



1929

The  
Arthur Brough  
Players ~  
present

'The School for Scandal'

by Richard Brinsley Sheridan  
for their

21st Birthday  
at the

Leas Pavilion

Folkestone ~

1950





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### LOOKING BACK

Dear Audience,

For us, this is a very nostalgic week, full of memories both gay and sad. Few of our present audience, we imagine, remembers the two young people who rushed in where angels feared to tread in 1929 — and so we take the liberty of showing you the photographs at the top of this page. They may make you sigh or smile according to your generation. For us, personally, they bring both a sigh and a smile.

Twenty one years is a long time, and although Folkestone is not the oldest Repertory Company in England, it is certainly the only one to be run by the same two people for so long — and we came on a six weeks trial in October, 1929. Many of our enormous family of ex Arthur Brough Players are doing well in the Theatre, others have drifted away to other occupations. We are in touch with many, and all know our thoughts go with them. Two players from the early days are with us to play in the "THE SCHOOL FOR SCANDAL," and we hope more will be at the Leas Cliff Hall on the 13th.

Neither can we let this anniversary pass without mentioning those Arthur Brough Players who are no longer with us. First and foremost dear Charles T. Doe, who taught us so much when first we came here. Also Roy Newlands, who died in 1946 after a brave struggle against years of ill health — and finally, young Harvey de Carteret, a promising young beginner, killed in the last weeks of the war.

We look back to our early productions with an amazement that includes pride in our temerity, with an occasional blush at some of the things we dared to do. We remember, with gratitude, how Alexander Brownlow took production in hand in the mid 1930's, and how hard he worked for six years before the war, and for the months he has been with us since we came back in 1945.

The early days were great days — days of struggle, with the great adventure still before us — not that we consider it behind us now for we have many hopes and ambitions still unfulfilled. Also, there is now a third member of the Brough partnership who takes great pleasure in playing to Leas Pavilion audiences, and hopes to carry on where we leave off.

We have to express our gratitude to the Directors of the Leas Pavilion who have co-operated so helpfully with us during our long sojourn and to the Front of House Staff who have ensured the smooth running of the Theatre.

To all our great circle of friends, on both sides of the curtain, we send our greetings and good wishes on this, our Coming of Age. To quote Charles Surface in the birthday play we are:—

"Ladies and Gentlemen, your most obedient and very grateful servants."

*Elizabeth Addyman.*

*Arthur Brough.*

# LEAS PAVILION, FOLKESTONE

Proprietors - The Leas Pavilion (Folkestone) Ltd.

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## The Arthur Brough Players

present

### "THE SCHOOL FOR SCANDAL"

by

RICHARD BRINSLEY SHERIDAN

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*Characters in order of appearance :—*

LADY SNEERWELL	....	....	....	....	ELIZABETH ADDYMAN
SNAKE	....	....	....	....	DOUGLAS BRADLEY-SMITH
JOSEPH SURFACE	....	....	....	....	GEOFFREY LUMSDEN
MARIA	....	....	....	....	WENDY HUGHES
MRS. CANDOUR	....	....	....	....	MARJORIE SUDELL
CRABTREE	....	....	....	....	DOUGLAS VIGORS
SIR BENJAMIN BACKBITE	....	....	....	....	GEOFFREY COLVILE
SIR PETER TEAZLE	....	....	....	....	ARTHUR BROUGH
ROWLEY	....	....	....	....	WILSON FEATHERSTONE
LADY TEAZLE	....	....	....	....	JOAN PEART
SIR OLIVER SURFACE	....	....	....	....	DONALD GORDON
MOSES	....	....	....	....	DOUGLAS BRADLEY-SMITH
CHARLES SURFACE	....	....	....	....	PETER WALTER
CARELESS	....	....	....	....	JOHN FLOYD
SIR HARRY BUMPER	....	....	....	....	BERNARD THOMPSON
SERVANTS, MAIDS, GENTLEMEN, ETC.	....	....	....	....	MERIEL BRINTON, VERA JAKOB
JAMES GRANT, BERT MASON, MICHAEL FLAVIN					



## SYNOPSIS OF SCENES

### ACT I.

- SCENE 1. Lady Sneerwell's Boudoir.  
 SCENE 2. Sir Peter Teazle's House.  
 SCENE 3. Lady Sneerwell's Drawing Room.  
 SCENE 4. Sir Peter Teazle's House.

—  
*There will be an Interval of 12 minutes between Acts I and II*  
 —

### ACT II.

- SCENE 1. The Picture Room in Charles Surface's House.  
 SCENE 2. The Library in Joseph Surface's House.  
 SCENE 3. Sir Peter Teazle's House.  
 SCENE 4. The Library in Joseph Surface's House.

—  
 The play produced by ELIZABETH ADDYMAN  
 —

*The undermentioned kindly loaned by :—*

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The Odd Spot, Church Street.

Hinds, Church Street.

Family Portraits painted by Kenneth Martin

Studio, 9 St. John's Church Road.

Portrait of Sir Oliver Surface—

Folkestone School of Art.

Costumes—Mayes, London.

Wigs—Spaans.

Scenery executed by B. G. Mason.

