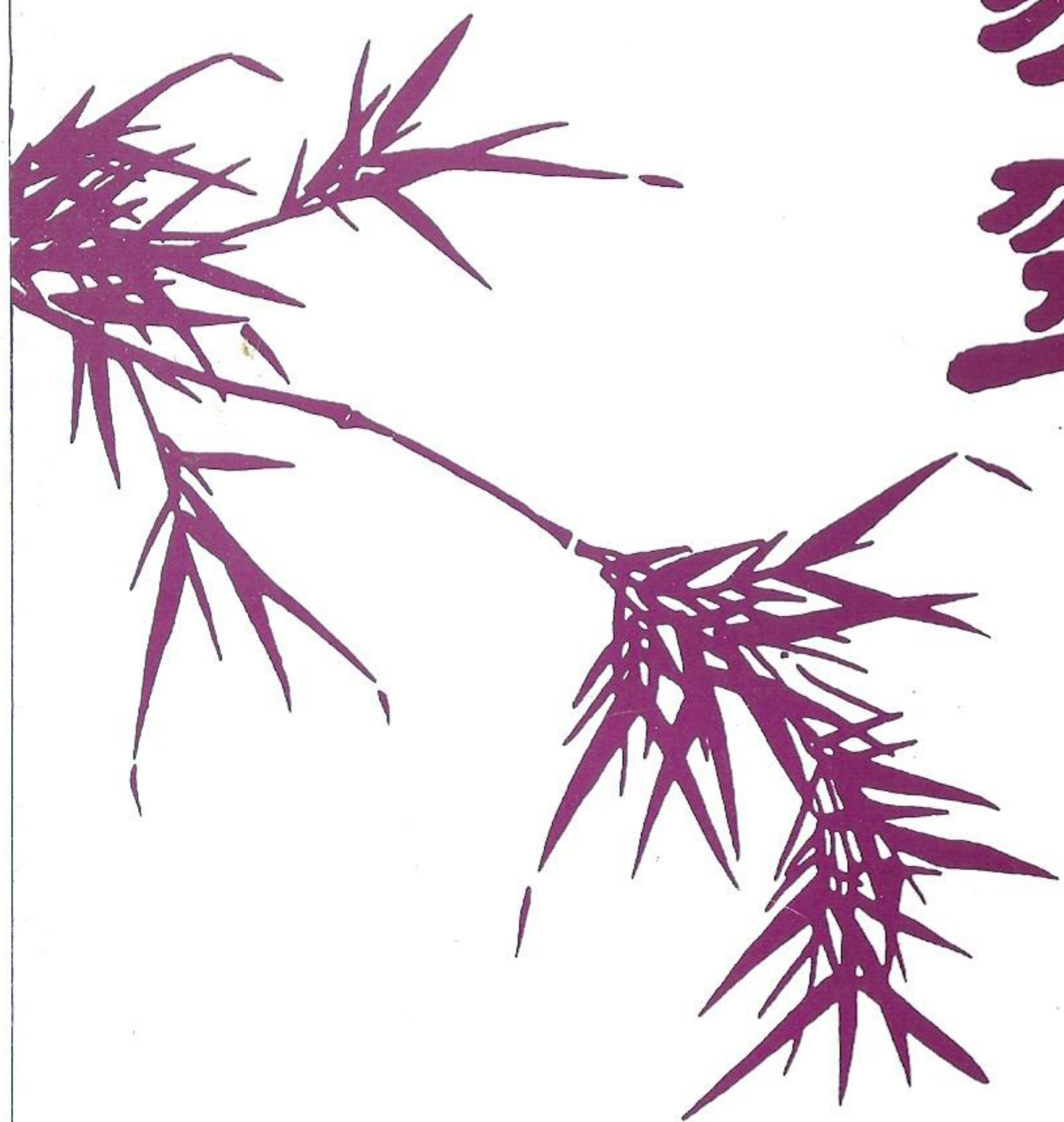


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1989 is The Questors Diamond Jubilee year, and an opportunity for extra-special celebrations. In addition to the production programme, there will be a programme of Highlight events. Here are some dates to remember:-

April 16th The Playhouse Anniversary

- 25 years ago our Playhouse opened. Tony Shipley recounts how one of the most revolutionary theatres of its day came into being.

