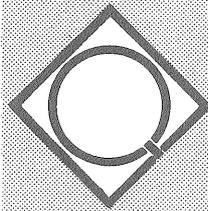


*Furtive
Creep*

(See page three)



QUESTOPICS

FOCUS
ON
STUDENTS

QUESTORS THEATRE MATTOCK LANE W.5. 567 0011 Box Office 567 5184

Number 49 JULY, 1970

"Hullo, K." A deep brown, sexy voice purred down the receiver. "Is it alright to talk?" I hastily glanced over my shoulder, my pulse quickening. "Yes", the word rushed out in a single gasp. "It's A.D. from Q.T. You remember what we spoke of the other day? I can rely on you, can't I?" the voice drawled, - "for you know....." "I know?" I echoed. "Yes - say you will" came the honied tones. "I WILL!" I was losing control. "Will what?" - "Write something for Q.T." "Oh, yes!" I laughed hysterically, and now here it is

Everybody's talking about

The Disorderly Women

by JOHN BOWEN

To be produced in July by
1970 STUDENT GROUP

A Wyllie Longmore Production
with an
ALL STAR CAST

'John Bowen has taken Euripides' The Bacchae, shaken it around and produced a remarkably exciting play'. - The Guardian.



STUDENT PRODUCTION



One day in Spring, one of those days of tempestuous showers and glimpses of dazzling sunshine, 1970 Student Group switched on at dawn and zoomed off in tuned-up minis and beat-up chevroleets to some wild open space for a groovy film session. Mr. Director said: "I want daffodils". So they just had to find some place where daffodils grew or else they had to do a transplant - at least they were in season. "There are lots in Kew Gardens" somebody brightly suggested. "Yes but you can't trample on them there. They are so particular - they're not switched on". The hippies were more interested in finding mushrooms but eventually some hill was found in the far away district of Hampstead, with hosts of golden daffodils or at least one or two and flower power was enjoyed. The filming began: the hippies, joined by the Queen Mother, tripped around, and became bespattered with mud and blood as they tore King Pentheus to pieces. Libations were made and after the Royal blood had been sprinkled and the last drop of milk had been drunk (no film location is complete without it) 1970 Student Group left.

The results of this film will be featured in the July production.

News of the stars

Agave, the smiling Queen Mother, will be played by Judy Lane, seen in the February production as Mary Magdalene and in *Fall and Redemption of Man* as a sheep - so convincing that she had three proposals from rams.

John Wilson, who in *Black Comedy* tripped delicately across the stage in Italian white shoes as the delicious Harold, now plays Pentheus - recreated and redistilled since the filming.

Sebastian Verghese, last seen as Pontius Pilate, now rises to the ranks of Deity as Dionysus. The Junior Secretary, one of the government set, is played by Richard Paines. He was specially chosen for this part because of his gleaming white teeth. His superior, the Senior Secretary, is Richard Earthy (Caiphas in the February production).

The hippies include Carol Wiseman, who was the furtive Miss Furnival in *Black Comedy*, Cathie Fraser who has also designed the set, Christine Richardson (Dumpling in *Black Comedy*) and Mary Gilbert, (the enticing Clea). Christine, together with Pat Condon, has designed the costumes. Peter Garrett, Steve Hallmark, Liz Graham, Carolyn Hayfield, Pat Condon and Tom Jennings complete the cast.



Exclusive

AN INTERVIEW IN THRACE BETWEEN DIONYSUS AND JAY NIGHT (of the *Cyclarama Team*)

Jay Night attacks in his usual aggressive manner. Dionysus plays it cool.

Jay Night: 'Good evening'.

Dionysus: 'Evening's good'.

J.N.: 'Well to come around to the play, *The Disorderly Women*'. John Bowen wrote it for the students of L.A.M.D.A.?'

D.: 'Yes, there are two scenes in the play involving the hippies which were written after John Bowen and the students had spent a day in the sun on the L.A.M.D.A. roof, doing improvisations'.

