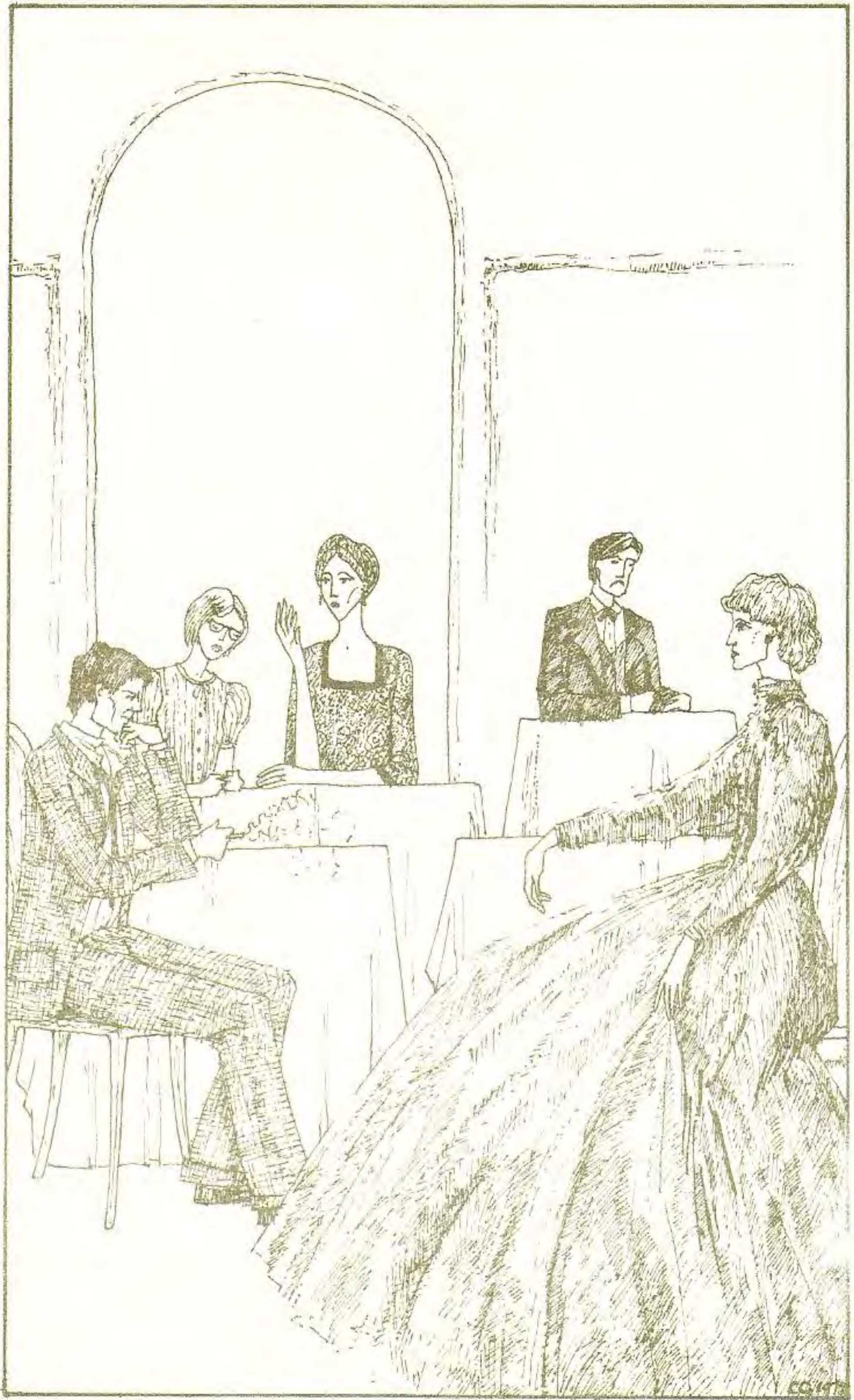


Separate Tables

by Terence Rattigan



July 1978



The Questors Student Group



THE QUESTORS THEATRE COMPANY

First performance July 15th, 1978

Sir Terence Rattigan on his plays.

