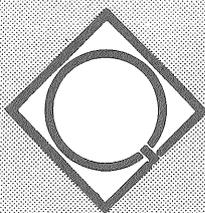


REPORT ON SECRETARY

(see page three)



QUESTOPICS

SECRETARY'S REPORT

(see page three)

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

Number 44 FEBRUARY, 1970

Special February Production STUDENTS' SHOP WINDOW

As you know, the 'do or die brigade' won, and an appeal was made from the stage at each performance of BLACK-EY'D SUSAN. A flood of resignations and letters of abuse has not resulted; neither, alas, has a deluge of money. But the Development Fund has increased by approximately £500 and a steady flow of contributions continues.

Nevertheless, some of us would like to see it moving a good deal faster, for building costs have a nasty habit of escalating. The New Theatre seemed to get further away the nearer we got to the original target. I wonder if we have made it sufficiently clear that we are not at all averse to accepting cash donations from those people who prefer not to commit themselves to a seven-year covenant.

Further money-raising ideas, which we are considering, are a Spring Draw and a Sponsored Walk. The latter will give an opportunity to the younger members of the theatre to make a contribution to the fund without actually donating cash.

Our Architects are now considering the detailed planning of the proposed new extension and we hope to have further information for you in the near future.

This issue features Wyllie Longmore's production for the students. Wyllie, who was himself a student some 7 years ago, is now a lecturer at Rose Bruford College. On the departure of Michael Hodell for a headship in Brighton, Wyllie stepped into the breach last summer by taking over as Acting Tutor for The Questors Second Year Students. In this production members will have their first opportunity of studying the new field.

This is a members' free ticket show, but your attention is drawn to the fact that there are only four performances – on Wednesday, Thursday, Friday and Saturday, the 18th, 19th, 20th & 21st of February.

ALAN DRAKE

Wyllie Longmore, faced with the problem of choosing three plays which would fully exploit and expose the talents of the Second Year Student Group and yet provide an entertaining evening for the audience, would appear to have found the ideal solution. The three plays which are discussed briefly on these pages could not provide a better contrast in style and content; they exploit all the emotions and provide as many as three plum acting parts for some of the 10 Second Year Students, a selection of whom we are presenting in this issue. Lack of space makes it impossible for us to show them all – these just happened to be rehearsing on the night our photographer was available.....

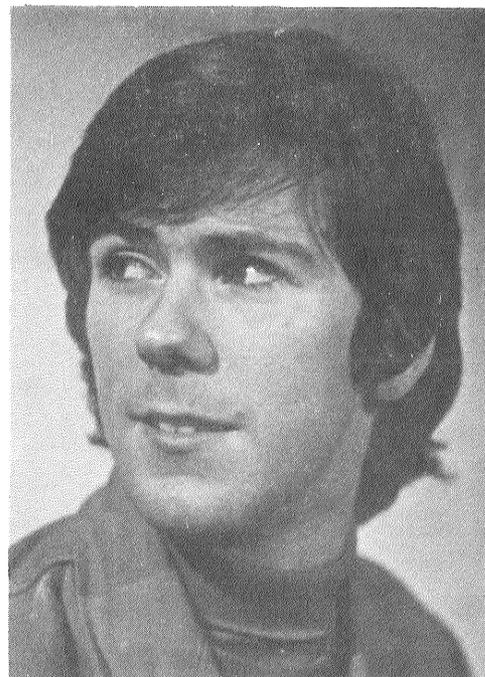
THE RESURRECTION

THE RESURRECTION has been taken from its original context in the York Cycle of Mystery Plays. It stands apart in its medieval simplicity revealing the depth of feeling and involvement of the characters.

The cold calculating Pilate schemes with Annas and Caiphas; the soldiers boast proudly of their strength and reliability while Jesus, whose body they guard, begins to speak. The irony of his crucifixion becomes apparent as he forgives and offers to save mankind. The three Marys sharing their sorrow go to the tomb and find Jesus no longer there. Pilate is furious and makes excuses and the play ends as Mary Magdalen makes her triumphant reconciliation with Jesus after mistaking him for a gardener.



