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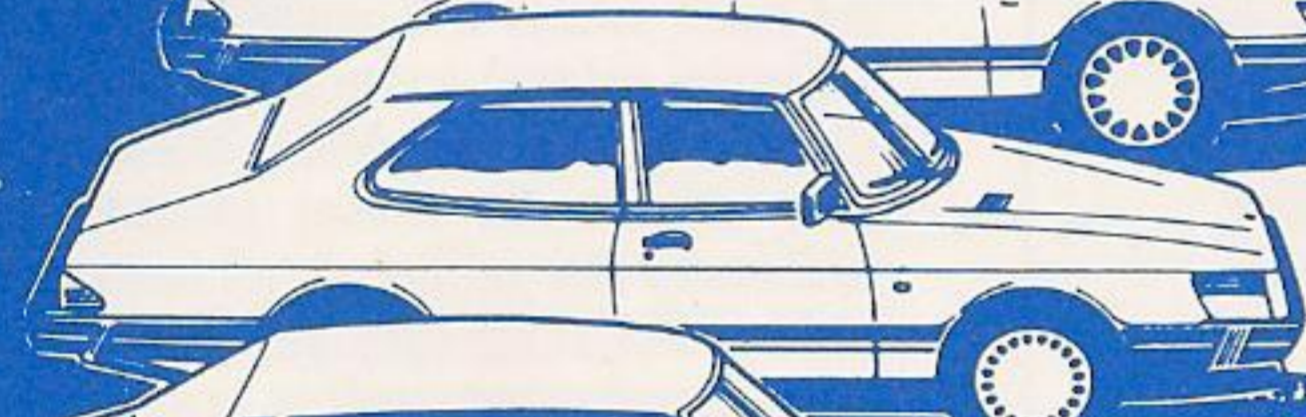
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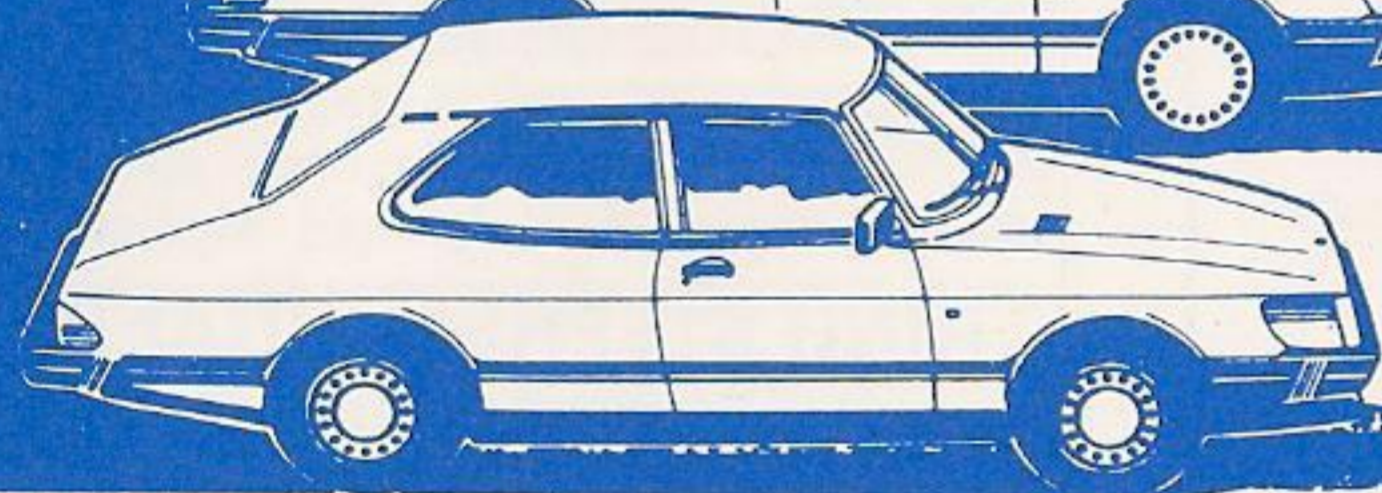