"It has often been said that the plot is the body and the theme the soul of a play. Most plays have a conflict of some kind, which may be between individuals, between man and society, man and some superior force, or man and himself. If this conflict can also teach some generally accepted truth of life, the play will have taken on a deeper and more permanent quality. That generally accepted truth is called the theme. Few of us would demand that every play teach a lesson. It is enough for some plays merely to furnish an escape or amuse the audience for an evening. If I or anyone else chooses to write the type of plays I do write — then I should be given that privilege. If an author chooses to write the poetic drama of Fry or Eliot, then we should accept the play on its own terms. We need not prefer it nor praise it nor go to see it, but we should not try to compare the work of a poetic playwright to that of an escapist or to the discussion plays of Ibsen, Shaw or Galsworthy."

"If *Separate Tables* amuses and entertains you, then I'm happy, for that is why I wrote it. If it makes you think and weep a little, then I am indeed a lucky man."



Charles from *Separate Tables*—

"Apart from telling us a few rather pathetic lies about his past life, which most of us do anyway from time to time, I really can't see he's done anything to justify us chucking him out into the street."

Major Pollock from *Separate Tables*—

"Why does anyone do anything they shouldn't? Why do some people drink too much, and other people smoke fifty cigarettes a day? Because they can't stop it, I suppose....."

Anne from *Separate Tables*—

"I can just see myself in a few year's time at one of those separate tables..... Time is slipping. God, it goes fast, doesn't it?"



Noel Coward—

"Terence.....? What a perfectly nice fellow he is."

SEPARATE TABLES

by SIR TERENCE RATTIGAN

Cast in order of speaking:

TABLE BY THE WINDOW

Mabel	—	SARAH ANDREWS
Lady Matheson	—	GINETTE BRAZENDALE
Miss Meacham	—	DIANA FARLEY
Mrs. Railton-Bell	—	CATHERINE GRUBB
Doreen	—	FRANCES DONAGHY
Mr. Fowler	—	LEIGH SCHEINDLINGER
Mrs. Shankland	—	JENNIFER STEVENS
Miss Cooper	—	JO CARLTON SMITH
Mr. Malcolm	—	DEREK LONGHURST
Mr. Stratton	—	JEREMY BENTHAM
Miss Tanner	—	JULIE BRIDGMAN

TABLE NUMBER SEVEN

Mrs. Stratton	—	JULIE BRIDGMAN
Mr. Stratton	—	JEREMY BENTHAM
Major Pollock	—	KENNETH HARRINGTON
Mr. Fowler	—	LEIGH SCHEINDLINGER
Miss Cooper	—	JO CARLTON SMITH
Mrs. Railton-Bell	—	CATHERINE GRUBB
Miss Railton-Bell	—	FRANCES DONAGHY
Lady Matheson	—	GINETTE BRAZENDALE
Miss Meadham	—	DIANA FARLEY
Mabel	—	SARAH ANDREWS
Beryl	—	JENNIFER STEVENS

Directed by JAMES CHINN

Sets designed by DAVID GILBERT

Costumes designed by CATHERINE GRUBB

TABLE BY THE WINDOW

The action of the play passes in the dining-room and lounge of the Beauregard Private Hotel, Bournemouth, during the winter of 1954.

INTERVAL OF TWENTY MINUTES

TABLE NUMBER SEVEN

The same hotel — eighteen months later.

<i>Stage Manager</i>	—	GRAHAM GOODALL
<i>Deputy Stage Manager</i>	—	CANDY CLOTWORTHY
<i>Lighting</i>	—	MALCOLM ROBERTSON
<i>assisted by</i>	—	FRANCIS STEVENSON
		RICHARD COWNDEN
<i>Sound</i>	—	MARK SINGLETON
<i>assisted by</i>	—	PAUL WORSLEY
<i>Design assistant</i>	—	GEOFF PICKUP
<i>Construction</i>	—	DAVID GILBERT
		RICHARD LEWIS
<i>Properties</i>	—	IRIS PHELPS
		MARJORIE EDWINS
		BOB RICKET
<i>assisted by</i>	—	CARINA CHOY-WARRY
<i>Wardrobe</i>	—	LINDSAY UDELL
<i>assisted by</i>	—	EDITH RICKET
<i>Assistant Stage Managers</i>	—	SUE BAKER
		LOUISE FRANK
		IAN RUSSELL
		JACKIE TODD
<i>Food prepared and created by</i>	—	JAN TRIBE
<i>assisted by</i>	—	JENNY MORGAN

Vegetables from *The Hole in the Wall*, Northfields Avenue.



