

FORTHCOMING EVENTS

In the Playhouse

Our second **PROMISE AUCTION**

make a promise — buy a promise

on offer DIY — GARDENING — SAILING TRIPS —
COOKED DINNERS in your own home — BABY SITTING —
TOURS OF THE BBC — AND MANY OTHERS

Sunday 3rd December at 7.45pm

Admission FREE to members and Guests

All proceeds to the Development Fund

In the Playhouse

ANNUAL CAROL CONCERT

The Questors Choir with Organ accompaniment
under it's Director Tim Godfrey.

Saturday, 9th December at 7.45pm

Sponsored by Donaldsons, Chartered Surveyors

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, 20, 21, 22, 23 December at 7.45pm

In the Playhouse

ON THE RAZZLE

by Tom Stoppard

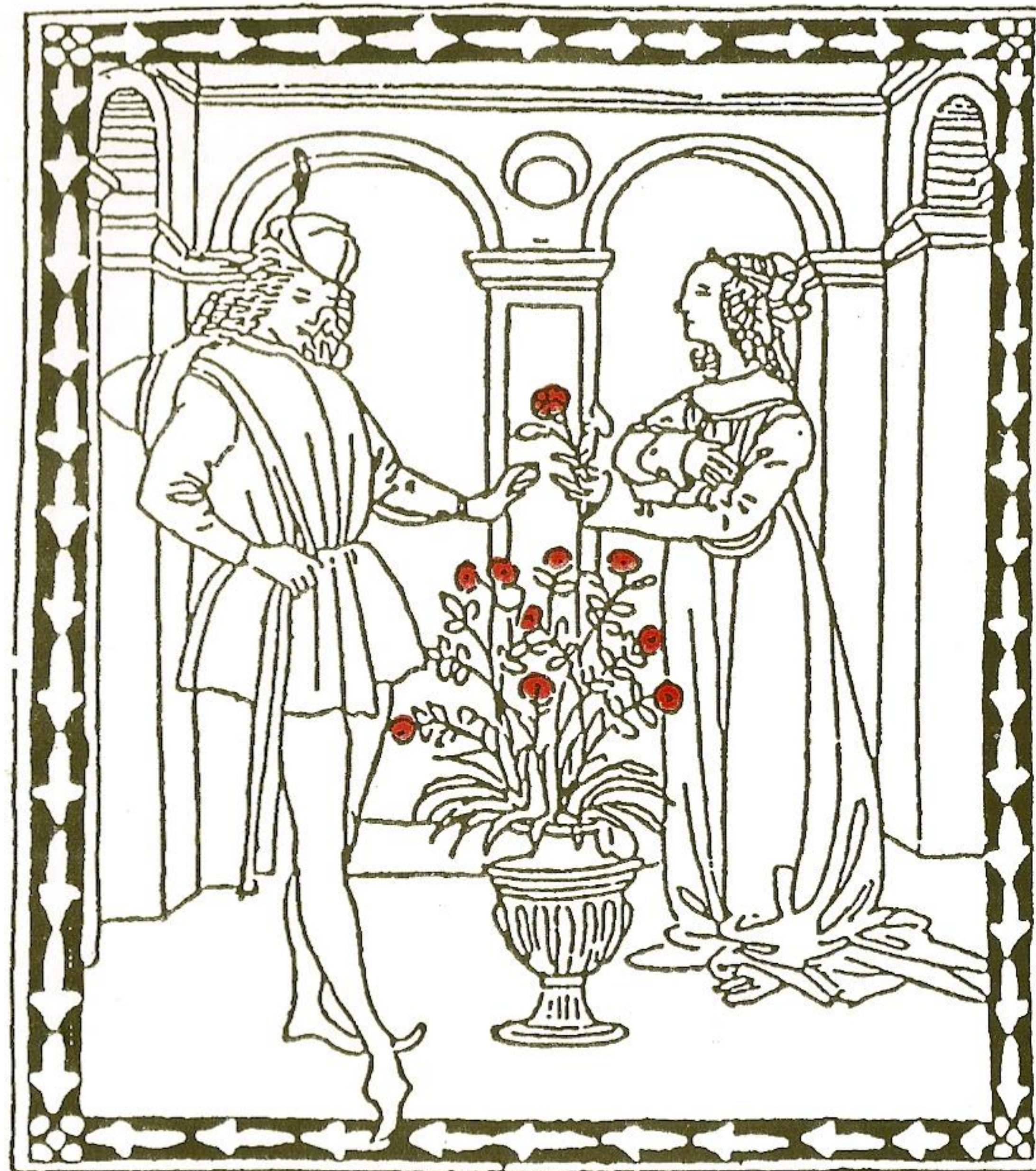
A seasonal romp recommended for laughing away the excesses of the festive season.