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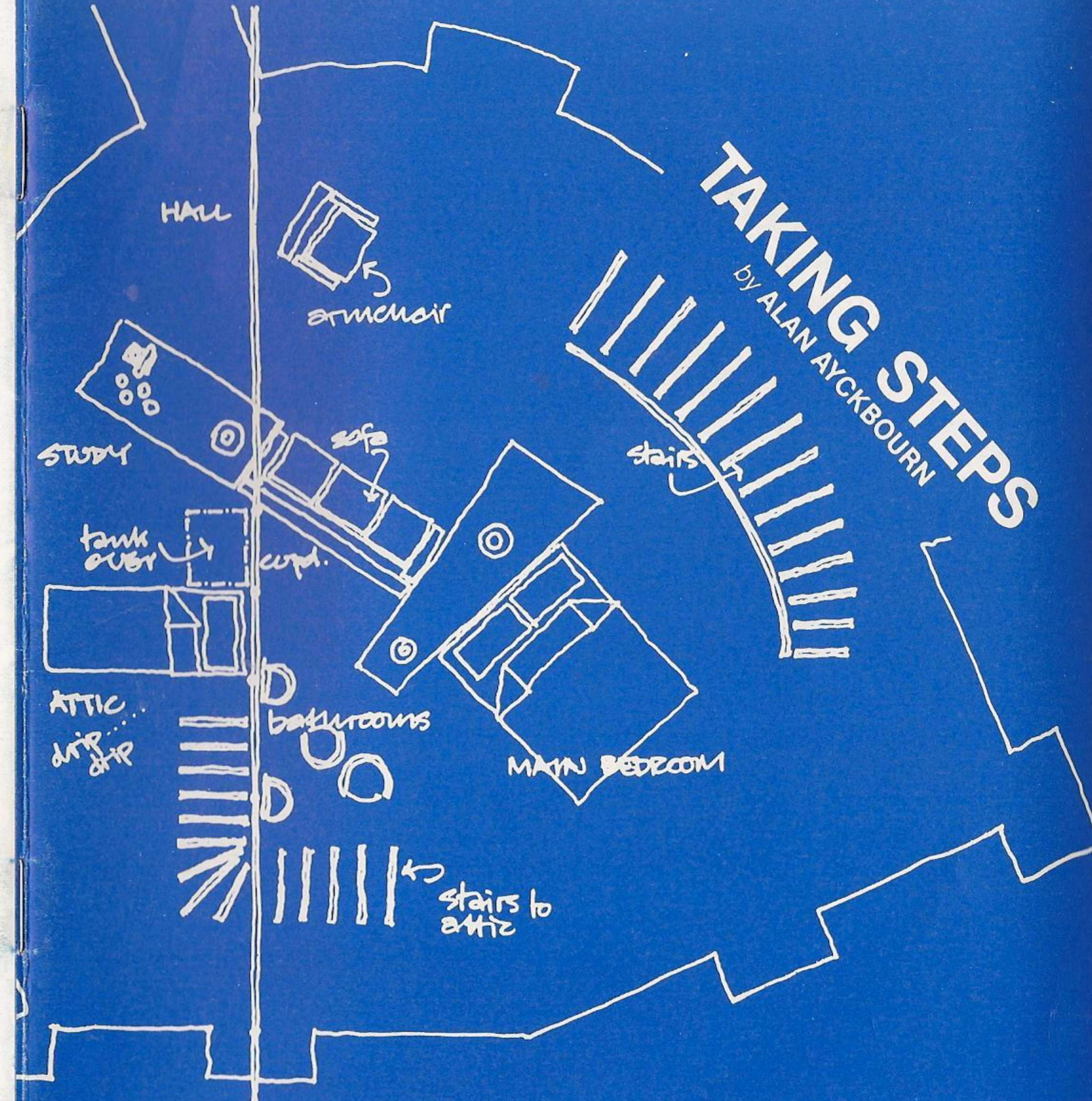
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THE QUESTORS THEATRE



