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PAPERS**

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Act One-Scene 1

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presents

**MICHAEL
REDGRAVE**

**FLORA
ROBSON**

**BEATRIX
LEHMANN**

in

HENRY JAMES'S

**THE
ASPERN PAPERS**

"A Comedy of Letters"

Adapted for the theatre by **MICHAEL REDGRAVE**

OLAF POOLEY

NANCY NEVINSON

PAULINE JAMESON

PRODUCED BY **BASIL DEAN**

Settings by **PAUL MAYO**

Costumes by **MOTLEY**

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CAST :

"H.J." (A man of letters) **MICHAEL REDGRAVE**

Mrs. Prest (His friend) **PAULINE JAMESON**

Pasquale (His servant) **OLAF POOLEY**

Miss Bordereau (A recluse) **BEATRIX LEHMANN**

Assunta (Her maid) **NANCY NEVINSON**

and

Miss Tina (Her niece) **FLORA ROBSON**

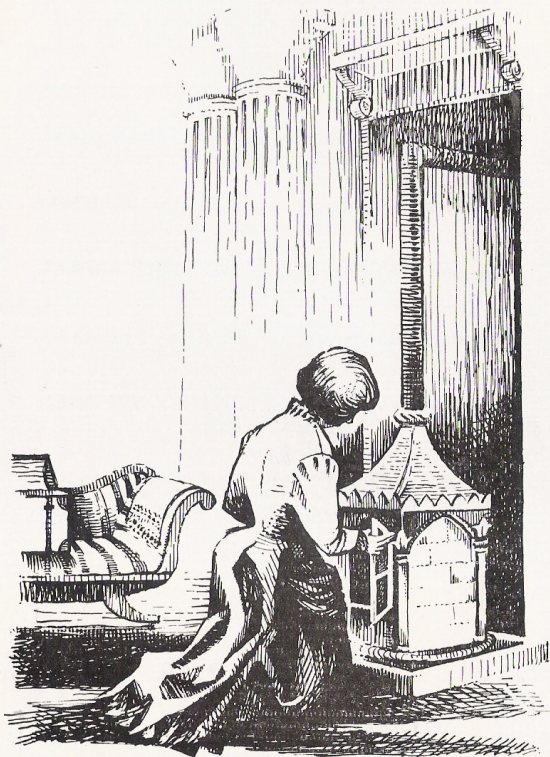
Produced by **BASIL DEAN**

Settings by **PAUL MAYO**

Costumes by **MOTLEY**

Music for the song "The Green Hussars"
composed by **JAMES BERNARD**

Lighting by **MICK ORR**



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ACT I
 An afternoon in spring 1895

ACT II
 Scene 1 Six weeks later. Afternoon
 Scene 2 Three weeks later. Early evening
 Scene 3 Later the same night

ACT III
 Twelve days later. Afternoon
 The action takes place in the sala of Miss Bordereau's house
 in Venice

Scenery built by Brunskill & Loveday Ltd. Painted by Edward Delaney.
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 costumes made by Elizabeth Curzon Ltd. Costumes by Bermans Ltd. Shoes by
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 Engineering Co. Ltd. Sound by Stage Sound. Properties by Robinson Bros.
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House Manager (for the Queen's Theatre) Reginald Gosse

Personal Assistant..... Michael White
 Company and Stage Manager { for Mick Orr
 Deputy Stage Managers Peter } Peter Redvers and Mariel Ridley
 Wardrobe Mistress Dauneny } Kathleen Flanagan
 Press Representatives Deane and Phillips (TEM 6445)

Box Office (NORMAN JOHNSON) open daily from 10 a.m. until 8.0 p.m.
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In accordance with the requirements of the Lord Chamberlain—1. The public
 may leave at the end of the performance or exhibition by all doors, and
 such doors must at that time be open. 2—All gangways, corridors, staircases
 and external passageways intended for exit shall be kept entirely free from
 obstruction, whether permanent or temporary. 3—Persons shall not be
 permitted to stand or sit in any of the gangways intersecting the seating
 or to sit in any of the other gangways. If standing be permitted in the
 gangways at the sides and rear of the seating, it shall be strictly limited
 to the number indicated in the notices exhibited in those positions. 4—The
 safety curtain must be lowered and raised in the presence of each audience.

The Management reserve the right to refuse admission, also to make any
 alteration in the cast which may be rendered necessary by illness or other
 unavoidable causes.

NO SMOKING IN THE AUDITORIUM

THE STORY OF THE QUEEN'S THEATRE

The Queen's Theatre was built by J. E. Vedrenne towards the end of his association with Granville Barker. Though the Vedrenne-Barker management had left the Royal Court and were embarking on a West End season at the Savoy, Vedrenne, much to Bernard Shaw's annoyance, was casting his net into less controversial waters.

The new theatre was designed by W. G. R. Sprague and built on a site adjoining the Hick's Theatre (as the Globe was then called), and whose opening preceded it by ten months. Shaw wrote to Barker, "The papers say he is going to call his theatre the Central, as if it were a criminal court or a railway terminus." Later, when its present name was decided upon, he commented, "he is after a knighthood . . . it is not for nothing he has called his theatre the Queen's—though why not the Alexandra?"