J.N.: 'These women... er... hippies, in fact believe that God is in everything. Everything is good'.

D.: 'Oh, you've been studying Hindu philosophy. That's good'.

J.N.: 'But would you not say that this applies very much to these hippies?'

D.: 'Perhaps it does'.

J.N.: 'The legend of the bacchae has in fact attracted a number of authors, hasn't it?'

D.: 'Yes, There was a one act version by Maureen Duffy, set in a ladies' lavatory – rather a flash in the pan – An Australian version by Rodney Milgate; Dionysus 1969, an improvised entertainment in New York, and Robert Bolt's 'Gentle Jack'.

J.N.: 'Bowen himself has been preoccupied with the myth most of his writing life. It is in fact a tragic story in which a good man attempting to do good acts is destroyed by his refusal to accept the imperfectibility of man, his denial both in himself and others of what is instinctive, irrational, irresponsible, selfish and destructive'.

D.: 'That's nice. I like that. You could just have said it's basically the fight between Pentheus and myself'.

J.N.: 'You don't like Pentheus do you?'

D.: 'No'.

J.N.: 'Why not?'

D.: 'I think the play makes it clear'.

J.N.: 'Oh, well perhaps you could tell us something about it now?'

D.: 'No'.

J.N.: 'There is a certain amount of humour in this play, isn't there?'

D.: 'Oh yes, I'll give you a quote now from Bowen: 'It is a work of pessimism which may help to explain why there are so many jokes in it'.

J.N.: 'Well now, Thebes

D.: 'Yes, Thebes was founded by Cadmus. He was told by the Delphic Oracle to follow a cow and then the cow dropped out to build a city. So he did'.

J.N.: 'Yes, Cadmus in fact in this play is no longer the grandfather?'

D.: 'No, he's head of administration, Oh, he's a real square'.

J.N.: 'What sort of reception do you think the women of Thebes will give you?'

D.: 'That remains to be seen'.

J.N.: 'I've heard it said that there are all sorts of goings on... freaking out in the nude, L.S.D., psychedelic happenings –

D.: 'Ha! You'd like that wouldn't you? You reporters are all the same. So many questions. Look, why don't you just come and see the play? We'll be turned-on on July 11, 12, 14, 15, 17 and 18'.

J.N.: 'Well, perhaps I might. When will you be returning to Olympus?'

D.: 'Oh, the longer I can stay away the better'.

J.N.: 'Dionysus, thank you very much'.

KEVIN FELLS

YOUNG PEOPLE'S GROUP

This is a time of year when various young people's groups at The Questors come into their own. Elsewhere in these pages you will read about the Second Year Students Group's coming production of *The Disorderly Women*. On Wednesday, 1st July, in the Stanislavsky Room at 7.45 p.m. the First Year Student Group will present

STUDENTS AT WORK

This is the annual opportunity given to members to see for themselves what really goes on behind the scenes in the training of acting students. Tickets 3/- each may be obtained from the Box Office (see booking form).

Applications are now being received for next year's Student Group which will begin work in September. Anyone who is 17 years of age or over may apply for an audition-interview. Prospectuses are available from the Administrator.

In addition to the Students who are seriously training to be Questors actors, we have no fewer than 8 other young people's groups who meet weekly at The Questors. There is the Q59 Group (age limits 5 - 9 years) meeting every Saturday morning under the care of Jane Kinsey Clarke. Then there are two Under-14 Clubs (for which at the moment there is a fairly long waiting list). Then five Junior Drama Workshop Groups, graded roughly by age from 14 upwards. Vacancies exist in some of these Groups.

The Junior Drama Workshop Groups also invite you to see how they work. A workshop session in the Stanislavsky Room on Sunday 5th July at 7.45 p.m. is open to members. Tickets 2/- each from the Box Office (see booking form). It is particularly hoped that young and student members of The Questors who may feel drawn to the idea of joining one or other of the Junior Drama Workshop Groups will come along.

