director	GERRY BLAKE
Assistant Stage Director	SYDNEE BLAKE
Settings	GEORGE BENN
Painted by	GEORGE BENN, PATRICIA MILLS, SUSAN HASLEY, JOY PEACOCK, HELEN BRAKE, ELEANOR WILSON

For The Questors Theatre

Administrator	GORDON CALEB
House Manager	CLIFFORD HAMPTON
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We are often asked : "Why do you have a New Plays Festival?" "Why not try to find one really good new play and put it on for a run? If you try to find three, two of them are bound to be rotten!"

Such questions miss the whole point of the Festival, which is to create an opportunity for presenting new plays in an attractive and acceptable context. The fact that the Questors hold this annual Festival and have done so now for nine years, means that playwrights, knowing this opportunity exists, are encouraged to send us their plays. It means that at times we are able to commission new plays. (Look at the list of plays below—a number of them, including some of the most successful, would **never have been written** if it had not been for the Festival). It provides a real and positive encouragement to new writing for the theatre.

And for the audience, too, it provides something of a new experience, adventurous and exciting. But to get the full flavour, come to **all** the plays and then come to the popular discussions after the end of each performance. You don't have to join in, but whatever you have thought of the play, it is interesting to find out whether others agree or disagree with you, and why.

PAST FESTIVALS

1960	THE HOUSE OF COWARDS THE PHAROAH 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 Hutton Kon Fraser
1966	WHAT REALLY HAPPENED TO FIDELITY HOPE THE GOLDEN SAVAGE THE GUY	Malcolm Quantrill John Hearne Walter Lever
1967	IT WAS NEVER SO MERRY, MY LORD DEATH IN LEICESTER PRIVATE FIRES	David Shellan Roy Minton Fred Watson

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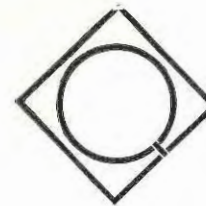
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THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 22nd JUNE, 1968

IN SEARCH OF A MAN

by David Yallop

Cast in order of appearance :

Roman Soldier	DEREK CHANDLER
Roman Soldier	MICHAEL NOAKES
Old Man	DAVID LORRAINE
James	NEVILLE CRUTTENDEN
Simon	BARRY WOOLGAR
Menahem	JOHN TURNER
Pilate	BEN KEEN
1st Aide	MARTIN BOWLEY
2nd Aide	MICHAEL NOAKES
John	DAVID GOWER
Father	NEVILLE BRADBURY
1st Elder	DEREK CHANDLER
2nd Elder	HAROLD THORNLEY
Jesus	ALAN ROBINSON
Mary	JILLYANN HEALY
Caiaphas	MICHAEL REYNISH
Paralytic	DAVID LORRAINE

Directed by **MICHAEL CUSTANCE**

Assistant Director : **STEPHEN HOLLIS**

Set designed by **GEORGE BENN**

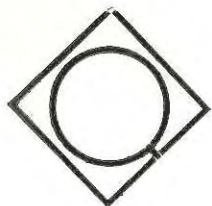
Costumes designed by **ELEANOR PANAYI**

There will be an interval of 7 minutes between Acts I and II,
and one of 15 minutes between Acts II and III.

Stage Manager	MARGARET McKENZIE
Lighting	NICHOLAS OSORIO
Assisted by	DAVID CHAMBERLAIN
Deputy Stage Manager	FRANCES ALLEN
Assistant Stage Managers	ROSEMARY FLATMAN, JACKIE CHAMBERLAIN
Wardrobe	ELEANOR PANAYI
Assisted by	MALLE BUTLER
Properties	IRIS PHELPS
Construction	JOHN ARMITT
Sound	MALCOLM FERGUSON
Assistants in all Departments ...	JOYCE NIXON, MARTIN MacDONALD, HUGH BRAMWELL

David Yallop has crammed an amazing variety of jobs into his 31 years (some 30 in all) but has now settled down in television as an assistant floor manager. He has written a quantity of television material, including scripts for the "Love Story" series. He has recently been commissioned to write for the new American television series, "The Ugliest Girl in Town".

