

THE  
SEAGULL

by

Anton Tchekov

Presented by

PROSCENIUM

Nov. 2 & 3, 1951

4d.

PROSCENIUM

presents

Fri., 1st Feb., 1952  
Sat., 2nd Feb., 1952

"TARTUFFE"

by MOLIERE

Adapted by Miles Malleson

\*Wed., 23rd Apl., 1952  
Thurs., 24th Apl., 1952  
Fri., 25th Apl., 1952  
Sat., 26th Apl., 1952

"AS YOU LIKE IT"

by WILLIAM SHAKESPEARE

\* *Birthday Performance*

All performances in this hall

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RUISLIP THEATRE GUILD

*announce*

FIELD END CLUB PLAYERS

in

"NIGHT MUST FALL"

by EMLYN WILLIAMS

Friday, 15th November & Saturday, 16th November

In this hall

Tickets from G. R. L. Clarke, 12 Gladsdale Drive, Pinner

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Dudley Press (Harrow), Ltd., 1, St. Kildas Road, Harrow

# THE SEAGULL

By ANTON TCHEKOV

(Characters in order of appearance)

<i>Masha (Marya Ilyinitchna)</i> ... ..	KATHLEEN JONES
<i>Medvedenko (a schoolmaster)</i> ... ..	HASLETT CONNOR
<i>Sorin (Peter Nicolayavitch)</i> ... ..	GEORGE WOOLLANDS
<i>Treplef (Constantine Gavrilovitch)</i> ... ..	ADRIAN RENDLE
<i>Nina Zarechnaya</i> ... ..	JOAN HARRINGTON
<i>Dr. Dorn (Eugene Sergeitch)</i> ... ..	THOMAS HOAD
<i>Pauline</i> ... ..	JOYCE GOBEY
<i>Shamrayeff (Ilya Afanasayevitch)</i> ... ..	DENIS GRIST
<i>Mme. Arcadina (Ilya Nicolayevna)</i> ... ..	MOIRA BANKS
<i>Trigorin (Boris Alexseyevitch)</i> ... ..	DEREK LEROY
<i>Cook</i> ... ..	PHYLLIS EATON-SMITH
<i>Housemaid</i> ... ..	JEAN SLIMMON
<i>Servants</i> ... ..	JANET ROBERTS BETTE GARDNER

The action passes on Sorin's Estate in the summer at the beginning of this century in Russia.

Produced by ADRIAN RENDLE

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### Why Produce "The Seagull" ?

For some curious reason whenever the name of Anton Tchekov is brought to the attention of a British audience there is usually an unfavourable reaction taking the form of either a grim silence or perhaps a sigh that springs from the pangs of boredom.

Those people who are genuinely interested in Tchekov and the Russian drama, however, respond enthusiastically and their eyes and intelligences glow quite frighteningly.

To a producer who is intent on serving Tchekov to the best of his ability all this is rather irritating because he is anxious to secure the unbounded favour of his audience in presenting this play in an artistic and appealing manner. I will therefore not atke it upon myself to fan the flames of the enthusiasts but rather talk to those who come prepared for gloom and four acts of dreary dialogue.

To prove them wrong I ask them to sit through "The Seagull" and to prove also that there is a passionate impetus behind these human characters; to abandon any preconceived notions they may have of Tchekov and "The Seagull"

Symbolically the play is beautiful as a piece of exacting artistry and as a simple story it has all the real sentiment that accompanies human souls in distress rather than events devised for stage trickery. The play is an event which indicates principally that life's actions are inevitable and that humour and sorrow follow very quickly on each others heels, as indded they do in our everyday lives.

Anton Tchekov besides being a poet of the imagination is also a fundamental realist who extends his powers of human perception in the form of true play - writing. I feel that "The Seagull" is a play on it's own from the Tchekov group, for it has an irresistable moonlight magic about it all that to the hardest of hearts cannot be but moving.

The play has many sides and the characters all work out their own salvations against a background of Russian skyline and wallpaper. We can understand them all and feel for them as individuals as well as appreciating the main spring that embodies the whole theme.

"The Seagull" is a play first and foremost; not a lecture. It is a strong play with something to contribute to everone in his particular sphere of life. It is a great play and deals with emotional problems in different types of men and women.

Above all it is a human play; a true comedy that allows unison of production to blend in creating an atmosphere which is compelling and nervously exciting .

Adrian Rendle.