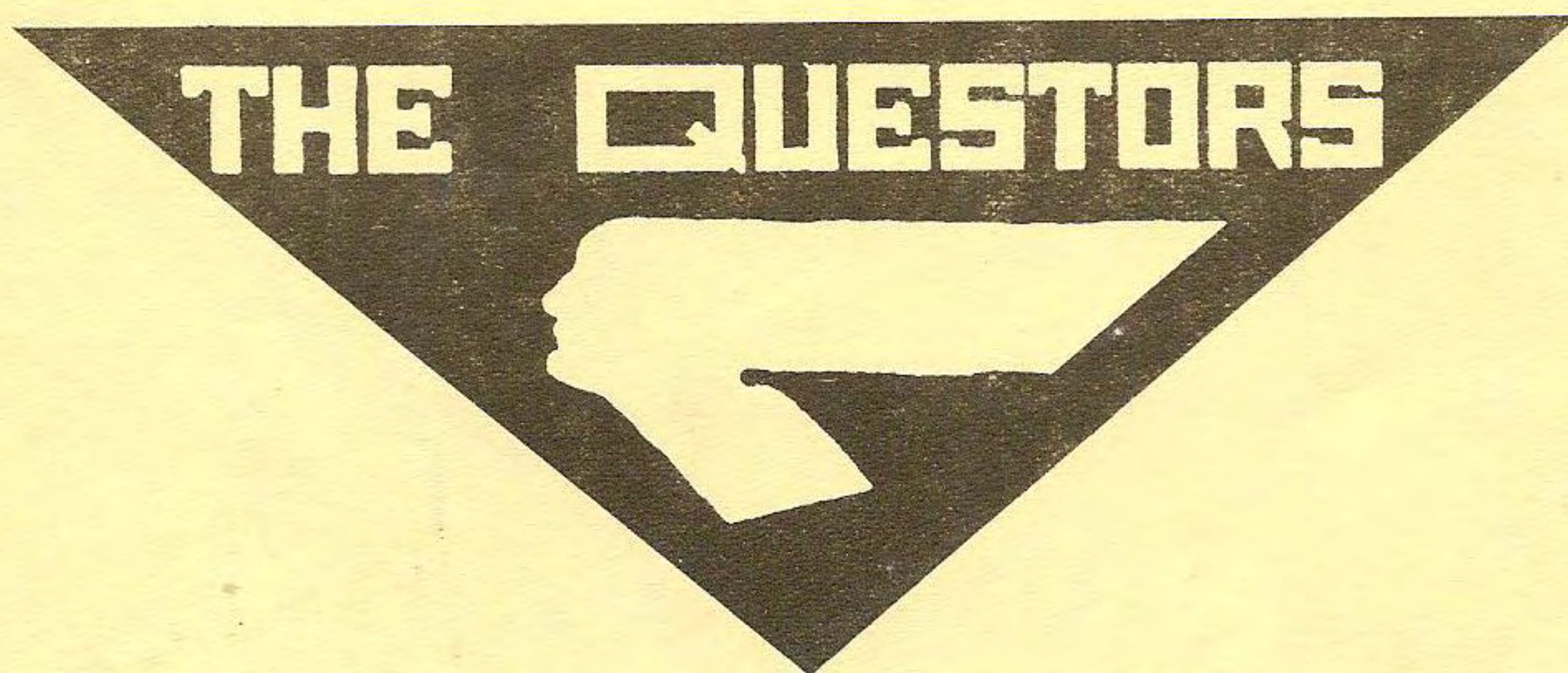


# THE QUESTORS THEATRE