June 25th A Celebrity Performance

- we are planning a Gala Show with invited celebrities.
Details to be announced.

June 26th - July 1st Questors Music Week

featuring The Questors Choir, this will be a week to cater for all tastes, including a Choral/Orchestral concert, a Variety concert, Music Hall, and more.

July 8th The Grapevine Dance

- who better to organise an evening of revelry than the bar.

5th/6th August Open Air Shows

- Drama in Walpole Park

September 16th Reunion Evening

- a special evening for everyone who has been a long standing member.

September 23rd A Jubilee Draw

- prizes, and plenty of them for YOU!

October 23rd - 28th English Amateur Theatre Week

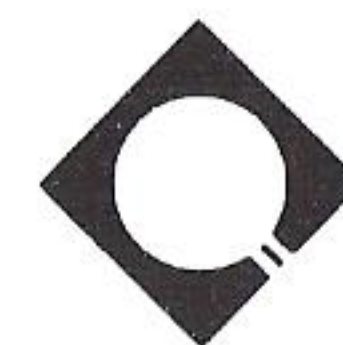
-Bradford Playhouse, Lewes Little Theatre, and Leicester Little Theatre will be our guests for the week.

November 18th Gala Performance

- an evening that promises to be a special treat.
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Theatre Manager: Elaine Orchard

First performance 18th February 1989

**MEASURE
FOR
MEASURE**

by

William Shakespeare

Directed by **CAROL METCALFE**

Setting designed by **JOHN STACEY**

Lighting and Sound designed by **IAN HOWLETT**

Music by **ERIC KIRBY**

Associate Director **ALAN WIDDRINGTON**

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Programme



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The Plot

The Duke, Vincentio, absents himself from Vienna and leaves his deputy, Angelo, to govern. Angelo resolves to rigorously enforce the forgotten laws against sexual immorality.

Claudio is sentenced to death for having made his fiancée Juliet, pregnant before marriage. His sister, Isabella, a novice, is urged by Lucio, to plead with Angelo for her brother's life. Angelo agrees to free her brother if she will yield him her virginity. Isabella refuses and informs her brother that to keep her honour, he must die.

The Duke has remained in Vienna to observe Angelo's rule, (disguised as a friar). He persuades Isabella to pretend to accept Angelo's demands, but her place is taken instead by Mariana, who had been betrothed to Angelo, but deserted by him. Angelo, in spite of his promise, treacherously persists in his plan to execute Claudio, but is outwitted by the Duke and the Provost.

The Duke stages a return to Vienna and reveals his true self, whereupon Angelo's crimes are discovered. The Duke marries him to Mariana, unites Claudio with Juliet, sentences Lucio to marry a whore and proposes marriage to Isabella.

3. Blessed are the poor in spirit: for theirs is the kingdom of heaven.
5. Blessed are the meek: for they shall inherit the earth.
6. Blessed are they which do hunger and thirst after righteousness: for they shall be filled.
7. Blessed are the merciful: for they shall obtain mercy.
27. Ye have heard that it was said by them of old time, Thou shalt not commit adultery:
28. But I say unto you, that whosoever looketh on a woman to lust after her hath committed adultery with her already in his heart.
38. Ye have heard that it hath been said, An eye for an eye, and a tooth for a tooth:
39. But I say unto you, That ye resist not evil: but whosoever shall smite thee on thy right cheek, turn to him the other also.

Sermon on the Mount Matthew 5

1. Judge not, that ye be not judged
2. For with what judgement ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again.

Sermon on the Mount Matthew 7

'An Angelo For Claudio, death for death!'
Haste still pays haste, and leisure answers leisure,
Like doth quit like, and Measure still for Measure.