Director's Note

There has in recent months — since just before his death in fact — been an upsurge of renewed interest in the plays of Sir Terence Rattigan. People are suddenly finding that perhaps they have 'hidden depths' — depths that didn't appear to exist before, which to those of us who began our theatre-going *before* **Look Back In Anger** is nonsense. Osborne's 'old fashioned piece' (his own description) did a great deal of good in that it sparked off a whole new wave of writing talent and deserves its assured place in theatrical history — but it did harm to Rattigan who was toppled from his position as one of this country's leading dramatists in the early fifties — a position he never regained. So taken were we by Osborne's new forms of realism that we misguidedly felt that never before had we seen realism in the English theatre — but now we see that of course we had. There is nothing less realistic about Jimmy Porter's anarchical ravings than there is about the goings on in **Separate Tables**, it's just that we were overwhelmed by the fresh and naturalistic approach of Osborne's writing. Characters like Anne Shankland, Sybil Railton-Bell and Major Pollock still exist and their plight is just as important as all the angry young men that have come and gone since 1956. It is not therefore simply as 'nostalgia' that we have pleasure in presenting **Separate Tables**, but in the hope that you will find, as we the company have found, that the play contains a great deal of depth — just as much as it did twenty-odd years ago.

SIR TERENCE RATTIGAN

1911 - 1978

Knighted in 1971

His work includes:

1936	<i>French Without Tears</i>
1939	<i>After the Dance</i>
1942	<i>Flare Path</i>
1943	<i>While the Sun Shines</i>
1944	<i>Love in Idleness</i>
1946	<i>The Winslow Boy</i>
1948	<i>The Browning Version</i> and <i>Harlequinade</i>
1949	<i>Adventure Story</i>
1950	<i>Who Is Sylvia?</i>
1952	<i>The Deep Blue Sea</i>
1953	<i>The Sleeping Prince</i>
1954	<i>Separate Tables</i>
1958	<i>Variation on a Theme</i>
1960	<i>Ross</i>
1963	<i>Man and Boy</i>
1970	<i>A Bequest to the Nation</i>
1977	<i>Cause Célèbre</i>

The Questors Student Training Course for Actors has been in existence for more than thirty years. Tonight's performance represents the culmination of two years' work for the students involved. For the first year of the course, some twenty students are accepted, attending Speech, Movement and Acting classes, totalling five hours a week. Approximately twelve of these students are accepted into the Second Year Course, which is more intensive, involving rehearsals for two productions. Members of the group can then audition for acting membership of the Questors. Many of our acting members, now playing leading parts in Questors productions, graduated from previous Student Groups. Applications for the 1978-79 course are now being received, and should be addressed to The Administrator.

Director of Studies	Alfred Emmet
Second Year Acting Tutor	James Chinn
Movement Tutor	Irene Bradshaw
Speech Tutor	Gordon Luck

Summer into Autumn at The Questors

JULY

In the Studio, July 24 - 29

FAUST

A stark powerful tragedy of deep passion and theatricality about the inevitable corruption of innocence.

Book early — seating strictly limited. Absolutely no extra room or standing space.

At the Questors Film Society, July 21 at 11.00 p.m.

PICNIC AT HANGING ROCK

Director: Peter Weir, Australia, 1975, with Rachel Roberts, Dominic Guard, Helen Morse, Jacki Weaver.

AUGUST

If you're in the Penzance area of Cornwall, visit the spectacular Minack Cliffside Theatre to see the Questors touring production of

A PENNY FOR A SONG August 7 - 11

by John Whiting

An experience not to be missed — but if you do, you can catch it at Questors in October!

SEPTEMBER

In the Theatre, September 9 - 16

THE KILLING OF SISTER GEORGE

by Frank Marcus