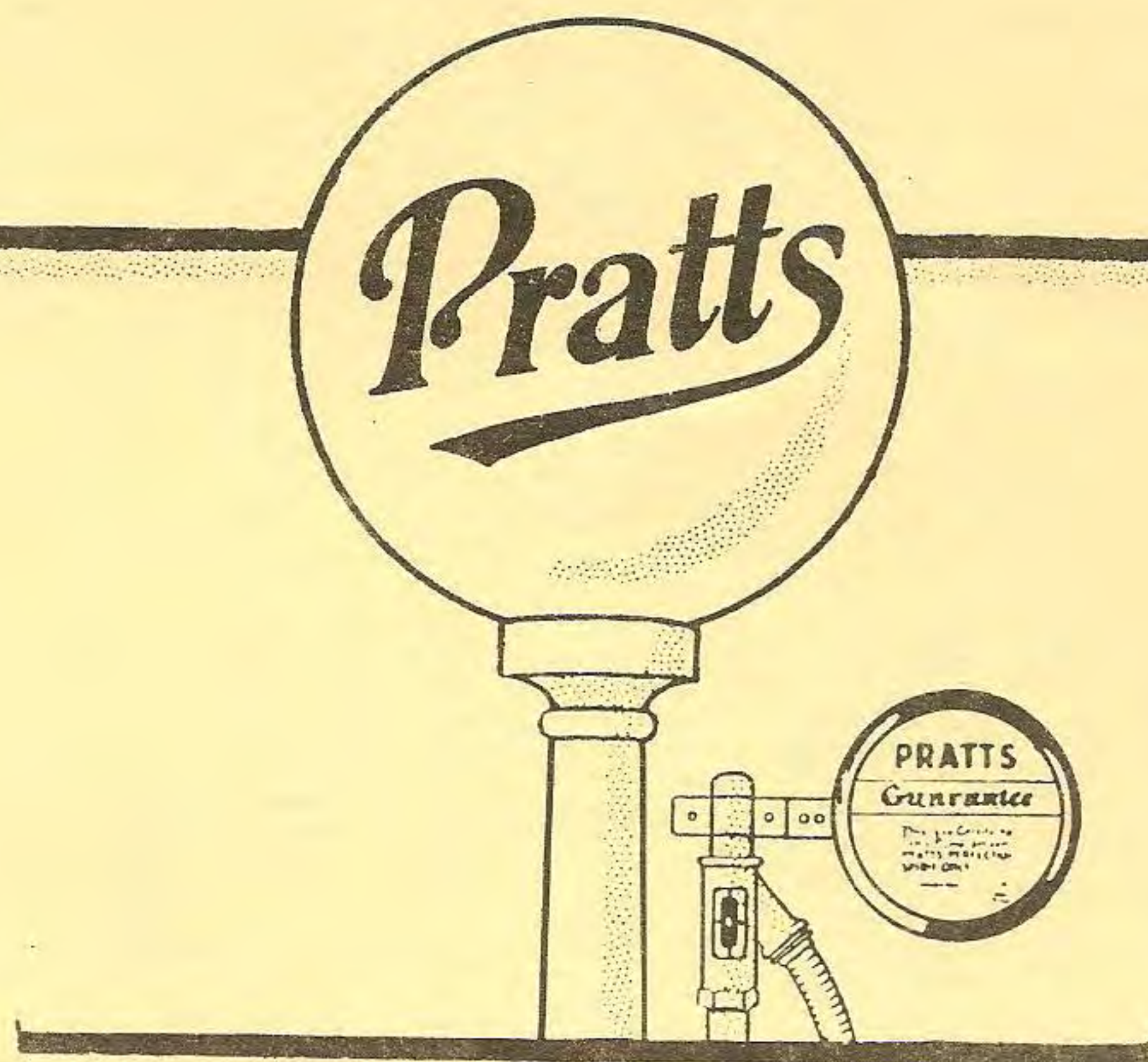
MATTOCK HALL, MATTOCK LANE, EALING.

