

FORTHCOMING EVENTS

In the Studio

LEAR

by Edward Bond

The second-year Student Group in their first major production.

24, 25, 27, 28 February, 1, 2, 3, 5, 6, 7, 9, 10 March at 7.45pm

In the Playhouse

THE MARRIAGE OF FIGARO

by Pierre-Augustin Beaumarchais

translated by John Wood

Beaumarchais' own sparkling sequel to "The Barber" finds Figaro trying to save his own bride-to-be.

3, 6, 7, 8, 9, 10 March at 7.45pm

Sunday 4th March matinée at 3.00pm

Sponsored by DÔME CAFÉ · BAR

In the Studio

FIGARO GETS A DIVORCE

by Odön von Horváth

translated by Roger Downey

The intriguing sequel to Beaumarchais' plays is set in Europe in the 1930's.

24, 25, 26, 27, 28, 29, 30, 31 March at 7.45pm

In the Upper Foyer

REHEARSED READING

The second play in the series 'Plays of the Sixties'

A NIGHT TO MAKE THE ANGELS WEEP

by Peter Terson

Sunday 25th February at 7.45pm

Admission FREE to Members and Guests

Printed and published by THE QUESTORS LIMITED



THE QUESTORS THEATRE

Name/ Subject

THE BARBER OF SEVILLE

Author

BEAUMARCHAIS

Translated by John Wood

Dates

10—17 February at 7.45pm

11 February at 3.00pm

No performance on Monday 12 February



Name/ Subject

THE MARRIAGE OF FIGARO

Author

BEAUMARCHAIS

Translated by John Wood

Dates

3—10 March at 7.45pm

4 March at 3.00pm

No performance on Monday 5 March



Name/ Subject

FIGARO GETS A DIVORCE

Author

von Horváth

Translated by Roger Downey

Dates

24—31 March at 7.45pm



THE FIGARO FILE

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THE BARBER OF SEVILLE

is sponsored by

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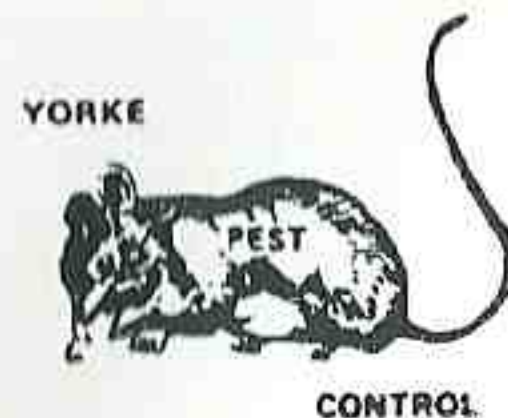
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THE FIGARO FILE

MOST REVOLUTIONS have their genesis, I suspect, in a shrug of irritation. Between that and the final overthrow of the tyranny may be a long and bitter road but that small mark of irritation at an injustice may well be where it all starts.

When Beaumarchais wrote *The Barber of Seville* he had little thought of charting the course of a revolution, he wrote a romantic comedy; but that shrug of irritation just did creep in. I'm sure you'll spot it!

By the time he came to present its sequel *The Marriage of Figaro*, nine years after the writing of "The Barber", although in the plays only three years had passed, that shrug of irritation had become a growl of resentment.

Within five years of the first performance of that second play the collective growls of the French people had brought about the overthrow of the Ancien Régime.

One hundred and fifty years later in a Europe torn by revolution and counter-revolution Odön von Horváth speculated on how Beaumarchais' erst-while hero, the indomitable Figaro, would fare in post-revolutionary exile. The outcome may surprise you.

However neither Beaumarchais nor von Horváth involve themselves in a great deal of political theorising, instead they express their views through plots which deal with the perennial concerns of finding love and keeping it, working hard and getting a just reward, and creating a society fit for our children.

Although each production is complete in itself we do hope that you will find time to enjoy all three plays. For us, working on them has been an exciting exercise in co-operation, the pooling of ideas and talents, and, as everyone is involved in at least two out of the three productions and some of us in all three, something of a challenge to our stamina!

As the political map of Europe changes in ways which would have been unthinkable only a year ago there can be no more fitting time to become acquainted with Beaumarchais' and von Horváth's humorous and optimistic history of Figaro's encounter with revolution.

