

FORTHCOMING EVENTS

In the Playhouse

TEMPTATION

by Vaclav Havel

A variation of the Faust legend. A witty, powerful and extraordinary play from an extraordinary playwright. Dealing with the oppression of the individual by the bureaucratic state, the result is a dazzling, teasing and serious comedy.

14, 18-21 March at 7.45pm
Sunday Matinée 15 March at 3pm

In the Playhouse

THE PLAY'S THE THING

by Ferenc Molnar
adapted by P.G. Wodehouse

A piece of top-class nonsense, utterly trivial and hilariously funny, set in the crazy world of 1920's Broadway musicals.

Molnar is recognised as one of the leading Hungarian writers of the twentieth century, famous for writing comedies and dramas including *Liliom*, upon which *Carousel* was based.

11, 14-18 April at 7.45pm; 12 April at 3.00pm

In the Playhouse

IN AID OF THE ALFRED EMMET REHEARSAL ROOM FUND PEEPS AT PEPYS

by Robert Spencer and Jill Nott-Bower

Saturday, 29 February at 7.45pm

Unreserved tickets £3.50. Temporary membership is included in the price.

In the Studio

A DREAM PLAY

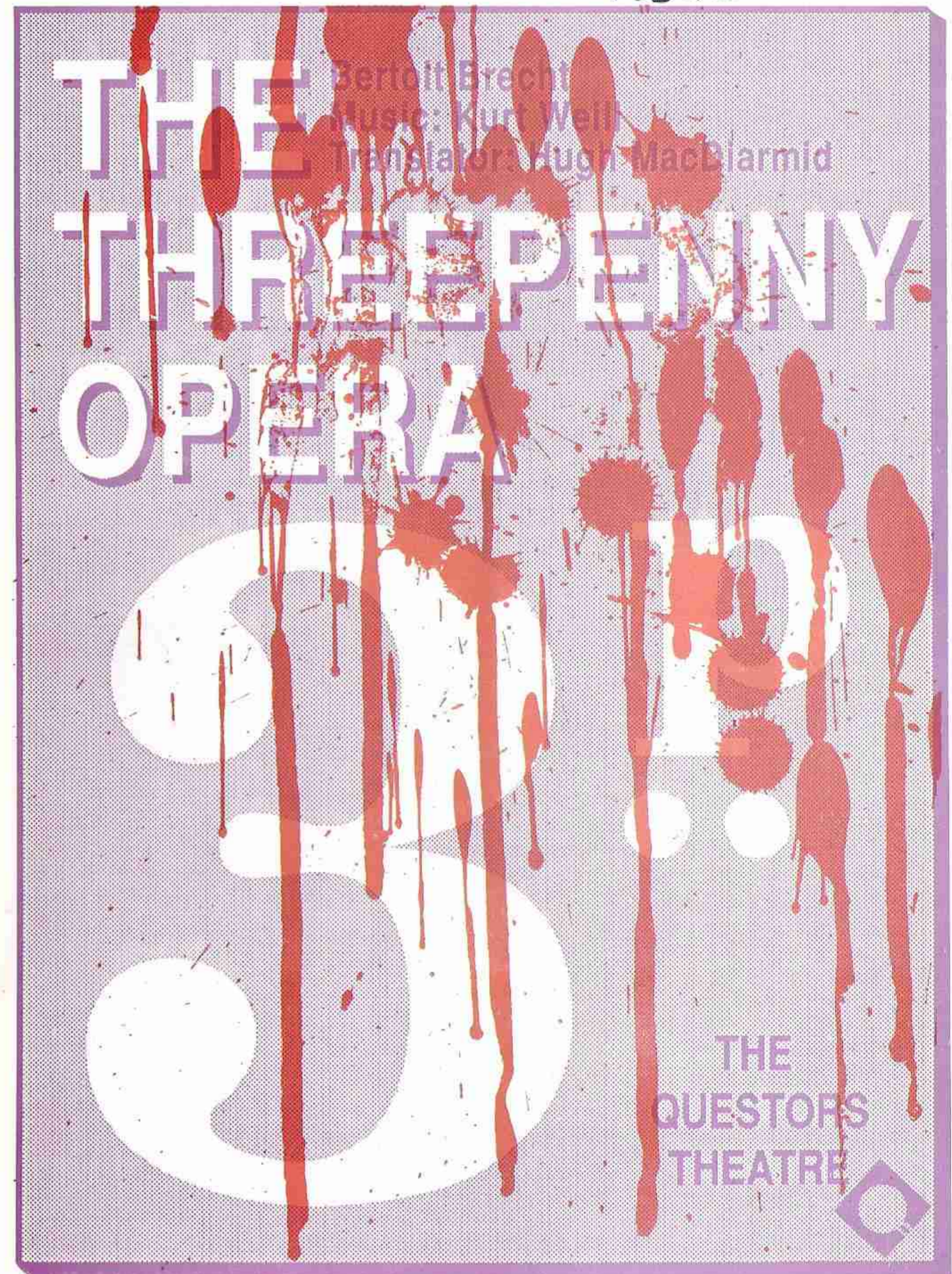
by August Strindberg

In this surreal and epic drama the god Indra sends his daughter down to earth to discover whether Man's bitter complaint about human suffering is justified. Once there, she becomes consumed by Man's mortality and the weight of the clay from which he is formed subsumes her divinity and threatens her return to heaven.

25 April - 2 May at 7.45pm. Members FREE. Guests £3.50 (all performances)

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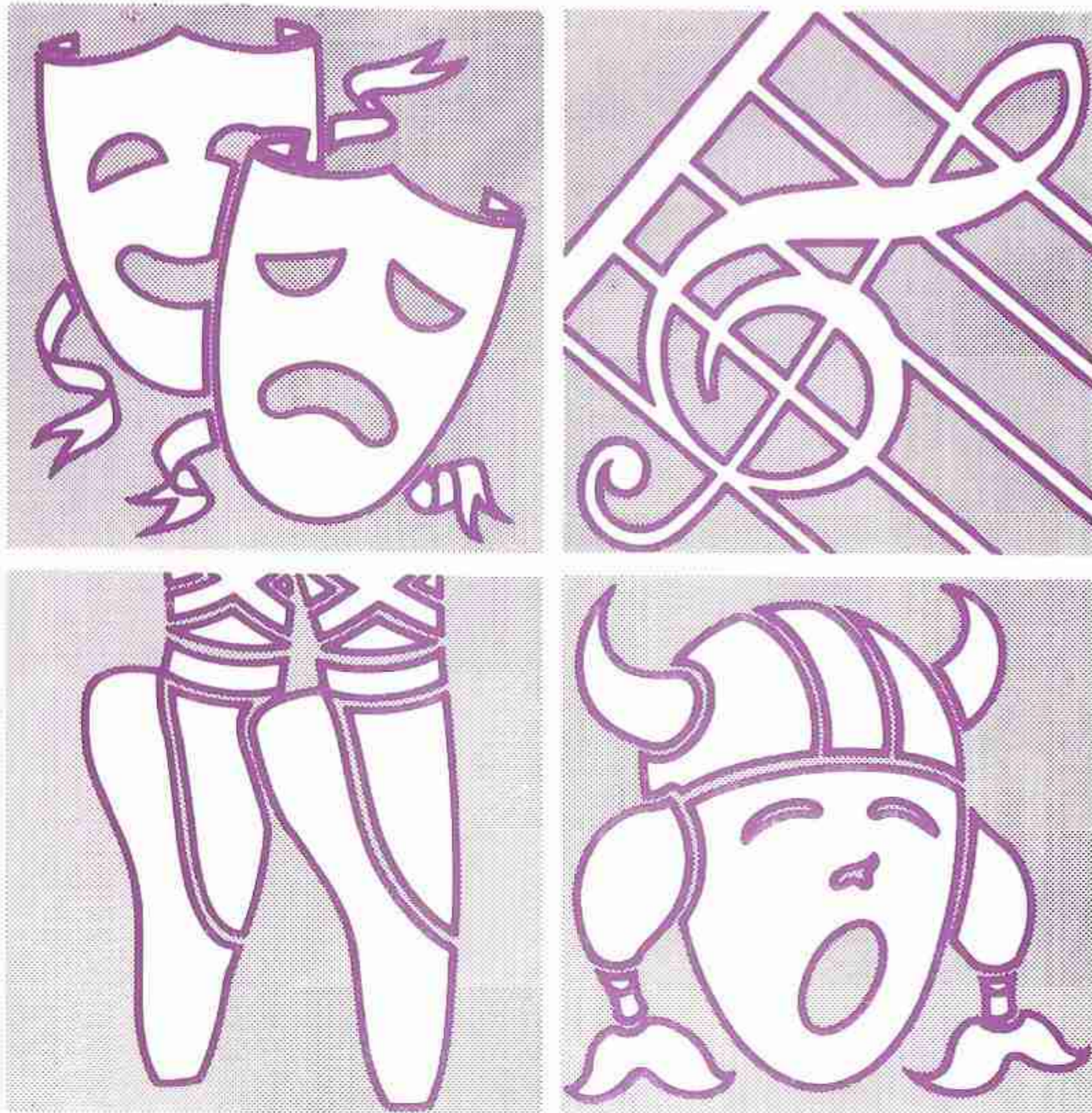


