THE QUESTORS THEATRE

WILLIAM SHAKESPEARE

MEASURE FOR MEASURE

FEBRUARY 18-25 AT 7:45 PM
SUNDAY: 19TH 3:00 PM

This production is sponsored by

The Royal Bank of Scotland plc

FULLY LICENSED

new leaf

35 BOND STREET, EALING, LONDON W5
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Opening Hours: 12-2.30 pm and 6-11.45 pm
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A Diamond Jubilee Year of Celebration
is Something To Remember
For Ever

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.
  and........
  The Questors Story.
  A specially commissioned book written by Gwenan Evans - who must be the first author to write a story which has no ending!

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 WIDDINGTON

sponsored by

The Royal Bank of Scotland plc
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

Director .......................................................... Carol Metcalfe
Associate Director ........................................... Alan Widdrington
Designer ........................................................ John Stacey
Music ............................................................. Eric Kirby
Lighting ........................................................... Ian Howlett
Sound ............................................................. Nick Pitt
Costumes ........................................................ Ann Gilmour
Stage Manager .................................................. Jim Craddock
Deputy Stage Manager ...................................... Paul Hardy
Construction .................................................. Norman Hill
Properties ........................................................ Diana Nesbitt
Sound Operators .............................................. Sharon Collis
Lighting Operators ............................................ Roger Bruce
Prompts .......................................................... Wendi Kelly
Make up .......................................................... Bridget Strevens
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.

There is a fifteen minute interval

The first part of the play lasts approx. 90 minutes, and the second part approx. 60 minutes.
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 Johnson'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, recognized 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 for 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

EXHIBITION IN THE FOYER

KEN GOVIER

COMPETITION:
IND COOP, 2nd PRIZE, 1980

EXHIBITIONS:
Hammersmith Open, 1980/1/2/3/4
Brent Open, 1982/3/4/5/6
Watford Open, 1982/3/4/5/6
New Eye Group, Brent, 1985
New Eye Group, Watford, 1985
St. Martin's, London, 1986
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: Nolans, Soulages, Burri, Tapies, 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.

LIVED ABROAD: Australia, France, Gibraltar; travelled widely.

WORLD OF WINE

The Grapevine Committee invites members to a wine tasting in the FOYER on Wednesday 8th March at 7.45 pm. Michael Lo, of Fullers Wine Division will introduce nine wines. Cheese and biscuits will also be served.
Tickets £3.50. Accommodation is strictly limited. Book early. First come, first served.

THE QUESTORS CHOIR

The Questors Choir runs a continuous programme of part-singing with concerts throughout the year. Rehearsals are on Wednesdays at Ealing Green School. Anyone can join but members of The Questors get priority.
Phone Tim Godfrey (622 8104) or Lindsay Udell (567 8736), the Questors Membership Secretary, for details.

THE QUESTORS THEATRE

COMING EVENTS

In the Playhouse

HOBSON'S CHOICE

by
Harold Brighouse

Written in 1916 and depicting life among the tradesmen of Salford, Lancashire in the 1880's, Harold Brighouse's play is rich in characters and comedy. Pat Gowan directs a talented cast among whom Lorna Duval, David Hovatter and Roger Lewis have leading roles.
Performances: 11, 13, 14, 15, 16, 17, 18 March at 7.45 pm.
12 March matinee at 3.00 pm
Tickets: Members FREE. Guests £3.00 & £3.50

This production is sponsored by The Studio, 43 Bond Street, Ealing W5

In the Studio

FEAR AND MISERY OF THE THIRD REICH

by Bertolt Brecht (translation by John Willett)

Helen Walker directs our fifteen strong Student Group in possibly Brecht's most realistic play. It is a salutary warning that what happened in Nazi Germany before the war could in certain circumstances possibly happen elsewhere again. It makes the point in short scenes full of wry comedy and didactic songs with a live band accompaniment.
Performances: 26, 27, 28 February and 1, 3, 4, 6, 7, 8, 9, 10, 11 March at 7.45 pm
Tickets: Members FREE. Guests £2.50 & £3.00

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

This play is the FIRST in a season of WOMEN DRAMATISTS (1660-1800)
THE QUESTORS THEATRE

INFORMATION

For The Questors Theatre

Artistic Director Geoff Webb
Studio Director Paddy O'Connor
Chairman Martin Bowley
Vice Chairman Roger Kelly
Secretary Gwen Evans
Treasurer Michael Vardon
Administrative Director Lucille Terry
Stage Director Doug King
Theatre Manager Elaine Orchard
Productions Administrator Jill Gee
Publicity Manager Lindsay Udell
Membership Secretary Elaine Orchard
Press Officer Ken Ratcliffe
Sponsorship Simon Higginson
Box Office Manager Geoffrey Sellman
Front of House Manager Ken Parker
Hotplate Douglas Thomas
Floral displays Dorothy Dent
Haberdashery Barralots of Ealing
Wardrobe Equipment Gutermann
Wardrobe Care Wilkinson Sword
Persil, Comfort, Stergarten

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.

THE GGRAPEVINE CLUHEF
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, 6.00 p.m. on every Wednesday.

THE HOTPLACE
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 6.30 p.m. and 8.00 p.m. 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 matinees.

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.

APPLICATION FOR MEMBERSHIP
I wish to join THE QUESTORS and hereby make application for membership as follows (please tick appropriate box)
(Mrs.)
NAME (BLOCK LETTERS PLEASE)
ADDRESS
TELEPHONE No.
DATE OF BIRTH (if under 18)
APPLICANT'S SIGNATURE
In the case of Joint Club membership, both applicants should sign.
Most members join simply to see the plays. Others enjoy taking an active part in the work of the theatre; there is ample opportunity for this if you are interested.
INDIVIDUAL MEMBERSHIP: Entrance Fee £2.00. Annual Subscription £19.50. JOINT MEMBERSHIP: Entrance Fee £4.00. Annual Subscription £20.50.
GAP MEMBERSHIP: Entrance Fee £1.00. Annual Subscription £5.50.

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To: The Manager
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After signature please return this form to
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The Questors Theatre, Matlock Lane, Ealing, London W5 8Q

(To be completed by The Questors)

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