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by ALAN AYCKBOURN

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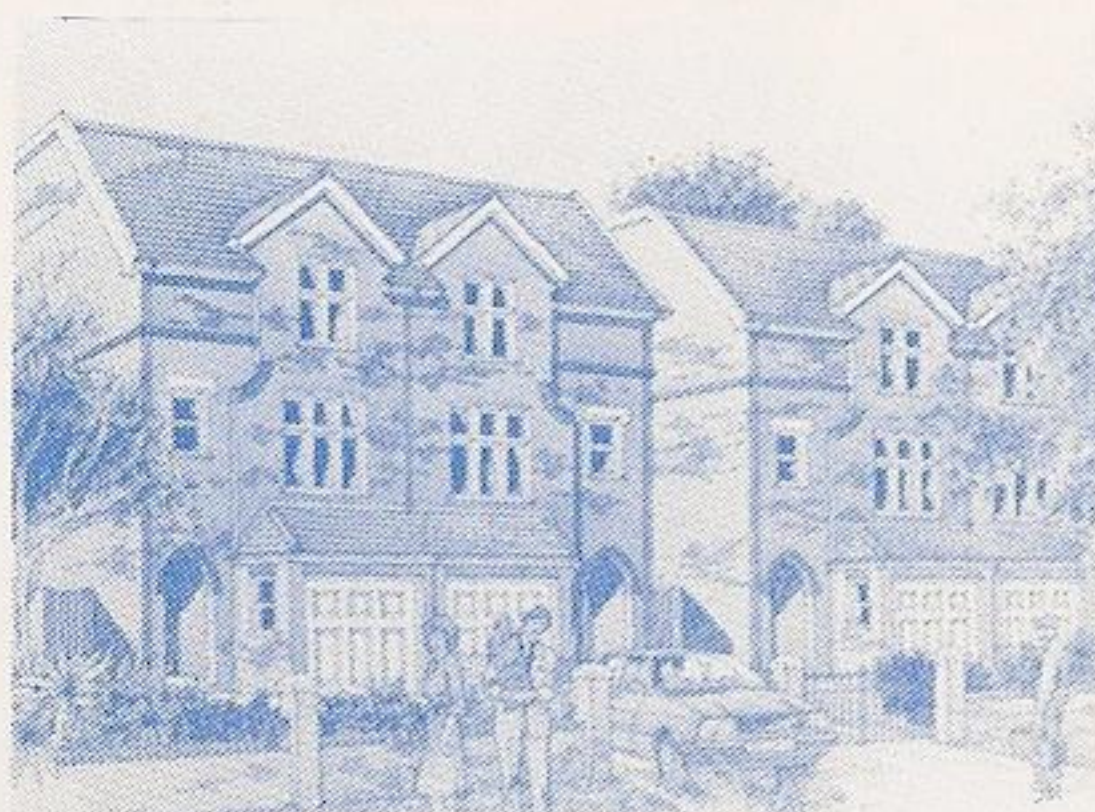