Measure for Measure Act V

MEASURE FOR MEASURE

Cast in order of speaking

Vincentio, the Duke	Jonathan Haswell
Escalus	Paul Vincent
Angelo	Robin Ingram
Lucio	Piers Whibley
Froth	Nick Cleave
Mistress Overdone	Renata Nash
Pompey	Steve Fitzpatrick
Claudio	Robert Gordon Clark
Provost	Eddie Cullen
Friar Thomas	Mike Green
Isabella	Lisa Day
Francisca	Anne O'Brien
Elbow	Alan Chambers
Juliet	Jane Westrop
Mariana	Fiona Nicholson
Abhorson	Mike Green
Barnadine	John Turner
Other parts played by	Paul Botly, Eddie Duff, Karen Elliott, Helen Heap, Pamela Major, David More, Diana Nesbitt, Kelvin West
Pianist	Eric Kirby
Singer	David Evans

There is a fifteen minute interval

The first part of the play lasts approx. 90 minutes, and the second part approx. 60 minutes.

Director	Carol Metcalfe
Associate Director	Alan Widdrington
Designer	John Stacey
Music	Eric Kirby
Lighting	Ian Howlett
Sound	Nick Pitt
	Ian Howlett
Costumes	Ann Gilmour
Stage Manager	Jim Craddock
Deputy Stage Manager	Paul Hardy
Construction	Norman Hill
	Norman Holford
Properties	Diana Nesbitt
	Jackie Mayne
Sound Operators	Sharon Collis
	Roger Brace
Lighting Operators	Martin Sapsed
	Helen Lindsay
	Nigel Gilmour
	Harriet Bowes
Prompts	Wendi Kelly
	Bridget Strevens
Make up	Greasepaint
Hats By	Brad Askew
Metal Structures	Peter Kell
Thanks to	Grace Craddock

Note:

The words of the first song sung in Act 4 Sc.1 are part of the text of Measure for Measure. The words of the second song are taken from Shakespeare's sonnet No. 150.

THE AUTHOR



William Shakespeare was born in Stratford-upon-Avon in the year 1564. The family lived in Henley Street. William's father, John, was an Alderman of Stratford and therefore entitled to have his son educated free at the local Grammar School. In spite of Ben Jonson's notorious claim that he knew 'small Latin and less Greek' he was clearly a sound Latinist with a particular affection for Ovid. There is documentary proof that in William's tenth, twelfth, thirteenth, sixteenth and eighteenth years touring actors performed plays in the Guildhall in Stratford. There is also every likelihood that he witnessed these performances and from them developed a love of the Theatre and acting which eventually made him leave Stratford to take up his chosen profession in London.

Before this, in 1582, he married Anne Hathaway: in the following year she bore him a daughter Susanna. In 1585 twins arrived - Hamnet and Judith. We can only surmise how Shakespeare lived and supported his family in what scholars call the 'lost years' between 1585-92, but it may well have been that he became a humble teaching assistant, not having the qualification to be a school master.

The next thing we know for certain is that in 1592 at the age of twenty-four Shakespeare was in London, recognised as an actor and enjoying an increasing reputation as a writer of plays. One of a growing number of University playwrights, Robert Greene - collectively known as the 'University Wits' - published a famous attack on players in general and Shakespeare in particular in 'Greene's Groats-Worth of Wit' (1592). Now that the University men had shown them how to write plays, these wretched actors had taken it into their heads that they could do as well themselves. In fact one of their number was actually writing! He was, however, only 'an upstart crow, beautified with our feathers that with his Tigers heart wrapped in a Players hide' supposes he is as well able to bombast out a blank verse as the best of you: and being an absolute Johannes factotum, is in his own conceit the only Shake-scene in the country'. This is the first important reference at that time outside the parish and diocesan registers, to indicate Shakespeare's existence.