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

Saturday 6th January matinée at 3.00



THE QUESTORS THEATRE



Pelleas and Melisande

By Maurice Maeterlinck

Translated by Timberlake Wertenbaker

ABOUT THE PLAY AND THE PLAYWRIGHT

THE PLAYWRIGHT

MAURICE MAETERLINCK (1862-1949) was a leading literary figure of his time, first as a poet and later as a dramatist. He was a Belgian (born in Ghent); he wrote in French and was strongly associated with the Belgian and French symbolist movements. Of his plays, the best-known are: *The Sightless* (1890), *The Death of Tintagiles* (1894), *Monna Vanna* (1902), *The Blue Bird* (1909) and *Mary Magdalene* (1913). He also acquired a reputation for his essays, notably in *The Treasure of the Humble* (1896) and *The Life of the Bee* (1901). After the First World War Sam Goldwyn tried to entice him to write screenplays for Hollywood. They parted friends, but the attempt did not bear fruit; their creative worlds could hardly have been more different. Goldwyn is reported to have put down one of Maeterlinck's offerings and eyes wide in amazement, exclaimed: 'He gives me a script and the hero is a bee!!'

Maeterlinck did succeed, however, in winning the Nobel Prize for Literature in 1911. He was made a Belgian Count in 1932.

The incidental music for *Pelléas and Mélisande* (first produced in Paris in 1892) was by Fauré. Debussy's opera based on the play received its first production in 1902.

THE TRANSLATOR

TIMBERLAKE WERTENBAKER was resident writer at the Royal Court during the 1984-85 season and her plays for the Court are *Abel's Sister*, *The Grace of Mary Traverse* and *Our Country's Good* for which she received the Evening Standard Award for the Most Promising Playwright and the Olivier Award for the Best Play of 1988. It is currently showing at The Garrick Theatre, London. Her other plays include *The Third* (King's Head), *Case to Answer* (Soho Poly), *New Anatomies* (ICA) and *The Love of a Nightingale* (RSC) for which she won the Eileen Anderson Award 1988. Her translations include Marivaux's *False Admissions*, *Successful Strategies* and *La Dispute*, Anouilh's *Leocadia*, Maeterlinck's *Pelléas and Mélisande* and Ariane Mnouchkine's *Mephisto* (RSC). Her screen-play of Edith Wharton's *The Children* has been filmed for Channel 4. Her original screen-play *Do Not Disturb* is to be filmed for BBC2.



Mrs Patrick Campbell as *Mélisande* and Sarah Bernhardt as *Pelléas*

A celebrated production of the play occurred in 1904 when Mrs Pat Campbell played *Mélisande* and Sarah Bernhardt played *Pelléas*. The former was forty, the latter sixty. Despite this and the fact that the play was acted in French, the production toured England, Scotland and Ireland for three weeks in a series of one-night stands. Despite its resounding success, there was the occasional dissenting voice, as that of this Dublin theatre critic:

'Last night Mrs Campbell played *Mélisande*, Madame Bernhardt, *Pelléas*; they are both old enough to know better.'