The 1992 European Season

This production is sponsored by The Royal Bank of Scotland

The Royal Bank of Scotland are pleased to sponsor
the production of *The Threepenny Opera*.

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DIRECTOR'S NOTE

I wonder if you have ever walked round from the main foyer of the National Theatre to the Cottesloe Theatre — to do so you have to pass the theatre's 'back door'/Tradesman's entrance, call it what you will; it's the place where they put out their rubbish bins ready for collection, except that in this case they are skips rather than bins full of rubbish.

It is tempting to rush past this utilitarian area rather wishing there was a more salubrious route between the two auditoria. But of course other people's rubbish can be quite fascinating as John Stacey and I discovered when we started poking about in it — a medieval helmet with the visor missing, worn out costumes, yards of tattered and faded fabric, broken chairs, papier-maché grecian urns; the dregs of a score or more National productions, the stuff they really couldn't recycle or sell — just rubbish.

Well, maybe not to everyone, for John and I weren't the only people interested in the N.T.'s garbage. There were others whose interest was rather more urgent than the wish to confirm the viability of a production idea, those for whom a broken chair could provide a foam pad to keep their backside off the damp pavement and for whom a few yards of torn curtaining could make a makeshift screen to protect their tattered privacy or an additional layer of insulation against the biting wind.

When Brecht adapted John Gay's *The Beggar's Opera* he set it in Victorian times for no better reason than that the theatre had Victorian costumes available! It was a good choice though. We all know about the downside of Victorian London — beggars, prostitution, violence and 'respectable' society riddled with hypocrisy and corruption. It all provided an appropriate setting for Brecht's exploration of the question, 'Criminals are bourgeois. Are Bourgeois criminals?' It was that question that interested him, not any notion of a suitable historical period.

A lot of Welfare State water has flowed under Waterloo Bridge since Victorian times and indeed since 1928 when *The Threepenny Opera* was written. Here we are in 1992 with, it seems, all those social conditions once more in existence. You will have your own ideas about how this has come about, but the fact that it is so is hardly disputable, homeless beggars on the South Bank, prostitution at King's Cross, violence plastering the pages of every tabloid paper along with stories of evil tycoons, crooked banks and police duplicity and corruption on a scale that most of us believed unthinkable.

Brecht's message may be either disturbing or simplistic, according to your political viewpoint. Kurt Weill's music could be said to be the former but never the latter. This is an opera and much rests with the music. Weill's score brilliantly uses music's emotional power to set the responses of our heart at jangling odds with the response of our heads to Brecht's controversial political ideas, thus underlining the satire of the work in a way that words alone could never have done. Weill wrote in a way that was dubbed 'revolutionary' in its day and it retains that power to stir and inspire.

It has inspired us over the weeks we have worked on this show. We hope we can share the excitement of that inspiration with you.

CAROL METCALFE.