Unfortunately, in the June of 1592 an outbreak of plague occurred in London sufficiently serious to compel the authorities to close all theatres. 11,000 people died in 1593 and the playhouses were kept closed until the following year. Deprived of his livelihood Shakespeare began to write poetry and in 1593 had published 'Venus and Adonis' which he dedicated with fulsome praise to the young Henry Wriothesley, Earl of Southampton. Together with Marlowe's 'Hero and Leander' this lush Ovidian love poetry was very popular with the young men of fashion. It was frequently re-printed and did much to establish Shakespeare's growing reputation. He quickly followed up his success with 'The Rape of Lucrece' again dedicated to the Earl of Southampton and at this point was in a position to abandon playwriting and acting and continue the more solitary occupation of poet. Fortunately for mankind with the ending of the plague and the re-opening of the theatres Shakespeare joined the company known as the Lord Chamberlain's Men where he worked for the remainder of his career.

For the next twenty years his genius flourished and plays flowed from his pen with such variety and complexity that they have never been surpassed. In 1613 the re-built Globe Theatre which probably witnessed his first play was destroyed by fire during a performance of one of his last, 'Henry VIII'. Gunshot used to announce the King's arrival set fire to the thatched roof. It quickly spread round the wooden O and in less than an hour the theatre of Shakespeare was destroyed.

The same year he retired to live at New Place, the second largest house in Stratford, which he bought for £60 in 1597. In March of 1616 he fell gravely ill with a fever. It was then he set about making his famous three page will. The signature reveals a shaky hand and in June of the same year he died.

At the time of his death no less than twenty-one of his plays remained in manuscript. It was not until 1623 that Shakespeare's actor friends, John Heming and Henry Condell, brought together the previously printed and unprinted dramas of which they knew him to be the author and published them in a folio volume to keep (as they wrote) 'the memory of so worthy a friend and fellow alive'.



THE QUESTORS THEATRE

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 New Eye Group, Brent, 1985
 New Eye Group, Watford, 1985
 St. Martin's, London, 198/
 Watersmeet, Rickmansworth, 1987/-

ONE MAN: Stables Gallery, 1982/3/4/5
 Open Studio, 1980/2/3/5
 Watford, Library Gallery, 1983/4/5/6
 Huckleberry's, Watford, 1983
 Ricky's Cafe, Watford, 1983
 Youngblood Development, New Jersey, U.S.A. 1987
 QUESTORS THEATRE, EALING, FEBRUARY 18-25, 1989

STATEMENT: I taught myself to paint after a visit to The State Gallery of South Australia on 3rd February 1968. I thought that perhaps I could paint too. The colours and textures were wonderful. I was/am envious of the painters who create a textural tactile surface on the canvas. I have always enjoyed their chromatic complexities and formal qualities and the compositional structure of preceding painters, such as Rembrandt, Steen, and of contemporary artists such as; Nolan, Soulages, Burri, Tapes, and of course Picasso. The latter is my mentor. I have learnt a lot from the works of these and other artists; and a deal from my peers. I'm still learning.

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Phone Tim Godfrey (622 8104) or Lindsay Udell (567 8736), the Questors Membership Secretary, for details.



THE QUESTORS THEATRE

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PLAY READINGS

In the UPPER FOYER Begin 7.45 pm

Feb 19th **JERICHO** by **Richard Davies** Dir. **John Dobson**

March 5th **THE BUSY BODY** by **Susannah Centlivre** Dir. **Mary Davies**

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THE QUESTORS THEATRE

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ADMINISTRATION

The Questors office is open from 9.30 a.m. until 5.00 p.m. 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 you can use the form on the page opposite; just send it to the Theatre with the appropriate subscription.

BOX OFFICE

For personal callers the box office is open evenings only from 6.45 p.m. to 8.45 p.m. 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 GROUP

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

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THE GRAPEVINE CLUB

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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.



THE QUESTORS THEATRE

MATTOCK LANE, EALING, LONDON W5 5BQ

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