Manager ... ..	}	For	{	...	...	...	HORACE J. HORNER
Scenic Artist & Stage Manager ...				...	...	...	... B. G. MASON
Stage Director ... ..	}	For	{	...	...	...	... MARJORIE SUDELL
Stage Managers ... ..				...	...	...	... JOHN FLOYD
Assistant				...	...	...	... WENDY HUGHES
Stage Managers ... ..				...	...	...	... BERNARD THOMPSON
				...	...	...	... MERIEL BRINTON
				...	...	...	... VERA JAKOB



Marjorie Sudell



Arthur Brough



Wilson Featherstone



Geoffrey Lumsden



Peter Walter



Geoffrey Colville



John Floyd



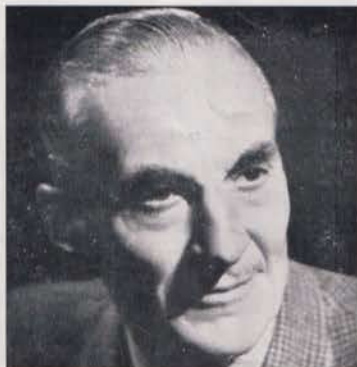
Elizabeth Addyman



Joan Peart



Donald Gordon



Douglas Vigors



Douglas Bradley-Smith



B. G. Mason



Wendy Hughes





*A scene from Bernard Shaw's "The Doctor's Dilemma"*

## 21 YEARS OF SCENERY

After 7 years of variety and curtain settings, weekly Repertory, with solid box sets, was treading on strange ground, especially with only a slight knowledge of the practical side of carpentry. To see me making a fireplace would surely make an experienced carpenter cry — he'd cry in any case if he only had half an hour in which to make and paint it. But a wooden frame and canvas covers a multitude of sins so long as the side visible to the audience looks solid. Anyhow, scenery is to look at — not to lean against.

There are numerous snags in painting stage settings in weekly repertory, but I know most of them now, after building roughly 1500 sets in 21 years. For instance, the back of flats will make a good Tudor oak beam set with the frame of the flats painted as beams — a setting we often use for cottage and farm house effects.

I had had very little experience before 1929, although I'd painted several landscapes for use as fire direction orders and visual training while at the School of Musketry.

Oil paint is not used for scenery, but distemper and colouring. Just after the war it was difficult to get strong colours, but there is a better range on the market now. If you can get white, black, yellow, blue and red, you can make most shades that are needed.

Scenic artistry cannot be acquired from written instructions. It can only be learned by observation, practice, and actual work, and a study of the different tints, according to the season of the year.

Much of the illusion is lost by a too close inspection of scenery when it appears to be a daub of gaudy colours. Owing to the Leas Pavilion stage being so near to the audience much more detail has to be put into it. Sometimes the flats have to have three or four coats of paint before you can lose the design of a previous setting. Some of them have as many as fifty coats of paint on them in the course of a year.

We have had several alterations and improvements to the Leas Pavilion stage in the last 21 years. It has been made deeper and wider and we have installed more modern lighting equipment. Unfortunately there is little room offstage to store scenery and furniture, but with a little ingenuity and a capable staff of Assistant Stage Managers we have been able to cope with such shows as "The Amazing Dr. Clitterhouse" which had five sets including the roof scene — so you see, it is quite easy if you know how.

*B. G. Mason.*



## WHAT DOES A STAGE DIRECTOR DO ?

Once the set has been designed by the producer and scenic artist, it is left to the Stage Director to furnish, decorate, and add such touches as he or she may consider helpful to the atmosphere of the play.

Collecting furniture in a district where so many of our patrons are always so willing to loan what we need is comparatively simple, but if it is Victorian or earlier, the chances are that it may be on its way to America the day the play opens.

Meals on the stage are a test of ingenuity for no rationed food may be used, yet we are frequently asked to provide eggs and bacon, ham and meat stew. Sausage meat is a useful stand-by shaped into cutlets, steak or boiled ham, but of no use at all to a vegetarian. We evolved quite a palatable substitute for poached eggs from cornflower and apricot jam, but when this was served with liver sausage the actors found it quite impossible to consume the breakfast with the relish required.

Don't envy the actor who consumes unnumbered bananas. He is not in the Black Market, only wondering if he can go on eating such quantities of Pom without ruining his digestion for ever.

At the first rehearsal of each play the Stage Director makes a note of each property and effect needed for the production, and it is upon this that a feeling of apprehension will deepen to incipient panic or subside into dull resignation, for the author may introduce a garden ornament large enough to be mistaken for a man, and light enough to carry on the stage encased in a coffin-like crate, or a glass fruit knife which has to be dropped.

Effects are always interesting and keep the entire Stage Management on its toes for they may have to imitate the squeal of an angry pig or "coo as any sucking dove."

Each play has its own set of problems and the new plays are usually more difficult because their problems have never before been solved and it is this which makes them so much more stimulating, for upon their solution may depend the chances of future production.

But however bizarre or unusual the prop, however rare and delicate the ornament, however antique and valuable the piece of furniture, it has been found and loaned by a collector living in the area. The advice and help shown by these kind and knowledgeable people is invaluable. Without them it would be impossible to "give to airy nothing, a local habitation and a name."

