

60 Years; On!

It is sometimes tempting to look back on the past with nostalgia, even with pride in past achievements. Looking back over 60 years of The Questors, I think there is much of which one may legitimately feel proud. However, it has never been The Questors' way to look back, but rather to look forward to the future. The present becomes the past even as I write these words. The future of the theatre is what all who read them will share.

The principle motivating The Questors has always been one of service. On the one hand, service to the theatre, by adding, in the words of the title of Gwenan Evans' Story of The Questors Theatre, "a few drops of water" to the main stream of theatre in this country; on the other hand service to the community in which we thrive, by providing the opportunity of sharing the experience of live drama of all kinds, from the great classics of the past that have enthralled and delighted audiences perhaps for centuries, to contemporary plays of our own time, and by introducing younger generations to the rewards that theatre has to offer.

'Sharing the experience' is of course the unique aspect of the live theatre. When watching drama on film or television, one is looking at the past; what one sees is in fact already dead; it no longer exists but its likeness has been caught on film, like a holiday snapshot. But in the theatre one is sharing something which is alive, which is happening at the very moment between the actor on stage and the audience in a meeting of the imaginations.

That is why the actor is the central figure in the theatre. We have had periods of 'Director's Theatre', where the actors have been little more than puppets putting across the director's concept (perhaps there are still examples of that around now): musical theatre, spectacular theatre, technical theatre, are different *genres* of theatrical entertainment. The Questors has always been in essence an Actors' Theatre; our playhouse is designed for actors; our training of actors is based on that assumption.

But let no one think that this means that an actor may just get up and do what the mood suggests. Acting is a highly disciplined art. The actor's first responsibility, even before responsibility to the audience, is to the text and to the playwright. The Questors as an organisation shares that responsibility to the playwright.

Actor and text constitute the key to the unique enjoyment that theatre has to offer, and that no doubt will continue to be the guiding principle at The Questors. So, come with us to the theatre, actor, audience and all.

"And we'll strive to please you everyday."

ALFRED EMMET



THE QUESTORS THEATRE

60
years on



Anniversary Greetings

Saturday 18th November 1989

To-night marks The Questors 60th Anniversary. The occasion is one of celebration and a warm welcome is extended to all our members and guests. We have received messages of congratulation from all over the world.

First a message from our Chairman Martin Bowley.

Twenty-five years ago in the first programme for the — then — new theatre Alfred Emmet wrote "here is a new theatre of a kind not built before. We have created a new instrument which we have yet to learn to play. We shall make mistakes; if we do not we shall learn nothing. By your encouragement and support, by your criticism too, you can help us to make this theatre a place to which it will *always* be good to go to". We are all still learning; we are still making mistakes, but for twenty five years The Questors Theatre has remained a good place to go. With your help it will still be so, not just now, but in another sixty years and more!

From our President Judi Dench and Vice-President Michael Williams.

"We are both looking forward to
supporting you for the next
Sixty years!"

Judi Dench

Michael Williams

Congratulations also received from Vice-Presidents Sir Brian Batsford and Roger Rees, together with our friends Estelle Kohler and Bill Homewood, playwright David Edgar, Bill Wilkinson of the RSC and Gordon Caleb.

We have received letters from Sir Alec Guinness and Alan Ayckbourn.

ALEC GUINNESS

A Diamond Jubilee for The Questors seems incredible. The first production of The Questors I saw was 'Dragons' Teeth', when I was about nineteen, — admittedly not yesterday. And at about the same time I first witnessed a theatre 'workshop' evening; members of The Questors experimenting with some Stanislavsky exercises. It was an experience which opened my eyes to the future. My grateful thanks for your past inspiration and congratulations to The Questors on their fine achievements over a lifetime. — Yours sincerely,
Alec Guinness.

Alan Ayckbourn

Scarborough. September '89

Greetings to The Questors on their Diamond Jubilee — and in-the-round best wishes from all at the Stephen Joseph Theatre, Scarborough.