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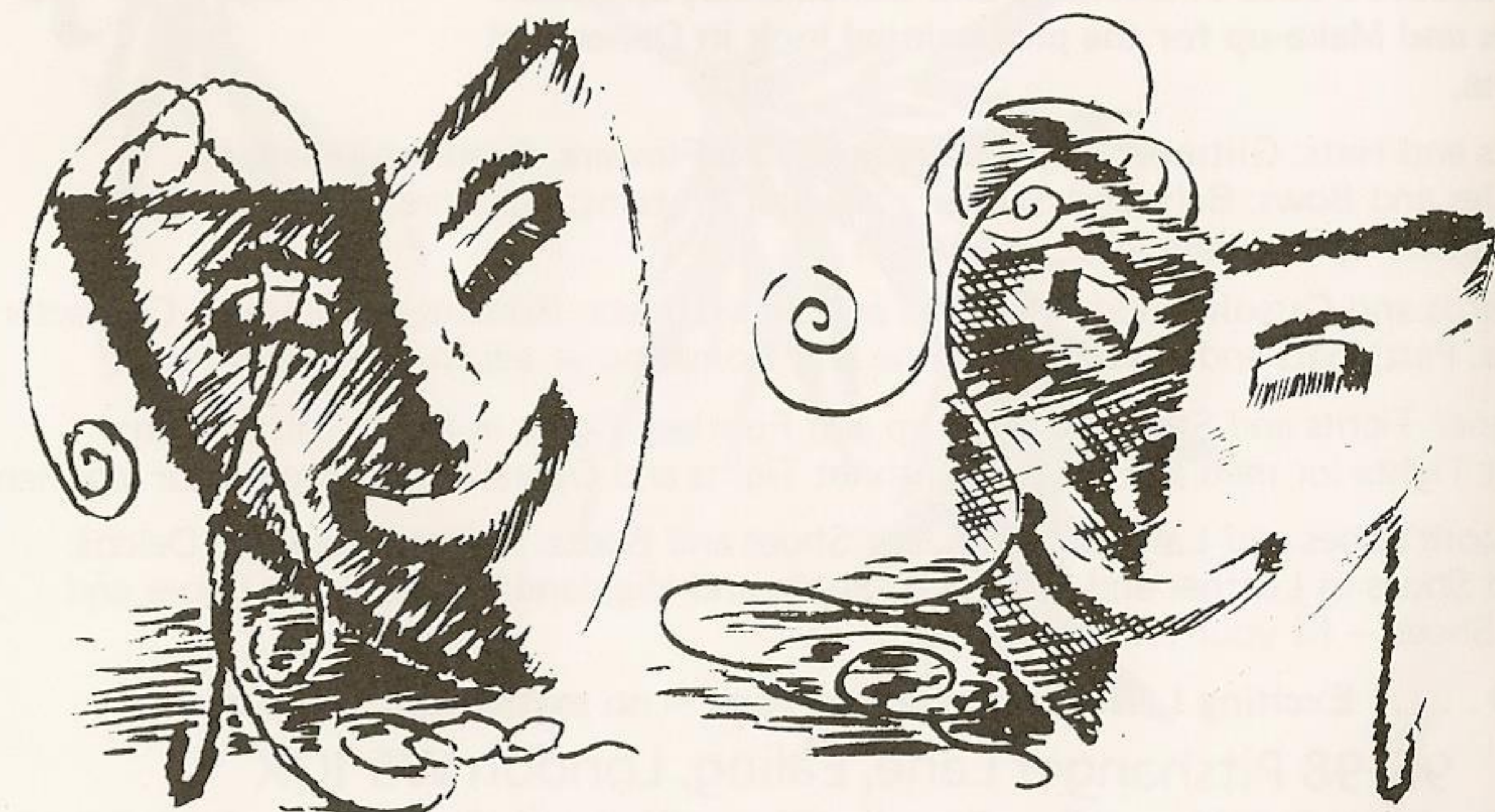
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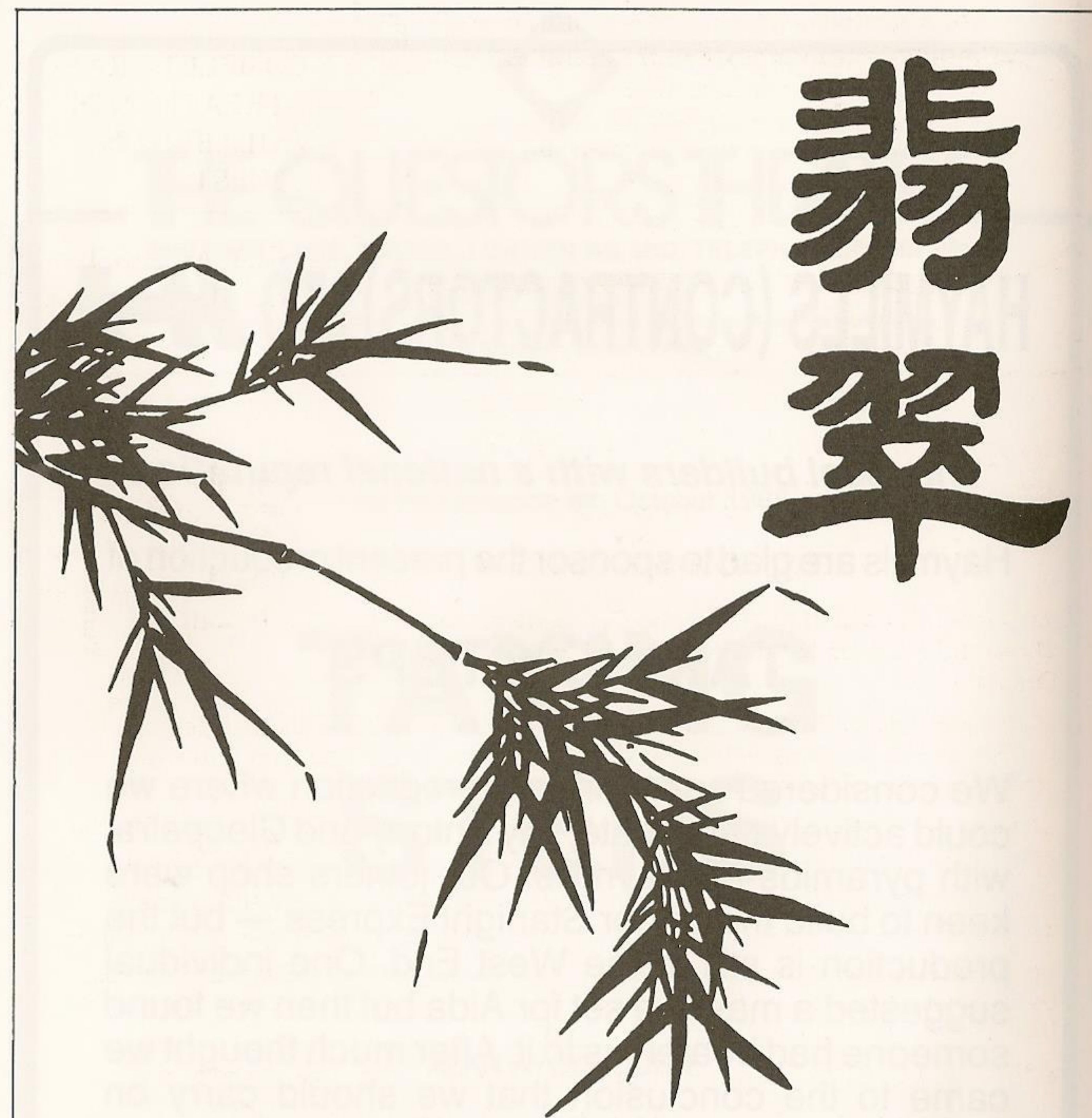