The theatre opened on October 8th, 1907, with a comedy by Madeleine Lucette Riley called "The Sugar Bowl," presented by Herbert Sleath with his wife, Ellis Jefferies, and Edmund Gwenn in the cast.

It is interesting to see from the first night programme that Percy Fletcher was the musical director and that the manager for the theatre was none other than the veteran Bertie Meyer.

The opening production "failed to attract," which gave Shaw no cause for complaint, as the successful first London production of "The Devil's Disciple" was transferred from the Savoy with Barker himself replacing Matheson Lang as Dick Dudgeon.

In the days when a settled policy for a theatre was still the rule, the new Queen's did not seem able to find its feet—plays and musicals followed with varying success. "The Dairymaids," a revival with Phyllis Dare, "The Belle of Brittany" and "The Persian Princess," both with Ruth Vincent among others account for the first two years of its history. By now Vedrenne had surrendered his lease to H. B. Irving, who produced a succession of new plays and revivals of his father's successes: "The House Opposite," "Dr. Jekyll and Mr. Hyde," "Princess Clementina," "The Bells," "Louis XI," "Hamlet" and other productions which occupied the years until 1911.

In 1913 "Tango Teas" were instituted, at which patrons could indulge in the latest craze of Tango-dancing, watch a Dress Parade, have tea for an inclusive charge of half-a-crown.

It was not until April 14th, 1914, that the theatre found its first long run with "Potash and Perlmutter," with two lovable American comedians, Augustus Yorke and Robert Leonard (Ernest Milton was the juvenile), this was to run 665 performances and to be followed by a sequel. From then on no settled success is found until Alfred Butt, who had been the lessee from 1913, is joined by Owen Nares, who presented "The House of Peril," "Cinderella Man," and "Mr. Todd's Experiment."

The Gay Twenties are occupied with "Bluebeard's Eighth Wife," a transfer of "Stop Flirting," with the Astaires, a revival of Barrie's "Little Minister" with Owen Nares and Fay Compton, the experimental American play "Beggars On Horseback" with A. E. Matthews, "And So To Bed," with Yvonne Arnaud, "Crime" and "Queen High," to name only a few productions. Every actor of note seems to have played at this theatre during these years when plays continually transferred from theatre to theatre. Here too London audiences participated for the first time in "The Trial of Mary Dugan."

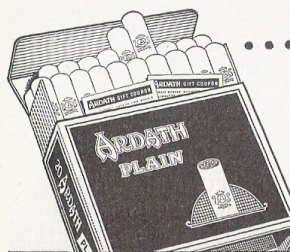
September, 1929, heralded the regime of Sir Barry Jackson with the Malvern Festival production of Shaw's "The Apple Cart," with Cedric Hardwicke and Edith Evans, but before he was to "settle in" Maurice Browne brought the Old Vic production of "Hamlet" to the theatre, and the West End saw John Gielgud's memorable performance for the first time. The names of the plays both old and new which figured on the posters in the next four years are theatrical history. "The Barretts of Wimpole Street,"

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"The Immortal Hour," "The Farmer's Wife," "Heartbreak House," "Even-song," to list but a few. Famous names now come thick and fast, "The Old Folks at Home," with Marie Tempest, now comes Harold Gosling's name to the programme as licensee, for the first time in December, 1933. In 1935 there was "Short Story," Robert Morley's first play, with a glittering cast including Marie Tempest, Sybil Thorndike, Margaret Rutherford, Ursula Jeans, A. E. Matthews and Rex Harrison. Transfers of "Love From a Stranger," "Jane Eyre" and "The Wind and the Rain," all form a pattern in the success of the theatre.

The name of H. M. Tennent is ushered in with "Retreat from Folly," H. M. Harwood's play again starring Marie Tempest on February 24th, 1937. This was followed by Emyln Williams's play "He Was Born Gay" ("a brilliant failure"), with the author, Gwen Ffranco-Davies and John Gielgud in the cast. On September 6th, the same year, Gielgud opened his own season with "Richard II," followed by "The School for Scandal," "Three Sisters," and "The Merchant of Venice," with Peggy Ashcroft as leading lady and supporting cast which now reads like an "all star matinee." Michael Redgrave, Alec Guinness, Anthony Quayle, Leon Quartermaine, Harcourt Williams, George Devine, Glen Byam Shaw, Harry Andrews, Dennis Price, George Howe, Ernest Hare, Richard Ainley, Gwen Ffranco-Davies, Angela Baddeley, Athene Seyler, Carol Goodner, Dorothy Green, Rachael Kempson. The last production before the outbreak of war was Dodie Smith's "Dear Octopus," and when the theatres were allowed to re-open, H. M. Tennent's Revue "All Clear" in December, 1939, helped to brighten the blackout. "Rebecca," by Daphne du Maurier, with Owen Nares, Celia Johnson and Margaret Rutherford, was at the height of its successful run when the theatre was hit by a bomb in September, 1940, since when its doors have been closed until now.

Raymond Mander and Joe Mitchenson.

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