'*Pelléas and Mélisande* appeals not at all to the reason, only to the sense of beauty and to the sense of mystery. The more one admires it, the less does he care to argue about it.'
(*Around Theatres*: Max Beerbohm)

'His originality lies in having dramatised emotions which hitherto have found readiest expression in lyric poetry. The materials in which he works are *moods* . . .'
(*Drama*: Desmond MacCarthy)

'The staging of the poetic drama may be modified in various directions with much greater boldness than I or anyone else supposed safe . . .'
(Bernard Shaw, writing of Maeterlinck in *Our Theatre in the Nineties*)

' . . . his plays are a challenge to both the ephemeral and the realistic drama of his time. In them he showed his characters as the instruments of some hidden force, emanating from the unseen reality which lies all around us.'
(*The Oxford Companion to the Theatre*)

'His plays are based on static, mystical inner visions depicting spiritual loneliness and fear of the unseen forces of destiny.'
(*World Theatre*: Martin Esslin)

'The dramatist in Maeterlinck is at least as strong as the mystic or symbolist.'
(William Archer, the distinguished drama critic)

'The most beautiful play I know.'
(Sir John Martin-Harvey, the most famous *Pelléas* of his generation)

Pelléas and Mélisande

by **Maurice Maeterlinck**

in a new translation by Timberlake Wertenbaker

First performance Saturday 2nd December 1989

CAST:

Arkel *King of Allemonde* **Michael Hiller**
Pelléas *Grandsons of* } **Stuart Rhodes**
Golaud *the King* } **Patrick McQuillan**
Mélisande **Julie Gardner**
Genève *Mother of Pelléas & Golaud* **Ffrangcon Whelan**
Yniold *Son of Golaud by* } **Christopher Morris**
a previous marriage }
Doctor **Ken Ratcliffe**
Company **Georgia Dobbs**
Brian Ingram
Paul James
Meic Llewellyn
Fiona McCourt
Irene Perera
Samia Rida
Paul Whiting
Dorothy Wood

Music specially composed for this Production by **Robert Guinea**

Played by **David Neville** *Percussion*
Robert Workman *Trombone*
Natalie Rozario *Cello*
Rupesh Raikundalia *Violin*
Joanne Rozario *Clarinet*
Alyson Noble *Flute*

The action takes place in the King's Castle and the surrounding areas in the country of Allemonde.

There will be no interval and the play will finish at 9.20 approximately.

Director **John Davey**
Designer **Ray Dunning**
Assisted by **Debbie Ward**
Costume Designer **Brad Askew**
Lighting and Sound Designer **Nick Pitt**
Wardrobe **Brad Askew**
Assisted by **Grace Craddock,**
Jackie Dover,
Anne Gilmour,
Pauline Nixon
Lighting and Sound Assistants **Parkash Mankoo,**
Kathryn Austin,
Julie Mullins,
Tricia Nicholls,
Alan Philbey
Construction **Bob Charles,**
Jim Craddock,
John Rolfe,
Chris Sydenham
Stage Management **Sibylle Erdmann,**
Anja Hohmeyer,
Eric Lister,
Daniella Mano,
Sue Oliver,
Jo Perse
Make-up and Wigs **Lisa Chaffey and**
Helen Abel of Greasepaint
Masks **Patrick McQuillan**
Thanks to **Ian Howlett,**
Tina Harris,
Jenny Richardson,
Tom Morton

ART EXHIBITION IN THE UPPER FOYER

MARY WOOD

Mary Wood was born in London in 1959. She studied 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. She has also shown at the Royal Academy in London and recently at the Brunel Gallery in West London.

Her paintings are abstract, although occasionally there are landscapes or floral references and they are on a large scale. However in this exhibition there is a chance to see some of her smaller work which is often used to formulate ideas for the larger paintings.

She now lives and teaches art in West London.

The Grapevine Bar

Just for The Questors: your Exclusive Rendezvous

The Grapevine is newly refurbished, with more space, more comfort, delightful decor, and an even more delightfully comprehensive range of beers, wines and spirits, all at prices which will warm your hearts almost as much as your favourite refreshment — and the company — does.

*And it's open to **all** Questors Members over 18 and their guests — all you have to do is have your Questors Membership card with you.*

A FEW DROPS OF WATER

The Story of The Questors Theatre 1929 - 1989

by Gwenan Evans and others



On sale now at the Foyer Bookstall

An ideal Christmas gift for yourself and your friends



THE QUESTORS THEATRE

INFORMATION

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.

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 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.

For The Questors Theatre

Artistic Director
Studio Director
Chairman
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

David Emmet
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.