A leaflet giving further information may be obtained from the Administrator or from the information desk at the entrance to the theatre.

Now is the time to put in applications for places in the Groups for the new term starting in September.

JAMES SAUNDERS

A forthcoming Studio Production marking the advent of a new play *After Liverpool*, a compelling personal study for two actors by James Saunders, is to be directed by Jack Neate and performed in the Stanislavsky Room. It will run for three nights—Thursday, Friday and Saturday July 23-25, performances commencing at 7.45 p.m. Tickets – 3/- each—obtainable from the Box Office, either by post at any time, or in person at the times shown below the booking form on the back page.

Coming shortly . . .

PRIOR TO CONTINENTAL TOUR

The Importance of Being Earnest

Production by ALFRED EMMET

Cast includes

MARY HODLIN : BARBARA HUTCHINS : MURRAY JAMIESON : TONY WORTH
ALEXANDRA GWYNNE-JONES : LESLIE GOLDIE : TONY BARBER : TOM ELLISON

QUESTIONNAIRE '70



Furtive Creep at The Questors

by GEORGE BENN

the theatre if they can't use their seats. This is one point, only mentioned now however as it sets the scene.

The other point is probably much more trying to everyone involved either on stage or in the audience. You all know what happens. The play starts, and simultaneously there begins a whispering shuffling distraction from the back of the auditorium. The latecomers are among us. Some attempt by sheer brute force to get at their seats. Others lump along the back row seeking those seats that are not disposed of because the sightlines for this particular production are such that they are useless. The more insidious infiltration occurs as the latecomers sit on the stairs and gradually move down, a step at a time under pressure from the rear. 'Those at the back cried Onward—those at the front cried Back'.

At times it is necessary to ask latecomers to wait in the foyer until they can be gently inserted through the light lock. This leads to conversations ranging from 'Oh, I'm awfully sorry, I thought you started at 8', through 'The train was late' or 'We couldn't find anywhere to park the car' to the ultimate 'The Questors are discriminating against me, I shall write to the Race Relations Board'. This makes it a tiresome job for the stewards who are already dealing with odd drunks, skinheads from the lane, and other odds and ends trying to get into the theatre without being members or 'bona fide friends of members' — as the picturesque description goes. In particular and frightfully important, it is probably not realised that the actor on the stage can see the whole of the audience — and in this *The Questors* is unlike most theatres — the furtive creep is immediately noticed and once noticed, he is very difficult to forget.

I suppose really that this is a plea to the inborn courtesy and consideration of mankind for its fellow creatures never more important than in an artistic endeavour. More to the point — when you come here, you are not watching television — you can't turn us off — you are not at the pictures — or indeed at the old Windmill Theatre where I recall, in its heyday, a record was played periodically which said 'Customers are asked not to climb over the seats' — but I suppose that this is a relic of a more robust age

GKB

Seated one eve at *The Questors* — trying to get the tune of the hall before the end of the first act and failing to do so — I fell to regarding the serried ranks of Ealing's theatre-goers in the—and I quote—only purpose-built amateur theatre in London. It occurred to me that for a house that had been represented as being fully booked for that night there were an awful lot of empty seats — indeed it was a trifle embarrassing because two friends of mine who had dropped in to see the 'sort of thing we do here' could only be provided with standing tickets. Maybe you too have been landed in this situation.

There can be several explanations. Let us leave aside the obvious one that we don't know what we are doing, for this does less than justice to the dynamic-switched-on-second-half-of-twentieth-century management that is all the rage these days and practised to the Nth degree in Mattock Lane. Let us also ignore the faint possibility that this same management just didn't like the look of those who asked for seats and they were turned away by the first excuse that came to mind. Let us look at it objectively—which one can do where no opinion of artistic standard is involved.