Sincerely,

Alan Ayckbourn



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From the Minister for the Arts

C89/4408

Martin Bowley Esq
The Questors Theatre
Mattock Lane
LONDON W5 5BQ

5 October 1989

Dear Mr Bowley

My Minister has asked me to thank you for your letter of 5 September inviting him to a gala performance of "Mother Courage and her Children" on Saturday 18 November to celebrate sixty years of the Questors Theatre.

Mr Luce will be in his constituency that day and is therefore, regretfully, unable to attend. The Minister has asked me to pass on his best wishes for the occasion.

J G Hicks

J G HICKS
Assistant Private Secretary

AMERICAN ASSOCIATION OF COMMUNITY THEATRES



A A C T

October, 1989

Mr. Alfred Emmet, THE QUESTORS THEATRE

Congratulations on your Diamond Jubilee. Greetings from the Americas and let us send our hearty appreciation for your beacon of how to do it over these seeming eons of your unparalleled successes-. We salute the fact that you have had your own fine building, a film thereof, international soirées, a splendid newsletter which I share with so many world leaders of avocation-theatre al,/and you also gave us your own wild Michael Green. I alone have been inspired in all I do and thus what you give me I pass on to my compatriots in the work of President of the Americas' Regional Alliance of the International Amateur Theatre Association. My best to you, your family, your "theatre family".

With great respect and warm affection,

Mort Clark
Professor Mortclark, Past President
American Community Theatre Association



THE QUESTORS THEATRE

Bertolt Brecht
**Mother Courage
& Her Children**

IN A VERSION BY HANIF KUREISHI
FROM A LITERAL TRANSLATION BY SUE DAVIES

The Questors Theatre
Diamond Jubilee
Production

Jointly Sponsored by:
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It is with much pleasure that Barralets of Ealing are sponsoring this production of *Mother Courage and Her Children* at The Questors Theatre. Our successful and long-established family business is of course well known to people in the Ealing area, who have been buying their horticultural requirements from us for many years. Barralets also offer a wide range of specialist services including landscape design, construction and garden maintenance, and the supply and installation of indoor plant and window box displays on a contract basis. Visit our House Plant Centre at Head Office in Pitshanger Lane and our well stocked Garden Centres at Perivale and Iver Heath, for a superb range of trees, shrubs, plants, paving materials and horticultural sundries.

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THE AUTHOR AND THE PLAY

Brecht wrote *Mother Courage*, he claimed in 1938, but probably in 1939, as a warning to the world of the consequences of the war which he had seen as inevitable by the beginning of 1937. It was certainly written before hostilities actually started. He had for some time been an exile from Germany.

Such a play could not easily be performed, but it did receive a small scale production in Zurich in April 1941, in which Brecht himself played a part. A few weeks later he fled to America, where other great masterpieces were written.

But when the war was over and Brecht returned to Germany, *Mother Courage* was uppermost in his mind, and it was the first play he performed with his newly-formed company (not yet called the Berliner Ensemble): it opened in December 1948. From the date of that first performance *Mother Courage* has become one of the most truly unforgettable plays of all time.

It is a play about war, not about *Mother Courage*. The characters in the story make the story, but they are not the play itself. Brecht's view was that a war is started by politicians, but waged by ordinary people: it becomes, for both rulers and ruled, nothing more than a series of business transactions. Accordingly it perpetuates itself — one deal leads to another and people depend on the war just as much as the war depends on them.

If Brecht's message becomes obscured in the play, this is, I hope, not the fault of this production. Brecht encountered the same problem when he produced it himself. Try as he might to get the audience to think objectively and learn from what they saw, somehow the drama, the sheer theatrical power of *Mother Courage* took over. The devices used to achieve a "verfrevidseffekt" in this play did not work to Brecht's satisfaction. If he saw this as a fault in the play (from his writings, it appears that he saw it largely as a fault in the audience!), it can be seen by others as a sign of his greatness. I suspect the truth is that Brecht, when faced with a choice between getting his message across clearly and writing a brilliant theatrical scene, couldn't resist the latter.