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TAKING STEPS

We considered sponsoring a production where we could actively participate, say Antony and Cleopatra, with pyramids by Haymills. Our joiners shop were keen to build the set for Starlight Express — but the production is still in the West End. One individual suggested a massive set for Aida but then we found someone had beaten us to it. After much thought we came to the conclusion that we should carry on building more permanent structures and leave it to The Questors to construct the sets. We hope you will agree it was a wise decision.



THE QUESTORS THEATRE

MATTOCK LANE, EALING, LONDON W5 5BQ. TELEPHONE 01-567 0011

President: Dame Judi Dench

Vice Presidents: Sir Brian Batsford, Alfred Emmet, OBE, Roger Rees, Michael Williams

Theatre Manager: Elaine Orchard

First Performance 8th October 1988

TAKING STEPS

by

ALAN AYCKBOURN

Directed by Ruth Lister

Designed by Nigel Cowell

Sponsored by Haymills (Contractors) Ltd

John Good
Programme



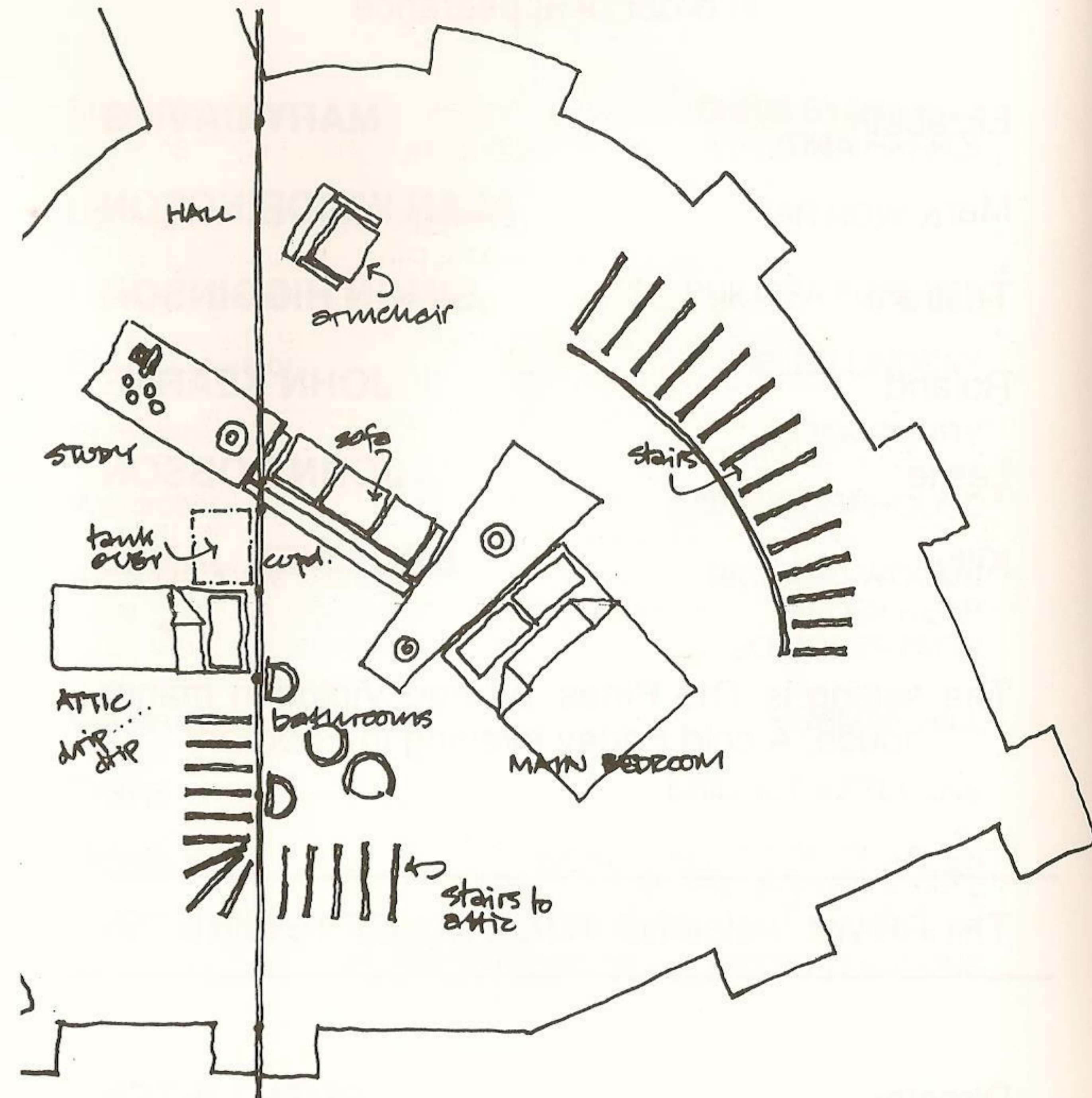
THE PINES

A Solicitor Writes

(as explained by Tristram Watson alias Simon Higginson)

"Well -er-you see it's quite simple. Really. What we -er -you are looking at is a Pine - the-sorry-The Pines. Well some of it -not the brown jobs actually- but the -er -hall, living room, study, hall- no I've said that -er sorry- er master bedroom, master bathroom, second master- er- no - second bathroom - and attic- er bedroom. Yes. Oh - and corridors. Now, they are in fact on top of the other - each -er of each under -no-other. So the stairs aren't. Really. But they are because the above rooms are actually next to the situated below ones. And not only. So because of overlap you see. I mean you can be in the master bedroom and lounge at the same - er well-different times, but occupying the same space. Likewise and -um - also similarly you could use the same - ah - area for the attic bedroom and the study. But not the study and the master bedroom, er no.

In effect the attic bedroom looks the same from the lounge as the master bathroom would from the study. Er - no - that's um no. Sorry. Ah yes - and the doors are not. No."



CAST

In order of appearance

Elizabeth	MARY DAVIES
Mark	ALAN WIDDRINGTON
Tristram	SIMON HIGGINSON
Roland	JOHN KEARNS
Leslie	JOHN DOBSON
Kitty	BRONWEN JAMES

The setting is The Pines, a large Victorian manor house. A cold Friday evening in February

THERE WILL BE ONE INTERVAL OF 15 MINUTES

Director	RUTH LISTER
Designer	NIGEL COWELL

Stage Managers	CHRIS SYDENHAM TINA HARRIS
Lighting and Sound Designer	IAN HOWLETT
Lighting Operator	PHILIPPA FORSTER
Sound Operator	HELEN LINDSAY
Properties	JOAN CURRY
Wardrobe	BRIAN MOORHOUSE
Assistant Stage Managers	RICHARD WOODS HELEN HEAP JO ROBERTSON
Construction	NORMAN HILL
Prompt	BRIDGET STREVENS
Thanks to:	WENDI KELLY, BOB CHARLES JIM CRADDOCK, ROGER BRACE STEVE ANDERSON, RICHARD HOWLETT, ROBIN THOMPSON and PETER TOMPKINS

ALAN AYCKBOURN

Alan Ayckbourn was born in 1939 in Hampstead, London and attended the public school, Haileybury. Immediately after leaving school he joined Donald Wolfitt's stage company as an assistant stage manager. From there Ayckbourn went round the repertory circuit in Worthing, Leatherhead, Scarborough and Oxford, graduating from assistant stage manager to stage manager and eventually actor. The decisive moment of Ayckbourn's young career came in 1957 when he became a permanent member of Stephen Joseph's Theatre-in-the-Round company at Scarborough as actor and stage manager. His writing career started when he objected to a rather lightweight role he was playing in *Bell, Book and Candle*. Stephen Joseph is reported to have said "If you want a better part, you'd better write one for yourself, write a play, I'll do it. If it's any good". Ayckbourn wrote *The Square Cat* and it was performed at Scarborough in the summer of 1959.