Intensive study of the multiplicity of returns provided as dynamic etc. management tools, reveals that there is a discrepancy between the number of seats booked and the number of seats taken up. It is in fact about 10% for a members' show and 5% for an 'all-pay' show. Therefore conclusion number one is that there are a substantial number of our members who, by not telling the box office that they do not want their seats are depriving other members from seeing the show. This is a poor show. We would very much hope that members will in future be so kind as to ring

After a month of almost daily opinion polls taking the national political temperature I hope that the results of Questionnaire '70 do not come as too much of an anti-climax. Although the response covered only 20% of the membership, that still meant that over 650 forms and almost 14,000 answers had to be recorded and counted. The final analysis has provided some very important information.

There are good grounds for thinking that—we obtained a better cross section of the membership than in 1968. In particular a much better response from student members has produced a more accurate picture of the age of the membership, and it is encouraging to know that 36% of the members are under thirty and another 18% are aged between thirty and forty. The one exception, which illustrates the dangers of such a selected example, is that whereas only one fifth of the members filled in the questionnaire, one third of the members attending any production replied, so that all the results must be seen as being weighted in favour of the more active members.

Once again an analysis of the replies by postal districts indicates how local is much of the membership. 60% live in the London Borough of Ealing, and a further 15% live in what was formerly Middlesex. Over half the members have joined in the past three years, and nearly three quarters have joined since the opening of the new theatre six years ago. However, it is comforting to know that we have a faithful old guard — 600 strong — who have been members for ten years or more. Confirmation of the 1968 figures that two thirds of our audience come to the theatre by car can only strengthen our hands in negotiating with the Local Authority but even among our heavily motorised community one in five of us still walks to the theatre. The success of our campaign to encourage you to book by post is shown by the fact that 68% of you do — and that means that our postal booking staff deal with some 19,000 tickets every year!

The question which undoubtedly aroused the most interest was the voting for the 'best productions' of the year. This time, with three exceptions, the voting was very much closer than in 1968. The best production, by a clear majority, was *Peer Gynt*, followed by *Who's Afraid of Virginia Woolf?* with *The Fall and Redemption of Man* and *Man and Superman* tying for third place some distance behind. Otherwise the voting was very close—except for one production which received just 4 out of the 1,200 votes cast! The melodrama, two of the new plays and especially the Student One Act plays received substantially more support than the corresponding productions in 1968.

The analysis of the questions designed to discover the nature and extent of your theatregoing over the past twelve months — which showed that two thirds of the members,



QUESTOPICS

Questionnaire continued from page three

rarely, if ever, attend the professional theatre and that 57% have not been to either the Aldwych or the National Theatre during the past year – suggests two conclusions. First, we are clearly providing a substantial proportion of the serious theatre for the people of Ealing, and especially the young people of Ealing. Second, the production of a play by one of the subsidised companies need not necessarily compel us to exclude the play, or at least that type of play, from our own programme.

Finally, your comments were always interesting and for the most part, gratifyingly favourable and complimentary. The one noticeable exception was the amount of unfavourable comment on the standards of our Shakespearian productions. That alone should provide the Plays Committee with something to think about!

MARTIN BOWLEY

FRED CANN

Fred Cann's many friends who had lost touch since he moved to Hertfordshire, will learn with regret of his sudden death after a short illness.

Fred Cann was a very active member during the building of the New Theatre when he gave generously of his skills as a civil engineer. Indeed there are few parts of the Shaw and Stanislavsky Rooms which do not show some signs of Fred's expertise.

There is a possibility that his wife Lena (a one-time member of the Wardrobe Committee) and son Richard will return to Ealing from East Barnet. We can assure them of a very warm welcome.