CAROL METCALFE

For The Figaro File

Director in charge: CAROL METCALFE

Settings designed by: JOHN STACEY

Costumes designed by: BRAD ASKEW

Costume Co-ordinator: CELIA DOWELL

Lighting and Sound: IAN HOWLETT

Stage Manager in charge: JIM CRADDOCK

THE BARBER OF SEVILLE

by Pierre-Augustin Beaumarchais

translated by John Wood

First performance Saturday 10th February 1990

Cast — in order of speaking:

Count Almaviva, <i>a Spanish grandee in love with Rosine</i>	DAVID SLOTTVED
Figaro, <i>Barber of Seville</i>	DANIEL SMITH
Bartholo, <i>physician and Rosine's guardian</i>	JOHN DOBSON
Rosine, <i>a young lady of noble birth, ward of Bartholo</i>	DEBORAH HUNT
Bazile, <i>organist, and music master to Rosine</i>	JOHN MARTIN
Wakeful, <i>a dull sleepy boy</i>	JULIAN SMITH
Youthful, <i>an elderly servant of Bartholo</i>	ROBERT GOLDSBROUGH
Musicians	DAVID WYATT ROBERT GOLDSBROUGH JULIAN SMITH
Music composed by	ROY MARGOLIS and DAVID WYATT
Musical advisor	JULIO D'ESCRIVAN

The action of the play takes place in and around
the house of Bartholo.

There will be one interval of 15 minutes.

Director	ANTHEA DOBRY
Setting designed by	JOHN STACEY
Costumes designed by	BRAD ASKEW
Lighting designed by	MARTIN SAPSED
Stage Manager	LINDA ZIEBA
Deputy Stage Manager	TOM MORTON
Construction	JIM CRADDOCK TOM MORTON
Properties	ANN SCURFIELD DEBORAH WARD
Lighting operator	JONATHAN PARTINGTON
Sound	PETER TOMPKINS
Sound operator	TOBY DARE
Wardrobe Mistress	ANNE GILMOUR
Wardrobe Staff	MARTIN COBLEY, ALISON CROFTS, CELIA DOWELL, CATHERINE GRUBB, SAM LADD, VAL MORAN, JENNY RICHARDSON, ELIZABETH PRITCHARD, KATY WINKWORTH
Prompter	WENDI KELLY
Wigs & Make-up	LINDA LATONA, MARTINE MITCHELL of GREASEPAINT

THE BARBER OF SEVILLE

Beaumarchais loved music — particularly popular music — and in 1772 he wrote a comic opera *The Barber of Seville*. It was immediately rejected by the Comédie Italienne so he turned the opera into a play. The Comédie Française accepted this revised version but it was banned from performance until 1775 when it was booed off the stage. In 48 hours Beaumarchais cut one act completely and removed many of the more controversial remarks — it was an immediate and triumphant success.

Ten years later it was played at Versailles with Marie Antoinette taking the part of Rosine and the future King Charles X that of Figaro.

It was the last private theatrical function before the Revolution.

Figaro: "Faith Monsieur, who knows whether the world will last three weeks longer".

ANTHEA DOBRY

ART EXHIBITION IN THE UPPER FOYER

AN EXHIBITION OF PAINTINGS BY JACKIE TYE AND CLAIRE DAVIES

Jackie Tye studied Art and Stage Design at Wimbledon School of Art and Design and has painted seriously for ten years. She is primarily a portrait painter and has had paintings purchased for private collections both in England and America. She recently had an exhibition of life drawings in The Questors Grapevine Club and this is her second exhibition in The Questors Foyer. Her thanks to Midland Bank for its sponsorship of part of the exhibition.

Claire Davies studied Art at Chelsea College of Art. She teaches art locally and has contributed her paintings to various exhibitions. She paints solely for pleasure and not for the market-place although some of her work has been bought privately.

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

David Emmet
Paddy O'Connor
David Emmet
Martin Bowley
Roger Kelly

Ken Kettle
Lucille Terry
Steve Anderson
Elaine Orchard
Jill Gee
Lindsay Udell
Eric Lister
Ken Ratcliffe
Gwenan Evans
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.