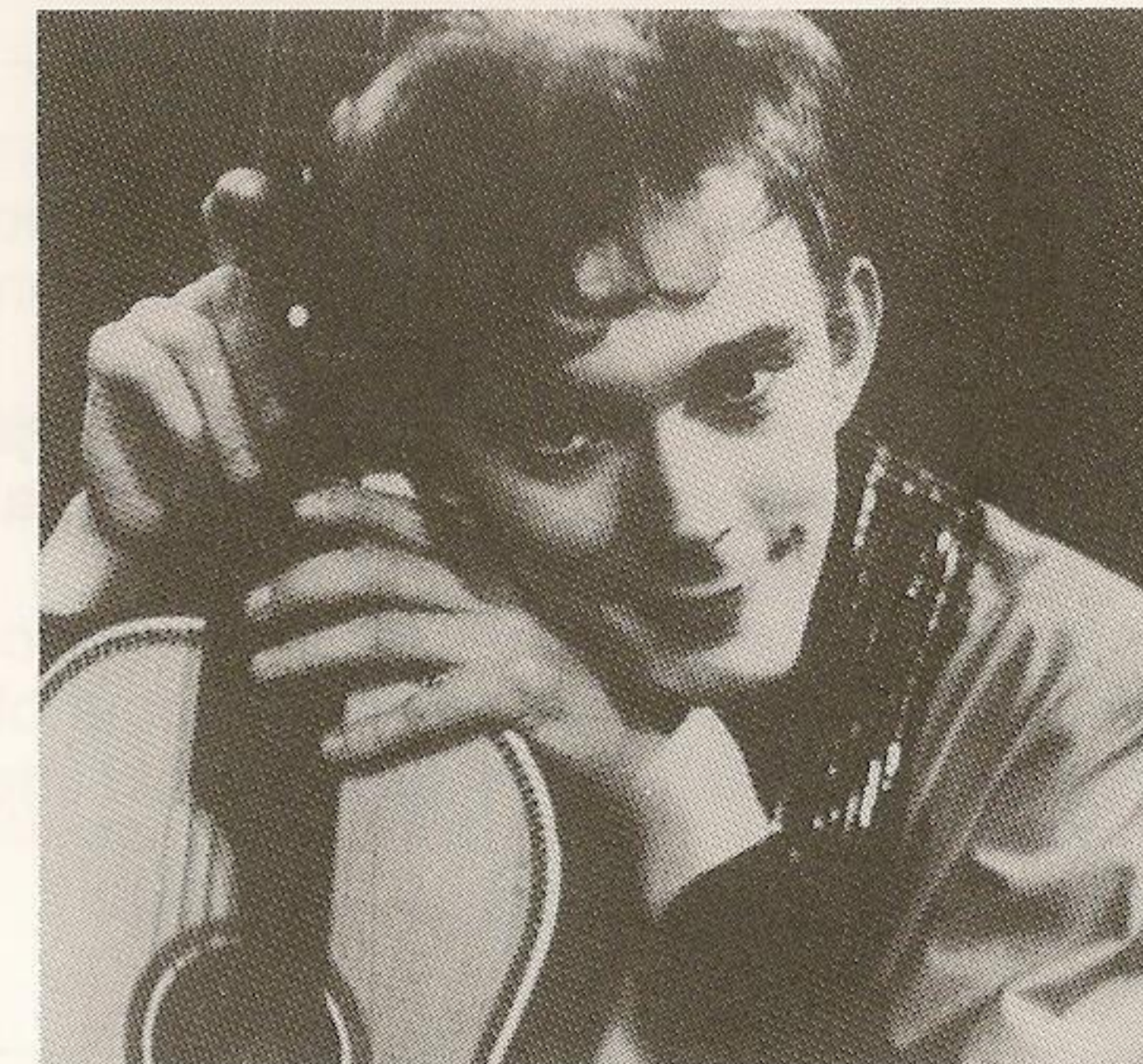
For a period of two days in 1960 Ayckbourn was a member of the Royal Air Force! He soon returned to the Stephen Joseph Theatre Company, now based at the Victoria Theatre, Stoke-on-Trent. It was with this company that Ayckbourn wrote *Mr Whatnot* which was later presented at the Arts Theatre in London.

In 1964 Ayckbourn joined the BBC in Leeds as a radio drama producer and remained there till 1970. Throughout this period he was still writing and directing for summer seasons at the Theatre-in-the-Round in Scarborough and in 1970 he took over as the Director of Productions. Theatre awards began to roll in from this year onwards and Ayckbourn has become one of the most consistent, most popular, and most lauded writers in recent years.

Chronology of Plays

(with date of first performance)

The Square Cat	1959	Just Between Ourselves	1976
Love After All	1959	Ten Times Table	1977
Dad's Tale	1960	Joking Apart	1978
Standing Room Only	1961	Men on Women on Men	1978
Xmas v Mastermind	1962	Sisterly Feelings	1979
Mr Whatnot	1963	Taking Steps	1979
Relatively Speaking	1965	Suburban Strains	1980
The Sparrow	1967	First Course and Second Helping	1980
How The Other Half Loves	1969	Season's Greetings	1980
Ernie's Incredible Illucinations	1969	Me, Myself and I	1981
Countdown	1969	Way Upstream	1981
Family Circles	1970	Making Tracks	1982
Time and Time Again	1971	Intimate Exchanges	1982
Absurd Person Singular	1972	A Trip to Scarborough	1982
The Norman Conquests	1973	Incidental Music	1983
Absent Friends	1974	A Chorus of Disapproval	1983
Service Not Included	1974	Woman in Mind	1985
Confusions	1974	A Small Family Business	1987
Jeeves	1975	Henceforward	1987
Bedroom Farce	1975	Man of the Moment	1988



Alan Ayckbourn as the guitar-toting pop singer in his first play, *The Square Cat*.