MARY KENNEDY

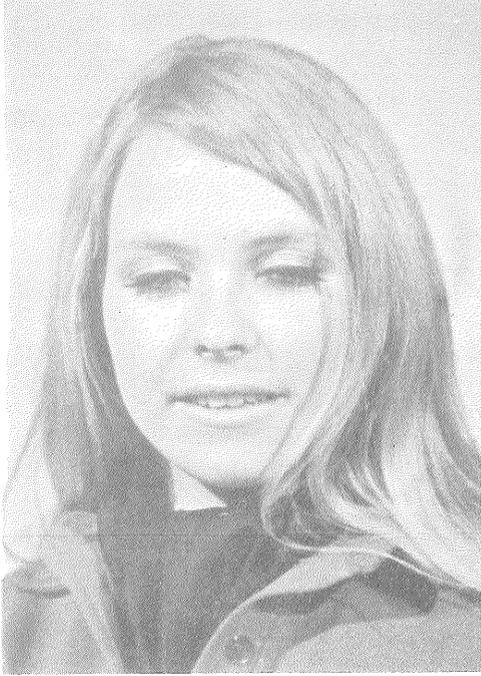


JOHN WILSON

QUESTOPICS

BLACK COMEDY

Peter Shaffer's play **BLACK COMEDY** lets us see how people really behave when they think that no-one can see them. When the lights go up on stage the audience is asked to imagine that for the characters the lights have in fact just failed. As they grope blindly in the 'darkness' identities are mistaken, actions belie words and secret passions are indulged in.



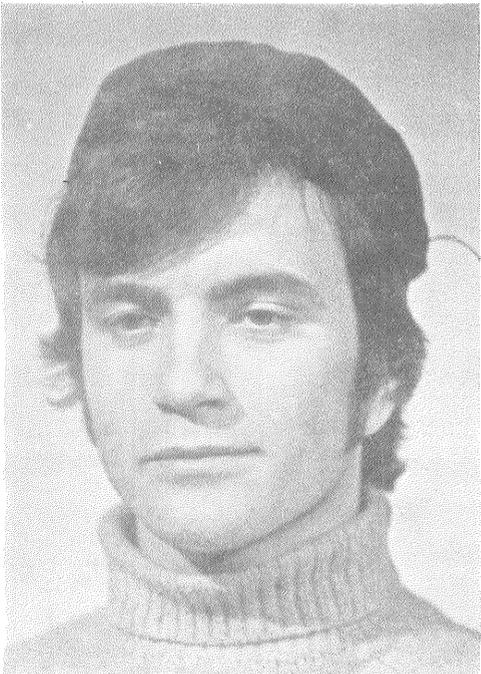
CHRISTINE RICHARDSON



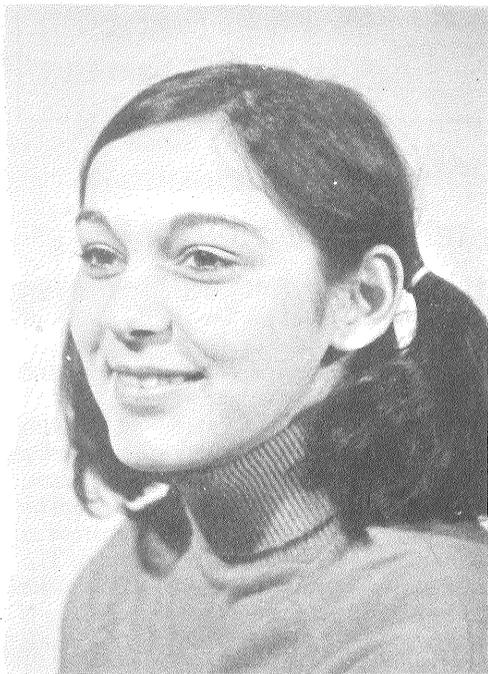
CAROL WISEMAN

AN OFFICE OF PROFIT

Written by Peter Preston **AN OFFICE OF PROFIT** is unmistakably in the style of the Restoration with ladies taking walks in the park, having fits of the vapours and flirting with young gentlemen of the town, while the gentlemen forever gallant and eloquent in address are not past hiding in closets and muttering strange forsooths and poxes on everything when things do not go as they hoped they might.



RICHARD PAINES



YASMIN AHMED

Coming shortly

OTHELLO

by WILLIAM SHAKESPEARE

Director: CECIL HAYTER Designers: GILLIAN REDHEAD (Set), DONALD NEWTON (Costumes)
Stage Manager: NEVILLE BRADBURY



MARTIN BOWLEY,

much against the advice of his friends, allowed himself to be appointed Secretary of the Questors Theatre seven long years ago — and that after only nine months membership! It is an open question as to whether the fact that he has now held the post for longer than anyone else, except — inevitably — Alfred Emmet, says more for his own efficiency or for the lack of anyone else willing to do the dirty work of administration.