THE THREEPENNY OPERA

by Bertolt Brecht

(translated by Hugh MacDiarmid)

music by Kurt Weill

arranged by Martin Seager

First performance Saturday 15th February 1992

Cast

Sarah Conway	▪ Jenny
Julia Cooke	▪ Nelly, clarinet
Nick Harding	▪ Macheath — Mac the Knife
Silas Hawkins	▪ Bob the Saw
Nigel Lawrence	▪ Hook-finger Jake
Anna Macready	▪ Lucy Brown, Betty
Vincent McQueen	▪ Rev Kimball
Rosalind Moore	▪ Polly Peachum
John Morris	▪ Drums
Melanie Nunn	▪ Dolly
Anne O'Brien	▪ Mrs Peachum
Clive Paget	▪ Narrator, Matt
John Rolfe	▪ Saxophones
Martin Seager	▪ Piano, guitar
Robert Seatter	▪ "Tiger" Jackie Brown — <i>Commissioner of Police</i>
Leela Selvon	▪ Coaxer, flute, saxophone
Richard Shelton	▪ Filch, Walt
Howard Shepherdson	▪ Jonathan Jeremiah Peachum
Mandy Telling	▪ Saxophones
Stan Telling	▪ Bass
Kelvin West	▪ Jimmy, Smith, harmonica

TIME: The beggars are performing their opera for you now. The opera story itself is set at some time in the past when felons and murderers were hanged for their crimes and £100 could buy you a house!

These details were unimportant to Brecht and they are therefore so to us — some of them we have updated, some not.

We have also turned into an "Anniversary Parade" the celebrations this year for the Queen's 40th anniversary of her accession to the throne.

Production

Director	CAROL METCALFE
Musical Director	MARTIN SEAGER
Designer	JOHN STACEY
Choreographer	DIANA NESBITT
Lighting Designer	JONATHAN PARTINGTON
Sound by	IAN HOWLETT
Stage Manager	JIM CRADDOCK
Deputy Stage Manager	LINDA ZIEBA
Assistant Stage Manager	ALLY COURT
Wardrobe Mistress	VAL MORAN
Props	CORINNE TITE
Construction	ROGER BRACE, JIM CRADDOCK, TINA HARRIS, BOB HOSKINS
Prompter	GORDON MILLER
Lighting Operator	MARTIN UDALL
Follow-spot Operators	HENRY BROOM GRAHAM CARPENTER, TANIA HORWOOD, GILLIAN SHELVEY
Rehearsal Pianists	SHIRLEY SALZEDO, ANDREW PARKINS, JOHN TRIPP

Ladder by LIGHT ALLOY LIMITED of Ipswich

Wheelie by GRUNDON of Colnbrook

Thanks to JOHN ARMITT, PAIGE BELL, ROGER BRACE, GEOFF MOORE,
BRYN PARSONAGE, JENNY RICHARDSON, CHRIS SYDENHAM,
PAUL WORSLEY

The taking of food and drink into the auditorium is NOT permitted, neither is the use of cameras, video-cameras or tape equipment during the performance.

ART EXHIBITION IN THE UPPER FOYER

15 — 29 February 1992

by **JOHN FLEMONS**

John Flemons was born in Brixton, South London in 1934. He studied at Chelsea School of Art 1951-53 and 1955-58, under Pamela Clough, Robert Medley, Ceri Richards and Jack Smith. He won the Morland Lewis Travelling Scholarship Second Prize in 1956 and the First Prize in 1958.

He continued his studies at the University of London Institute of Education 1958-59 and at Birmingham School of Art Education 1970-71.

He has taught widely in both secondary and adult education. He has exhibited at John Moores, Liverpool, 1961 and was elected a member of Artists International Association equally in 1961. His one-man Shows include the University of Birmingham 1972, Queen Mary College 1975, Cockpit Theatre Gallery 1975, Brunel University 1977, Thomas Huxley College 1978, Morley Gallery 1988 and University of Surrey 1991.

John Flemons is a Quaker and married with four children.

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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

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and

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David Emmet

Martin Bowley

Doug King

Fiona Nicholson

Ken Kettle

Jim Craddock

Steve Anderson

Elaine Orchard

Jill Gee

Alice Pennicott

Vincent McQueen

Barbara Neville

Sam Jennings

Geoffrey Sellman

Ken Parker

Val Blaxland

Robert Gordon Clark

Roger Kelly

Barralets of Ealing

Tootal Craft

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 081-567 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. 081-567 8736.

BOX OFFICE

For personal callers the box office is open evenings only from 6.45pm to 8.30pm on days of performance and five days prior to each Playhouse production.