Past productions of Alan Ayckbourn plays at The Questors are *Relatively Speaking* (Oct. 1973), *Absurd Person Singular* (Oct. 1977), *The Norman Conquests* (Jan. 1986), *Bedroom Farce* (March 1985), *Just Between Ourselves* (September 1982).

EXHIBITION

IN THE FOYER

8th — 22nd OCTOBER 1988

AN EXHIBITION OF PAINTINGS

by

MARY STOKES

Mary Stokes was born in London in 1959. She was educated at Winchester School of Art, Manchester Polytechnic and London University.

As well as several group exhibitions she had a major show in 1987 at the Castlefield gallery in Manchester and has also shown at the Royal Academy in London.

Her paintings are almost entirely abstract, although occasionally there are landscape or floral references, but some of the work shown here, from around 1980—1984 suggests her interest in life drawing and still life too.

She now lives and works in West London.



THE QUESTORS THEATRE

COMING EVENTS

IN THE PLAYHOUSE

LOVE'S SACRIFICE

by John Ford

5th, 8th — 12th November at 7.45pm 6th November at 3.00pm

Tickets: Members Free, Guests £3.00 and £3.50

THE FATHER

by August Strindberg
new translation by Eivor Martinus

3rd, 6th — 10th December at 7.45pm 4th December at 3.00pm

Tickets: Members Free, Guests £3.00 and £3.50

IN THE STUDIO

THE HIRED MAN

by Melvin Bragg and Howard Goodall

29th October — 5th November at 7.45pm 30th October and 5th November at 3.00pm

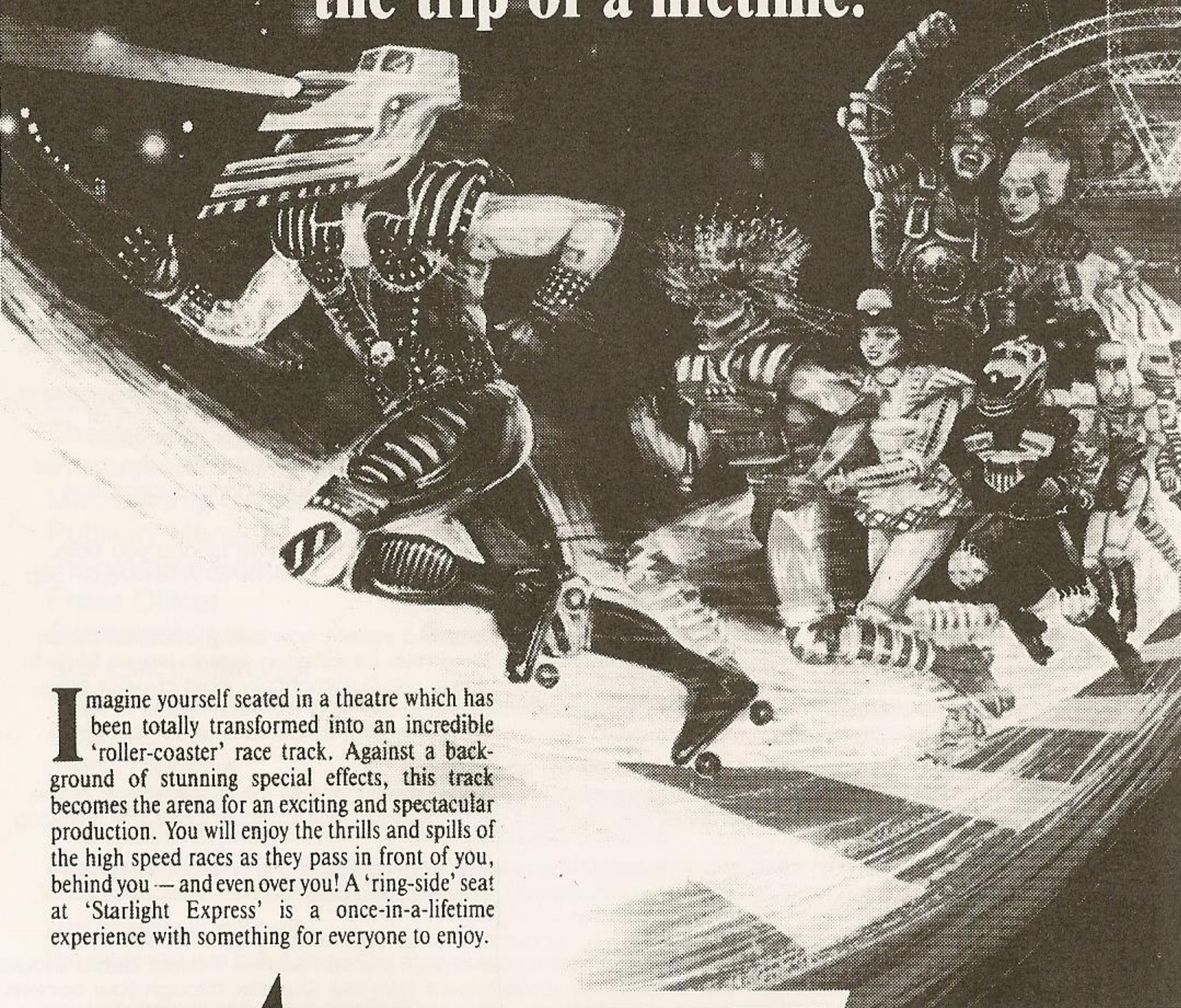
Tickets: Members and Guests £3.00

PLAY READINGS

A programme of readings of new and neglected plays is underway. The next two readings will take place on October 30th and November 6th at 7.45pm in the Foyer.