Nevertheless Brecht had a message for the world, and a powerful message it is too. It is not necessary to accept Brecht's viewpoint — the message has force whether we agree with it or not. If it was relevant in 1939, it is still relevant today. Brecht, in my view, never wished to get his message over at the expense of audience involvement in the play. He wanted us to enjoy the drama and stand back and think; to be moved and then to learn from the experience. If this can be achieved, our pleasure and our awareness will be heightened, not diminished.

DAVID EMMET

MOTHER COURAGE AND HER CHILDREN

by Bertolt Brecht

in a version by Hanif Kureishi from a literal translation by Sue Davies

First performance Saturday 11th November 1989

*There once was a mother
"Mother Courage" they called her
In the Thirty Years War
She sold victuals to soldiers.*

*The war did not scare her
from making her cut
Her three children went with her
And so made their bit.*

*Her first son died a hero;
The second an honest lad.
A bullet found her daughter,
Whose heart was too good.*

CAST:

MOTHER COURAGE ANNE RENN
EILIF, Protestant Soldier, Catholic Soldier,
Clerk, Soldier with money, Messenger,
1st attacking Soldier } SIMON ROBERTS
SWISS CHEESE, Angry Soldier, Catholic Soldier,
Young Man, Servant, Peasant's Son } MICHAEL DANCER
KATTRIN GWENAN EVANS
COOK, Peasant MICHAEL GERRARD
CHAPLAIN, Voice from Parsonage HOWARD BENBROOK
RECRUITING OFFICER, General,
Protestant Soldier, One-Eye, Colonel,
Catholic Soldier, Farmer, Drunk Soldier,
Arresting Soldier, 2nd attacking Soldier } DAVID SLOTTVED
RECRUITING SERGEANT, Armourer, Sergeant,
Older Soldier, Soldier without money,
Catholic Soldier, Arresting Soldier, Officer
in charge of surprise attack } JAMES GOODDEN
OLD WOMAN, Farmer's Wife, Whore ANNE BEELEY
PEASANT WIFE, Whore WENDY MEGENEY
MUSICIANS: CHRISTOPHER KINGDOM (oboe),
JULIA COOKE (clarinet), JAN GRANGER (horn),
ROBERT WORKMAN (trombone), OENONE GRANT (guitar),
JOHN SAUNDERS (viola), VERONICA BICKLEY (cello),
DAVID NEVILLE/MICHAEL PERRY/JAMES MEEK (percussion),
BYRONY HAMMERTON (singer)
MUSIC COMPOSED & CONDUCTED BY NIC MEHEW

*The play lasts approximately three hours
including one fifteen minutes interval.*

DIRECTOR DAVID EMMET
DESIGNED BY JOHN STACEY
COSTUMES BY CELIA DOWELL
LIGHTING & SOUND BY FRANK WOOD
Stage Manager Steve Anderson
Deputy Stage Managers Diana Kilburn
Margaret Bull
Assistant Stage Managers Marguerite Minster,
Phil Pinkham, Susan Murdy, Marzena Mickiewicz
Props Anne Scurfield
assisted by Margaret Berry
Construction Tina Harris,
Jim Craddock, Parkash Mankoo, Dave Wheatley
Lighting Operator Martin Udall
Sound Operator Peter Tomkins
Wardrobe Lynn Boydell,
Ghislaine Cuenot, Diana Nesbitt,
Jackie Tye, Tess Walsh
Scene painting Harriet Bowes
Make-up Julie Cruttenden & Greasepaint,
Greg Gregoriou, Renata Hall
Thanks to Martin Stoner, Paul Hardy,
Rachel Hardy, John Rolfe, Sally Lister, Eddie Cullen,
The English Civil War Society, Di's Goddaughter,
Linda Zeiba, Gabriel Farrell, Jenny Richardson

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ART EXHIBITION IN THE UPPER FOYER

ANN RYVES

Ann Ryves studied painting under Reginald Brill at the Kingston School of Art from 1947-52, but began work as a potter in a small pottery in Baker Street. Later, she turned away from her formal art school teaching to paint in a higher key, a style she has developed ever since.