DEC 1973



## PROGRAMME

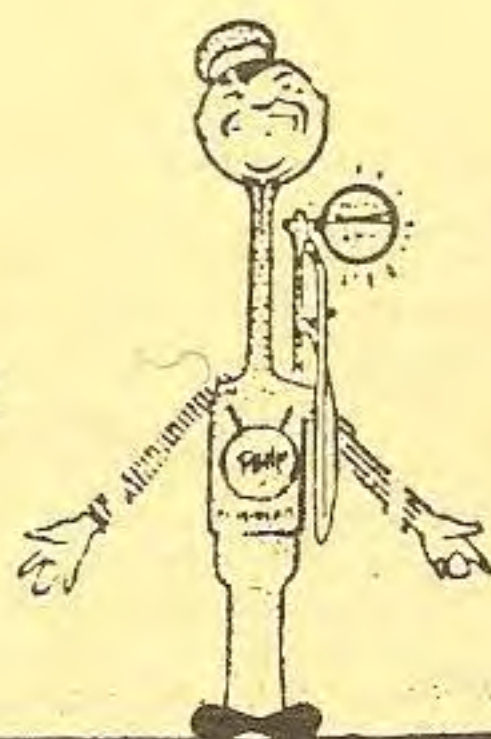
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always*

THE QUESTORS THEATRE  
MATTOCK HALL, MATTOCK LANE, EALING.

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*THE  
GHOST TRAIN*

*By ARNOLD RIDLEY*

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PROGRAMME



*John Wilbourn*



*Philip Wright*



*Dorothy Barber*



*Carla Field*



*Bill Rudderham*



*Betty Ogden*

Photo Stothart

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Obtainable from the Attendants

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# THE QUESTORS THEATRE

MATTOCK HALL, MATTOCK LANE, EALING.



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## “THE GHOST TRAIN”

By ARNOLD RIDLEY

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*The Characters in the Order of their appearance:*

Saul Hodgkin ( <i>Stationmaster at Fal Vale</i> )	..	Bill Rudderham
Richard Winthrop	.. ..	Alan Chisholm
Elsie ( <i>his wife</i> )	.. ..	Peg Sweeney
Charles Murdoch	.. ..	Robin Duval
Peggy Murdoch ( <i>his newly-wedded wife</i> )	..	Dorothy Barber
Miss Bourne	.. ..	Betty Ogden
Teddy Deakin	.. ..	John Wilbourn
Julia Price	.. ..	Carla Field
Herbert Price ( <i>her brother</i> )	.. ..	Ben Keen
John Sterling	.. ..	Phillip Wright
Jackson	.. ..	Roger de Toney
Smith ( <i>his assistant</i> )	.. ..	Tom Pritchard

---



The action of the Play takes place in the small general waiting room at Fal Vale, a wayside station on the South Cornwall Joint Railway.

ACT I. 10 p.m.

ACT II. 11.30 p.m.

ACT III. 12.30 a.m.

*Time - - The Present*



There will be two intervals of twelve minutes each



Orchestra under the Direction of ERIC KIRBY



Mr. Wilbourn's plus fours supplied by CONFISERIE FRANCAISE

Stockings by KAYSER BONDER Cigarettes by ABDULLA Pearls by CIRO

Effects designed by LIONELLE HOWARD

The play produced for THE QUESTORS by MICHAEL GREEN

Settings designed by MARY ANDERSON

Costumes designed by MARY COMMON



The play originally produced by the late HOLMAN CLARK

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EXECUTIVE STAFF FOR THE QUESTORS LTD.:

<i>Administrator</i>	-	-	-	-	-	GORDON CALEB
<i>House Manager</i>	-	-	-	-	-	Stan Eamer
<i>Box Office Manager</i>	-	-	-	-	-	Win Wright
<i>Stage Director</i>	-	-	-	-	-	Adrienne Talbot

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## *A Note on the Play*

"The Ghost Train" was first performed at the St. Martin's Theatre, London, in November 1925 and its author was a young actor named Arnold Ridley (*better known now as the doddering Godfrey of Dad's Army on TV*). It was an instant success and has remained one ever since.

One might ask why "The Ghost Train" has lasted when so many other plays of that fragile theatrical era have vanished. For at first sight "The Ghost Train" is just another example of that popular twenties artform – the comedy thriller. "*A creaky example of the genre*" a critic in *The Daily Telegraph* called it recently, and indeed it has few pretensions to brilliant dialogue or characterisation, besides containing its full share of theatrical clichés and improbabilities.