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, 23rd JUNE, 1968

THE LAUGHING WILLOW

by Arthur Berry

Cast in order of appearance :

Cliff MICHAEL BIRD
Mother KAY ELDRIDGE
Gerry ROGER de TONEY
Irene HEIDI STEINBERG
Father KENNETH RATCLIFFE

Directed by **BILL McLAUGHLIN**

Designed by **GEORGE BENN**

Scene : A suburban garden

ACT I Scene 1 Afternoon
Scene 2 Later

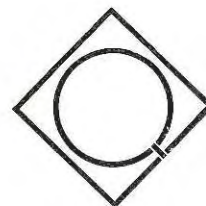
INTERVAL of 15 minutes

ACT II Evening of the same day

Stage Manager DOUGLAS BROWN
Deputy Stage Manager DEREK ROBINSON
Assistant Stage Managers PAT MILLS, JANET BOLES
Wardrobe HILDA COLLINS
Properties SUE HASLEY
Construction JOHN ARMITT
Lighting JIM MANLEY
Sound FRANK WOOD
Assistant in all Departments **CHARLES HARDING, ANN HOWARD, MARILYN LANGRIDGE**

Arthur Berry is a representative for a firm of publishers, famous for fine illustrated books. He has been writing for many years, mostly short stories and one-act plays. He has recently completed three full length plays, one of which is "The Laughing Willow", which was written specifically for the open stage.

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
TUESDAY, 25th JUNE, 1968

NO CAMELS IN ISRAEL

by Kon Fraser

Cast in order of appearance :

Dan TONY WORTH
Ruth JEAN HARDING
Bob ANTHONY WEBB
Miriam GILLIAN REDHEAD
Ludwig PETER STANSFIELD

Directed by **ROGER SAXTON-HOWES**

Designed by **GEORGE BENN**

Scene : Dan and Ruth's council house in a town near London.

ACT I 5.30 p.m. in August

INTERVAL of 15 minutes

ACT II Scene 1 Afternoon of the following day
Scene 2 15 minutes later
Scene 3 Later that evening

Stage Manager CAROLINE CHAPMAN
Deputy Stage Manager JIM MOSS
Assistant Stage Manager GINI BROWN
Wardrobe FREDDIE EDWARDS
Properties MARIE CRABBE
Assisted by ROSALIE BECK
Construction JOHN ARMITT
Lighting CHRIS DUBOIS
Sound MALCOLM FERGUSON
Prompt DORINNE INGRAM
Assistants in all Departments TONY BEVAN, HUBERT BLACKMORE,
JOHN CAVE, ROGER DRIVER, BRENDA HUNT,
BRENDA MARCHAM, MARTIN RAVEN, NIGEL REYNOLDS and MARTIN BURVILLE

Television set by courtesy of RADIO RENTALS.

Kon Fraser is married, with a son and daughter, and lives in Buckinghamshire. She will be remembered for her play "The Igloo", which had its first performance in the 1965 New Plays Festival. In addition to stage work she writes for television and radio and hopes, one day, to publish a book of poems, and, possibly, get around to writing a novel.

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

IN THE THEATRE, June 28th, 29th, July 5th and 6th at 11.10 p.m.

AN ANATOMIE OF HORROR

An entertainment consisting of ghostly tales, eerie songs, excerpts from macabre plays and black verse, designed to delight all those who enjoy having their hair stood on end and their flesh made to creep.

"And he that digs it, spies
A bracelet of bright hair about the bone".

Those taking part

CARLA FIELD
SANDRA HEALY
MARY JONES
DON KINCAID
BILL RUDDERHAM
TED SCRIVENER

Devised and directed by **ALAN CHAMBERS**

Designed by **JOHN ROLFE**

Stage Manager **PAT FERRIDAY**
Assistant Stage Manager **BERNADETTE BOYLE**
Wardrobe **JACQUELINE LEARNER**
Properties **JOAN SAUNDERS, FRANCES O'NEIL**
Lighting **FRANK WOOD, MARTIN MACDONALD**
Sound **MALCOLM FERGUSON**

IN THE SHAW ROOM, Sunday, 30th June at 5.0 p.m.