Raising a family limited the time Ann had for painting but she continued to work. At this time she began to paint using the palette-knife, a technique she uses effectively and which she continues to develop.

Since her return to London Ann has exhibited at the Royal Institute of Oil Painters (R.I.O.) each year since 1973. She is a member of the Institute and, for the past two years, has also been a member of the National Society of Oil Painters, Sculptors and Print-Makers (NS). In 1973, and again in 1985, she won the "Silver Award" at the Guildhall, presented by the South-East Federation of Artists.

Last year Ann had two paintings hung at the Paris Salon and she shared an exhibiton with Philip Meninsky. In addition she has exhibited her work with a number of local arts societies and at galleries in London.

A FEW DROPS OF WATER

The Story of The Questors Theatre 1929 - 1989

by Gwenan Evans and others



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THE QUESTORS THEATRE

INFORMATION

For The Questors Theatre

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Vice-Chairman
Secretary
Finance Director
Administrative Director
Stage Director
Theatre Manager
Productions Administrator
Membership Secretary
Publicity Co-ordinator
Programme Editor
Press Officer
Sponsorship
Box Office Manager
Front of House Manager
Hotplate
Floral displays
Haberdashery
Wardrobe Equipment
Wardrobe Care

Paddy O'Connor
Martin Bowley
Roger Kelly
Gwenan Evans
Ken Kettle
Lucille Terry
Doug King
Elaine Orchard
Jill Gee
Lindsay Udell
Elaine Orchard
Ken Ratcliffe
Simon Higginson
Geoffrey Sellman
Ken Parker
Douglas Thomas
Dorothy Dent
Barralets of Ealing
Gütermann
Wilkinson Sword
Persil, Comfort, Stergene

ADMINISTRATION

The Questors office is open from 9.30am until 5.00pm every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on **01-567 0011**.

MEMBERSHIP

If you wish to become a member please fill in the application form (copies in the Foyers); just send it to the Theatre with the appropriate subscription.

BOX OFFICE

For personal callers the box office is open evenings only from 6.45pm to 8.45pm on days of performance and five days prior to each Playhouse production.

THE STUDENT GROUP

The Questors runs a two year part time student course; details can be obtained from the office.

YOUNG PEOPLE'S GROUPS

There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

NEW MEMBERS EVENINGS

Why not attend one of our new, or prospective members evenings, and have a conducted tour of the Theatre complex. Tours start and finish at the Grapevine Bar, 8.00pm every Wednesday.

THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which is now open to all members. The Bar is open every evening plus lunchtimes on Sundays. Questors members are requested to sign in their guests when entering the bar.

THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30pm and 8.00pm during the run of Playhouse productions, and coffee, tea, and cakes are served during the interval. No hot food will be provided at the Sunday matinées.

NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.

FORTHCOMING EVENTS

In the Playhouse

PELLEAS AND MELISANDE

by Maurice Maeterlinck

in a new translation by Timberlake Wertenbaker

A revival of a famous medieval love story in a romantic setting of castles and forests.

2, 5, 6, 7, 8 December at 7.45pm

3 December matinée at 3.00pm.

In the Studio

THE REAL DEATH OF SHERLOCK HOLMES

by Michael Green

A fascinating investigation of the mystery surrounding Holmes' emotional life together with a startling new theory on his death.

9, 10, 12, 13, 14, 15, 16, 17, 19, 21, 22, 23 December at 7.45pm

In the Playhouse

ON THE RAZZLE

by Tom Stoppard

An effervescent farce recommended for laughing away the excesses of the festive season.