But "The Ghost Train" has outlived the rest because of its superb situation and the sheer suspense of its plot. Who could think of a more tense situation than to have six people stranded for the night in a deserted Cornish station haunted by the ghost of a train which crashed twenty years previously? Linked with the situation have traditionally gone the dramatic sound effects that are now part of the play's reputation.

In this respect, "The Ghost Train" shares something with other long-lasting plays of a popular nature, such as "Charley's Aunt". It's not the dialogue that makes "Charley's Aunt" so popular – it's the brilliant comedy situation. In "The Ghost Train" it's the drama (and comedy) of the situation which has carried the play along for three generations.

Today, "The Ghost Train" has passed through the stage of being merely dated, and can be played as a period piece. A modern audience thus get double enjoyment. They can appreciate the play for itself and at the same time have an interesting look at a typical piece of twenties theatrical writing.

To add to the period flavour we are trying to recreate some of the atmosphere of an evening at the theatre in 1925. For instance, this programme is largely a facsimile of the original first night programme at the St. Martin's. The Questors electronic sound equipment will remain unused and the sound effects will be produced live, as in the original production. For Music we have something that's very rare in the theatre today – a real live trio to play the audience in and play them out.

Alas we have no matinees. Otherwise we should most certainly have served trays of tea.—M.G.



## THE LITTLE THEATRE ORCHESTRA

Under the direction of Eric Kirby will play selections from the following :

OVERTURE	Musical Comedy Memories	<i>Herman Finck</i>
SELECTIONS	Mister Cinders	<i>Ellis and Myers</i>
	Mercenary Mary	<i>Clayton and Waller</i>
	<i>1st Violin</i>	Leslie Harris
	<i>2nd Violin</i>	John Barber
	<i>Violoncello</i>	Elizabeth Allen

“Spread a little Happiness” (Vivian Ellis) specially arranged for the orchestra.



<i>Stage Manager</i> . . . . .	Gerry Blake
<i>Deputy Stage Managers</i> . . . . .	John Stacey, Cathie Fraser
<i>Wardrobe</i> . . . . .	Hilda Collins
<i>Properties</i> . . . . .	Babs Foster
<i>Construction</i> . . . . .	Mark Moran, Neil Dobson
<i>Lighting</i> . . . . .	Bob Anderson
<i>assisted by</i> . . . . .	Malle Butler, Jeremy Bentham, Colin Binney
<i>Assistants in all departments</i> . . . . .	Jean Baker, Caroline Finch, Rosemary Parry-Jones, Sue Meaker, Terry Morris, Chris Branwell, Frank Wyse, Francis-Mark Harrington, Neville Bradbury, Beth Crowley, Ian Russell, Charlotte Hooper, Claire Gibbons, Jane Longbottom, Peter Macnamara

## EXHIBITION

During the run of The Ghost Train there will be an exhibition of paintings by Wlodzimierz Berent.

## REFRESHMENTS

Sandwiches and coffee are available in the Foyer before performances and refreshments including ice cream will be served during the intervals.

## FOYER BAR

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved. Interval drinks may be ordered at the bar before the performance commences. The Grapevine Club continues as a private bar.

ON FRIDAY AND SATURDAY THE BAR IS ALSO OPEN AFTER THE SHOW

PLEASE DO NOT SMOKE IN THE AUDITORIUM

LADIES are respectfully asked to add to the comfort of the Audience by removing hats and bonnets

---

### *Forthcoming Productions:*

January 26th – February 2nd

#### THE CENCI

by Antonin Artaud

with

#### THE BREASTS OF TIRESIAS

by Guillaume Apollinaire

Members free seats available. Guests 60p & 40p.

February 12th – February 16th

THE QUESTORS STUDENT GROUP present

#### THREE ONE ACT PLAYS

#### THE OTHER SON

by Luigi Pirandello

#### THE AMERICAN DREAM

by Edward Albee

#### ERPINGHAM CAMP

by Joe Orton

Members free seats available. Guests 40p.

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can be obtained in this Theatre

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*The only Gin supplied at the Bars of this Theatre*

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