The Poet in Person

Dannie Abse, Alan Brownjohn and Anthony Thwaite read from their latest published works.

Dannie Abse

Born South Wales, 1923. Well known to Questors members from plays he has written for previous New Plays Festivals, published under the title "Three Questor Plays". One of them, "House of Cowards", won the Charles Henry Foyle Award for 1960. During the 1967 New Plays Festival he took part in the programme "Poetry and Jazz in Concert". He has had five books of poems published and has made recordings of some of his works (Poetry and Jazz in Concert—Argo DA, 26 and 27). On this occasion he will read from his latest book of poems "A Small Desperation" (Published by Hutchinson).

Alan Brownjohn

Born London 1931, and currently lecturing in English at Battersea College of Education. He has been writing poetry since the age of 19 and has had two books of poems published, "The Railings" (The Digby Press) in 1961 and "The Lions' Mouths" (Macmillan) in 1967. He has also written a book for teenagers, "To Clear the River" under the pseudonym John Berington. He will be reading from "The Lions' Mouths" and recent uncollected works.

Anthony Thwaite

Born Chester 1930. He has had three books of poems published, "Home Truths" (Marvell Press) in 1957, "The Owl in the Tree" (Oxford University Press) in 1963 and "The Stones of Emptiness" (Oxford University Press) in 1967. The last named was awarded the Richard Hillary Memorial Prize. He taught English for two years at Tokyo University and for two years at the University of Libya. Worked as a B.B.C. radio producer for 4½ years, was literary editor of "The Listener" and is currently literary editor of "The New Statesman". He will read from "The Stones of Emptiness" and recent uncollected works.

IN THE STANISLAVSKY ROOM, 4th July at 8.30 p.m.

Jazz at Questors

Musicians plus Stan Room equals Jazz

Jazz during the New Plays Festival seems to have become a fixture. Certainly local musicians have come to expect it and certainly I have written these notes before. I hope that many visitors to the New Plays will have been to a previous session and know what to expect or, if not, can consult last year's programme in which I tried to describe a "jazz happening" for those who had not witnessed one.

Instead of repeating that article I would like to clarify the method musicians have of communicating with each other while playing. Obviously improvisation needs a framework and that framework must be capable of alteration as the music develops—hence the sign language. If you see a musician hold up the first two fingers of his right hand, that sign does not have its usual meaning. It means a key change to D major, two sharps. In fact fingers held up indicate sharps and fingers held down indicate flats. The key of C with no sharps or flats is shown by forming the fingers into the shape of the letter.

The first finger drawn across the throat as if slitting it means that the number is to finish on this chorus, while a finger pointing with Kitchener directness at a musician means it is all yours, and no arguments. Frantic waving of the hand above the head means that an old friend has arrived, while the forefinger over the lips means his wife is with him.

Changes in tempo are indicated by nodding the head or waving the elbow, seldom by stamping the foot. The first two fingers placed against the temple as in suicide indicate an apology for wrong notes or intruding into another musician's domain while the nose held between finger and thumb has the universal derisory significance. The last sign, we hope, will not be seen in the Stanislavsky Room on July 4th.

JOHN ROLFE.

ART EXHIBITION

During the run of the New Plays Festival there will be an exhibition in the Bernard Shaw Room of Theatre posters from East Germany. The exhibition has already aroused considerable interest having been presented at the Mermaid Theatre, Nottingham Playhouse and Glasgow Citizens Theatre.

REFRESHMENTS

may be obtained in the Bernard Shaw Room during the Festival both before and after the performance and in the intervals.

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

FORTHCOMING EVENTS 1967/68 Season

STUDENTS AT WORK. On Wed., July 10th, it will be possible to see The Questors STUDENTS AT WORK in the Stanislavsky Room at 7.45 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.

The next production will be

THE MAD WOMAN OF CHAILLOT

by Jean Giraudoux

on July 20th, 21st, 23rd, 24th, 26th and 27th at 7.45 p.m.

A Student Group Production

directed by Michael Hoddell

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