When he took on the job the contract for building the theatre was about to be signed and the membership of the theatre stood at

less than half its present figure. In consequence he was immediately involved in expanding the theatre's administration to meet the demands of the new playhouse and in preparing for the gala opening of the new theatre in April 1964. But administration is a continuing process, and in the past twelve months alone he has piloted through a major reorganisation of the administrative structure of the theatre and has taken a leading part in the preparations for the fortieth birthday celebrations.

He defines his job as 'trying to persuade the Committee of Management to take the right decisions at the right time, trying to persuade George Benn to stick to the agenda and trying to persuade Alfred Emmet to stop talking before half past ten'. He admits to occasional failure at each of these self-appointed tasks.

He came to Ealing from Oxford with acting experience ranging from an eleven year-old Olivia to a seventeen year-old Hamlet at school, and at the University various parts with O.U.D.S., the Experimental Theatre Club, and tours to Stratford and the Edinburgh Festival Fringe. At Questors his acting activities have been limited by the demands of his legal practice — which on one occasion delayed his arrival at the theatre until two minutes before he was due on stage. He says he walked into the dressing room to find David Gower wearing his costume — a situation which was soon rectified. He claims to be the only Questor to have had an understudy for a walking-on part and — more recently — to have reclaimed the record for the longest death ever seen on the Questors stage!

On a more serious level, he has still found time to act in a wide range of plays, and remembers with pleasure two Pinter parts — James in *The Collection* and Teddy in *The Homecoming*. He also recalls Theramenes in *Phaedra* and perhaps most of all, Harry Halyard, the hero of *My Poll and my Partner Joe*.

But his most worthwhile contribution to the artistic life of the theatre was almost certainly the three years he spent as a member of the Plays and Productions Committee, a period during which Strindberg, Brecht and Coward were all represented for the first time in The Questors' programme of productions.

The Secretaryship of the Questors is as big a job as the holder for the time being cares to make it, and if during Martin's period of office it has once again become a central element in the whole organisation, it is in no small measure due to his mastery of Questors' facts and figures. It has been said that he reserves his best performances for Annual General Meetings and there can be few other acting members who have earned a round of applause on reading out a statistical report. Actually I know few people with his capacity to absorb information and produce it with such impeccable timing. He gives himself wholeheartedly to any job he tackles and his calm, sometimes flippant, manner belies the fact that he cares deeply about The Questors and its standards and in particular for its future.

It is difficult to see how we should have gone on without him during the past seven eventful years.

A.D.

The Hon. Secretary's INTERIM REPORT

Twelve months ago, looking forward to 1969, I wrote "It looks like being a busy year" — and it was! It may be no bad thing that 1970 does not promise to be quite so hectic or quite so exhausting, but it will not be without its highlights, and we have certainly started the new season most satisfactorily.

Once again pride of place should go to the Publicity Committee for the continued success of their membership drive which, by the end of December, had resulted in a 32% increase in new members over even their own efforts in the corresponding period of last year. In fact, in the first half of the financial year they have raised the membership to 3,200, the target they had originally been set to achieve by June 1970, and their revised target of 3,400 by June 1970 is getting close to the figure at which we must choose between extending our normal run beyond a week, or closing the membership.

Over the first half of the 1969-70 season

we have played to 88% of capacity, our total audience shows an increase of 10% over the previous season, our box-office takings have increased by £682, and there has once again been a most satisfactory increase in the number of members attending productions.

Peer Gynt played to an audience of 3,209, larger than for any other non-Shakespearean play, and *Black-Ey'd Susan* once again broke the melodrama records with an audience of 3,157 and takings of £1,085—a figure only topped by *Macbeth*.

The only box-office disappointment so far has been *Who's Afraid of Virginia Woolf?* — Possibly it suffered from over-exposure as a result of the recent film version. But if it was not attractive to our members it was certainly attractive to the Greater London Arts Association, for, as a result of a visit to *Virginia Woolf* by one of their adjudicators, I am delighted to be able to report that we have been selected to take part in the final stages of the

London Amateur Theatre Season at the Collegiate Theatre in April, when we will present Alan Chambers' production of John Bowen's *The Fall and Redemption of Man*. In addition to this visit *The Restoration of Arnold Middleton* will be performed at Dartington Hall in February, and we are now considering invitations to go to Chioggia in June, to the Piran Round in Cornwall in August, and to Czechoslovakia in the Autumn.

1969 seemed to be one long sequence of Questors anniversaries, with the tenth birthday of the Grapevine Club, the tenth New Plays Festival and the fortieth birthday of the theatre. The only birthday for 1970 is the coming of age—on June 2nd—of the Questors as a Limited Company, and that, I suspect, will be an occasion celebrated only—if at all—by your Secretary and his distinguished predecessors.