30, 31 December, 2, 3, 4, 5, 6 January at 7.45pm

Saturday 6th January matinée at 3.00

Upper Foyer

**REHEARSED READING
ACCOUNT** by Geoff. Webb

Sunday 26th November at 7.45pm Members and Guests Free

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Organisation pour la
compréhension et l'édu-
cation par le théâtre

Organisation for under-
standing and education
through theatre.

iata



Budapest, 17.10.1989.

Mr.

Alfred Emmet

The Questors Theatre

Mattock Lane, LONDON W5 5BQ

Dear Alfred,

I apologise for answering such late but I had been working in West Germany for a lengthy period having arrived home the last weekend only.

You were the first foreigner I met immediately after taking my new job in the Institute for Culture, in 1972. I had to interpret for you with my terrifying English. Our Institute happened to prepare Hungary's membership in IATA, and since you could understand me and I could understand you, I became the Hungarian representative in IATA bodies.

I got closer to you and the Questor Theatre through IATA activities. This getting closer meant a deeper knowledge of your work - what you are celebrating now, on the 60th birthday - on which occasion I wish you all the best one can wish for a mature friend.

Sincerely Yours

Lajos Máté

Councillor of IATA/AITA



THE LITTLE
THEATRE GUILD
OF GREAT
BRITAIN

President:
Miss Joan Plowright CBE
The Lady Olivier

The National Secretary
Ann Matthey
Flat 6 34 Broadwater Down
Tunbridge Wells
Kent TN2 5NX
Tel 0892 34710

From : Marjorie Havard,
Chairman, LTG of BG.

To: MARTIN BOWLEY, CHAIRMAN, AND ALL MEMBERS OF
THE QUESTORS THEATRE, EALING.

THE LITTLE THEATRE GUILD OF GREAT BRITAIN
SENDS CONGRATULATIONS AND GOOD WISHES ON
THE OCCASION OF YOUR DIAMOND JUBILEE

Marjorie Havard,
Chairman LTG.



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Dear Alfred,

It was a surprise for us to read that QUESTORS' DIAMOND JUBILEE will be celebrated this year.

It seems so recently that we were your guests by the celebration of your Golden Jubilee with our Monaco-performance "DE BOKKEN".

Our stay in Ealing was unforgettable.

All the Questors' people was so nice, so lovely and the cordiality so warm that nobody will ever forget this beautiful days.

We present You and all your nice collaborators our heartiest congratulations and: 'Ad multos annos'!

Clem Du Four,
secretary-general

Belgian National Centre IATA.

CONGRATULATIONS

To-night's floral displays are by

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TO THE QUESTORS THEATRE ON ITS 60th ANNIVERSARY 1929 - 1989

The International Amateur Theatre Association salutes the Questors Theatre on its 60th anniversary!

The Questors, through its consistent commitment and service to the theatre, has won the affection, the respect and admiration of our members throughout the world.

Indeed, the Questors is more than a theatre: it is the manifestation of a vision that has renewed itself, again and again; and which, in serving theatre, reflects the aspirations of a local community, a country, the world.

Our Association pays tribute to the founder members of the Questors - above all to Mr. Alfred Emmet, an Honorary Member of AITA/IATA - and to the countless enthusiasts who were inspired by their vision and contributed with their own visions.

Internationally, the Questors Theatre is well known through its six International Amateur Theatre Weeks, its appearances at prestigious festivals in countries as far apart as Sweden and Japan, through the hospitality and advice offered to numerous visitors from abroad.

Amateur artists all over the world have much in common: above all, perhaps, their commitment to individual and social growth, their search for truth.

Congratulations, The Questors! Best wishes for the future! May your own search continue to enrich, inspire and challenge our lives!

John Ytteborg,
Secretary General

organisation pour la compréhension et l'éducation par le théâtre

organisation for understanding and education through theatre