Diary

July 1 in the Stan. Room at 7.45 p.m.
STUDENTS AT WORK
Members and Guests 3/-
(see page 2)

July 5 in the Stan. Room at 7.45 p.m.
JUNIOR DRAMA WORKSHOP
DEMONSTRATION
Members and Guests 2/-
(see page 2)

July 8 in the Shaw Room at 7.45 p.m.
NEW MEMBERS MEETING

July 11, 12, 14, 15, 17 and 18 at 7.45 p.m.
The Student Group presents
THE DISORDERLY WOMEN by John Bowen
Members free seats available. Guests 5/-

July 19 in the Shaw Room at 7.45 p.m.
ACTIVE MEMBERS MEETING

July 23, 24 and 25 in the Stan. Room at 7.45 p.m.
A Studio production of
AFTER LIVERPOOL—a new play by
James Saunders
Tickets 3/- members and guests.
(see page 2)

August 11 to 15
The Questors present at
The Piran Round, Perranporth, Cornwall
THE FALL & REDEMPTION OF MAN
Evenings 8.00 p.m. also 2.30 p.m. on 13, 14 & 15.
Tickets 6/-.

WHEN BOOKING PLEASE NOTE

For the best seats BOOK IN COMFORT – BOOK BY POST but do remember to enclose a stamped addressed envelope. POSTAL BOOKINGS ARE DEALT WITH BEFORE BOX OFFICE OPENS.

The Box Office is open for telephone bookings or personal callers from 6.45 to 8.45 p.m. on the evenings of performances and for five evenings prior to each major production ONLY.

It is regretted that tickets which have been paid for cannot be exchanged for another performance. Tickets will, however, be accepted for resale and money refunded if sold.

MEMBERSHIP CARD must be produced before tickets are issued.

MEMBERS' FREE SEATS are not transferable.

TICKETS BOOKED BY TELEPHONE must be collected within 48 hours or by 7.15 p.m. on the night of the performance (whichever is the earlier), otherwise they may be sold.

BLOCK BOOKINGS of 10 or more tickets for any one performance may be made at a reduction of 6d. per ticket. *Not* applicable to special children's matinees.

ON NIGHTS WHEN THERE IS A PERFORMANCE please do not call the Box Office by 'phone for Advance Bookings until after 7.45 p.m.

Members who have booked seats and later decide not to use them are requested to inform the Box Office as soon as possible or other people may be turned away, resulting in a loss to the theatre and disappointment to others.

To: BOX OFFICE MANAGER, Questors Theatre, Mattock Lane, W.5

ATTRACTION	Date	Alter. Date	Members Tickets	Price	Guest Tickets	Price	Total Cash
*Students at Work 7.45 p.m.	July 1st			3/-		3/-	
*Junior Drama Workshop Demonstration 7.45 p.m.	July 5th			2/-		2/-	
THE DISORDERLY WOMEN July 11, 12, 14, 15, 17 & 18						5/-	
*AFTER LIVERPOOL July 23, 24, 25				3/-		3/-	

*NOTE: All Pay Production

BOX OFFICE NEXT OPEN TO PERSONAL CALLERS AND FOR TELEPHONE BOOKINGS

Until June 27 : From July 6 to July 18 and from July 23 to July 25 6.45 p.m. to 8.45 p.m.

I enclose cash/cheque/P.O./M.O. value £
and stamped addressed envelope for the despatch of the above tickets.

Name.....

Address.....

Telephone No.....Membership No.....

Other members' seats are booked for:

Name:.....Membership No.....

THE ARTS THEATRE CLUB

Great Newport Street, W.C.2

Questors members may now buy tickets for performances at the above theatre club on production of a current Questors membership card.

Similar arrangements continue with the Ambiance Lunch-hour Theatre Club and Hampstead Theatre Club.

Future Programmes:

Arts Theatre Club
July 6 - 11 Final Year Students of the Rose Bruford College present
THE POPE'S WEDDING by Edward Bond and
THE PHOTOGRAPHER & THE TYCOON by Kenneth Jupp. Tickets 15/- and 10/- from Box Office 836 3334.

Hampstead Theatre Club
MR KILT AND THE GREAT I AM by Kenneth Ross. 8th June - 11th July at 8 p.m. Tickets 12/6 & 15/- from Box Off. 722 9301

Ambiance Lunch Hour Theatre Club
at The Green Banana Restaurant, Frith Street, Black and White Power Plays. For further details please contact Ian David 267 1422.