*Marjorie Sudell.*

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## PRODUCING IN REPERTORY

"I can't think how you find time to write such clever stuff with all the other things you have to do" and "I suppose that means you put up the money for it; well I hope it does a good week." These are two of the things I have had said to me when my name has appeared on the bills as Producer. I know there is no need to correct those misconceptions here, but it is thought that a few words on the duties peculiar to a producer of a weekly Repertory might be of interest.

First of all he devises a set and furnishings which will suit the play and the limitations of our small stage (the lack of depth, for instance, precludes the use of a doorway in the centre of the back wall). Then he maps out all the moves for the actors, pencils them in the Prompt Script, and these are given to the Company at the first rehearsal. In some plays this season we have had as many as fifteen players on the stage at once. To keep a balanced picture, and to enable everyone to be seen, means for us working to the nearest inch.

In conducting the rehearsals the art of the producer lies not so much in what he says as in what he doesn't say. Excluding the Dress Rehearsal, we have fifteen hours in which to rehearse. The less time he takes giving notes the better. He can really only concentrate on trying to ensure that the essential points of each scene are brought out, and, if an artist is not right, try to give a mental attitude which can be applied to the whole part. If a producer worries someone with a long part to learn with too much detail he will probably do more harm than good.

Producing in weekly Rep. is, therefore, a continual frustration, so much has to be left undone. The extra time at our disposal when we play fortnightly makes all the difference. We live in hopes that one day audiences will realise how much better these shows are and that support will be sufficient to enable us to play fortnightly all the year round.

*Peter Walter.*



## DRESS IN REPERTORY

To ask an actress to write an article with such a heading is to ask her to write about one of her biggest headaches.

Actors and actresses in repertory provide their own clothes for every modern play. The actors I will dispose of quickly. Their lot is a bed of roses compared with the poor wretched actresses. Equipped with half a dozen lounge suits, tails, dinner jacket and sports clothes they can face most plays with equanimity. After all, as masculine attire is so uniform, unimaginative and, for the most part, dull, who is going to notice if the same grey suit appears on the same actor every few weeks. But consider the problem which faces the actress. If she has only two changes in one play she is very lucky, sometimes she has as many as five or six — and, to her, evening dress does not mean the same thing whenever it occurs as it does to her male counterpart. And so, as she reads for the first time the part she is to play next, her mind flies around in tormented circles, mentally tabulating the wardrobes of all her relatives and friends who might be coaxed or coerced into lending her their clothes. She can hire clothes but this is too expensive a business to be indulged in recklessly, and hiring firms exist only in London, so that if she is not within easy reach to call, choose and try on, she may be faced on an opening night with some ill-fitting monstrosity in which she would not care to be found dead when she has to attempt to obey the author's instructions of — "Enter Lady Blank, exquisitely gowned"

It is advisable for the ladies of the cast to consult each other about the colour of their clothes or else there is the danger of them all appearing at the Dress Rehearsal, (as on an occasion I remember) clad in black, which caused the exasperated producer to yell from the stalls — "What do you think you are? a flock of crows."

*Joan Peart.*

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## LEAS PAVILION, 1902 TO 1950

The Leas Pavilion opened in 1902 as a restaurant and cafe chantant. It was sunk below street level because the "antient lights" by which it is surrounded did not permit of any building over eight feet above ground level.

The restaurant baked its own Vienna rolls and fancy cakes — the bread ovens still exist.

The company wishes it could still supply its patrons at 1902 prices with the luncheons and suppers then served by the Swiss restaurateur who was the first manager.

There was a properly sprung dance floor and an entertainment which consisted of a ladies band with a vocalist and an entertainer. Some of the singers, *e.g.*, Miss Carmen Hill and Miss Mildred Jones were well known.

In 1906 the company introduced Concert Parties on a makeshift stage below the gallery which then extended all round the building. Many artists, afterwards well known, appeared. Mr. Leslie Henson was performing at the outbreak of war in 1914 and Miss Wish Wynne, Mr. Ronald Frankau and Mr. Naunton Wayne were frequent visitors.

In 1911 a cinematograph was bought and the last part of the show consisted of pictures. This was the first cinema in Folkestone. The audience rose and departed when the pictures began, and the postman who worked the machine further punished the company for being ahead of the times. He set fire to the week's supply of "non flam" films — uninsured.

Ten years after the first World War the vogue of concert parties was passing, and in 1929 Mr. and Mrs. Brough first appeared with a company at the Pavilion. They were then a young, newly married couple recommended to our chairman by an old friend — Mr. Ben Greet.

Actually, the first repertory to perform belonged to Mr. Grant Anderson. He was a charming and talented man, but he had not Mr. Brough's business sense and did not stay long.

On behalf of the Company may I express our congratulations to Mr. and Mrs. Brough on their very long and successful run here. Mrs. Brough looks as charming as ever, and Mr. Brough capable as ever, is a far finer actor than he was when we first met.

May we also express our thanks to all the audiences who, for 45 years, have honoured us with their patronage.

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