Admission is free and refreshments will be available

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PERFORMANCE TIMES:

Evenings at 7.45pm
Matinees Tuesday & Saturday at 3.00pm
(Performance lasts 2 1/2 hours)



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Stalls £7.50 - £20.00
Dress Circle £7.50 - £19.00

SHAKESPEARE DRIVES A VOLVO

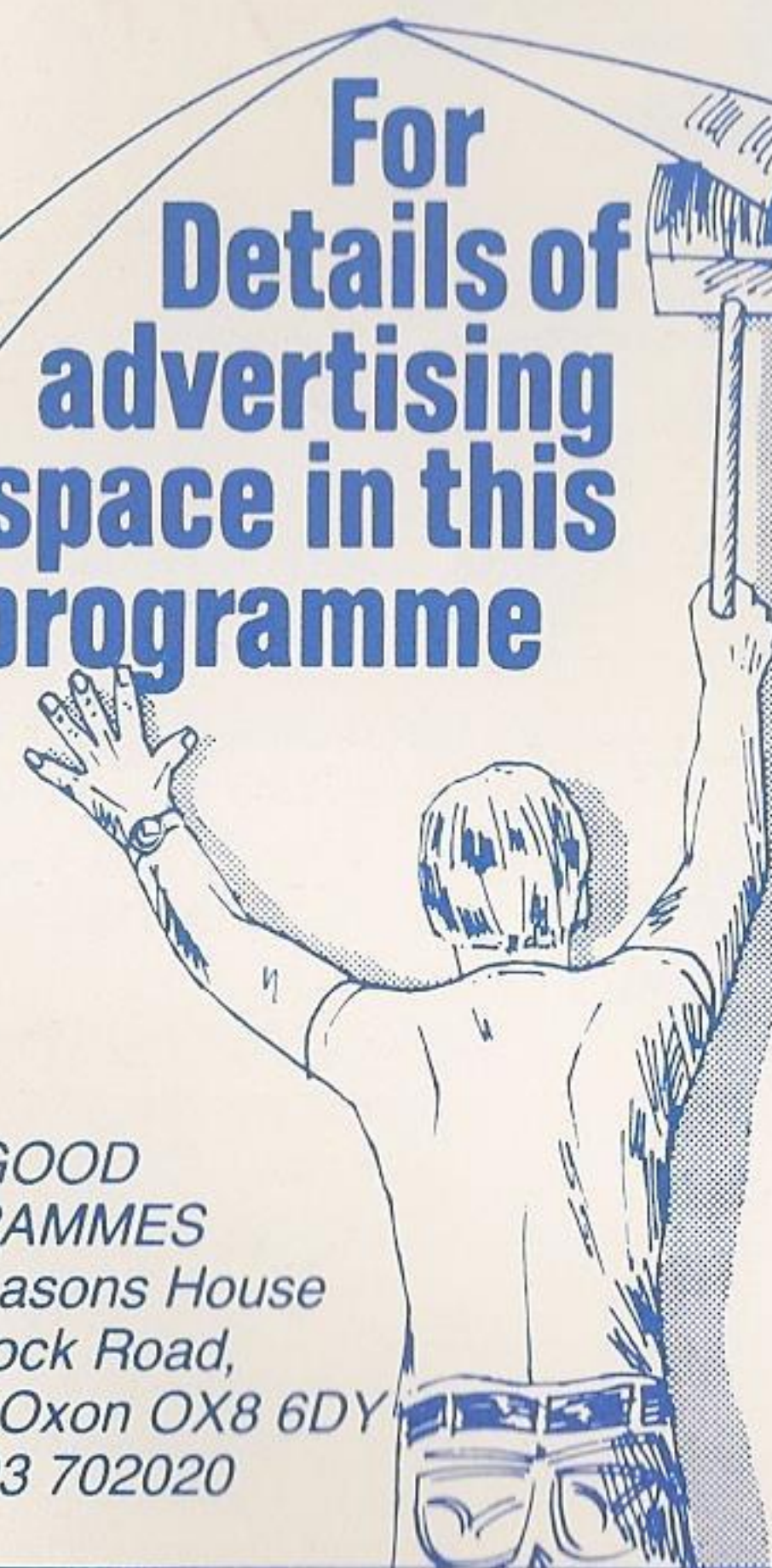
As a busy playwright, Mr William Shakespeare has little time in which to shop around, so, when his friend, F. Bacon, told him of the super deal he received when he bought his Volvo at Triangle, the Bard decided to pay them a visit. He was so happy, with the Dealer and the car he bought, that he wrote a play and called it "The Merchant of Volvo".

His handwriting never was very easy to read.....

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