MARTIN BOWLEY

SUCH A LOW INSTRUMENT

Diary

I suppose you might call the tuba the 'fall guy' in an orchestra. At any rate it is not generally considered the most melodious of solo instruments. So the musical tale of how 'Tubby', the frustrated tuba, becomes the star of the whole orchestra with a tune of his own which is the envy of all the other instruments, has all the Cinderella quality dear to the hearts of children (and of a good many grown-ups too).

There is a popular Danny Kaye recording of this (he being the narrator), but it is not a piece which is widely played at concerts. All the more pleasure, therefore, to know that it is being played at the Children's Orchestral Concert, which is being given by the Ealing Youth Orchestra on Saturday, 21 February at 3 p.m. at the Ealonian Hall, Ealing Boys' Grammar School, Ealing Green. (Next door

to the Central Library). Adults welcome too, with or without attendant offspring!

John Railton will conduct and Vincent McQueen is the Narrator. The stringed instruments will also be given a good hearing, as other items in the programme include a violin and viola duet, and a cello solo. These will be heard in a movement from Mozart's *Sinfonia Concertante* and in Tchaikowsky's *Variations on a Rococo Theme*. Under the joint guidance of conductor and compère young listeners may expect an edifying, and older listeners a gratifying afternoon. For all it promises to be an hour or so of great musical delight.

Tickets at 2/6d can be obtained from Mrs Christine Glover, 132 The Grove, W.5 (stamped/addressed envelope please), or at the Young Questors Musicians Club on Saturday mornings at Montpelier School, Montpelier Road, W.5

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
STUDENT ONE-ACTS February 18, 19, 20, 21						5/-	
BRITISH DANCE DRAMA THEATRE, Sat. 21 Feb. 11 a.m. (4 - 8 years)	BOTH PERFORMANCES						
BRITISH DANCE DRAMA THEATRE, Sat. 21 Feb. 2.30p.m. (9 - 13 years)	SOLD OUT						
OTHELLO March 7, 8, 10, 13, 14 17, 18, 19, 20, 21						7/6 5/-	

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: Music Club No.....

Name: No.....

February 11 at 7.45 p.m. in the Shaw Room
NEW MEMBERS MEETING.
New members and friends welcome.

February 15 at 7.45 p.m. in the Shaw Room
The Questors Film Society presents
My Darling Clementine
Members Season Tickets. Guests 5/-.

February 18, 19, 20 & 21 at 7.45 p.m.
The Questors Student Group presents:
THE RESURRECTION
from the Wakefield Mystery Plays.
AN OFFICE OF PROFIT by Peter Preston
BLACK COMEDY by Peter Schaffer
Members free seats. Guest Tickets all 5/-.

February 21 in the theatre
BRITISH DANCE DRAMA THEATRE
present a programme for children:
11.00 a.m. for 4 - 8 year-olds
2.30 p.m. for 9 - 13 year-olds.
BOTH PERFORMANCES SOLD OUT

March 1 at 7.45 p.m. in the Stanislavsky Room
SCHOOLS TOURING COMPANY present
excerpts from Irish plays by Irish playwrights.
THE PLAYBOY OF THE WESTERN WORLD
by J. M. Synge
O'FLAHERTY, V.C. by Bernard Shaw
THE SHADOW OF A GUNMAN
and
JUNO AND THE PAYCOCK by Sean O'Casey
Tickets from the Administrator.

March 4 at 7.45 p.m. in the Shaw Room
NEW MEMBERS MEETING

March 7, 8, 10, 13, 14, 17, 18, 19, 20, 21
at 7.45 p.m.
OTHELLO by William Shakespeare.
Members free seats available. Guests 7/6 & 5/-.
Special Schools performances of Othello on
March 9, 11, 12 & 16 at 7.45 p.m.

March 22 at 7.45 p.m.
The Questors Film Society presents
Le Dejeuner sur L'Herbe (France, 1959)
Members Season Tickets. Guests 5/-.

April 1 at 7.45 p.m. in the Shaw Room
NEW MEMBERS MEETING

HAMPSTEAD THEATRE CLUB
SWISS COTTAGE

Questors members may, on production of their Questors membership card, buy tickets for performances at this theatre club.

For two weeks only one a special visit to Hampstead Theatre Club from New York

The Bard Theatre of Drama & Dance
presents
QUOTE!
by Robert Rockman.
Directed by William Driver.

Monday, 16th February at 7.30 p.m.
then nightly at 8.00 p.m. Sats. 4.30 & 8.00
until Saturday, 28th February.

Tickets 10/- each.