

## FORTHCOMING EVENTS

*In the Studio*

### THE LOVE OF THE NIGHTINGALE

by Timberlake Wertenbaker

In *The Love of the Nightingale*, Timberlake Wertenbaker takes a Greek myth and tells it in classical style, but she has also added modern insight and poetry to the power and beauty of a timeless story.

6-13 February at 7.45pm

*In the Playhouse*

### MUCH ADO ABOUT NOTHING

by William Shakespeare

Shakespeare in his Noël Coward mode, full of sparkling verbal wit but with all the extra psychological depth and richness of language that one has come to associate with this ever-popular playwright.

13, 15-20 February at 7.45pm; 14 February at 2.30pm

*In the Studio*

### February Student Group Production ENTERTAINING STRANGERS

by David Edgar

Set against the sweeping panorama of an English market town in the mid-nineteenth century, the plot of *Entertaining Strangers* centres on an epic battle of wills between an unbending local churchman and the independent-spirited proprietress of a local brewery, both of whom are challenged by the cholera epidemic which swept the town of Dorchester in 1854.

24-28 February, 2-6 March at 7.45pm


*In the Playhouse*

### SUMMER OF THE SEVENTEENTH DOLL

by Ray Lawler

Once a year, for sixteen years, a man has brought a kewpie (cupid) doll as a present for his 'girl'. But the summer of the seventeenth doll is different. This beautifully-constructed play, set in Melbourne in the 1950's, captures exactly the Australian spirit of the times.

13, 16-20 March at 7.45pm; 14 March at 2.30pm

Sponsored by  HUNTING  
AVIATION

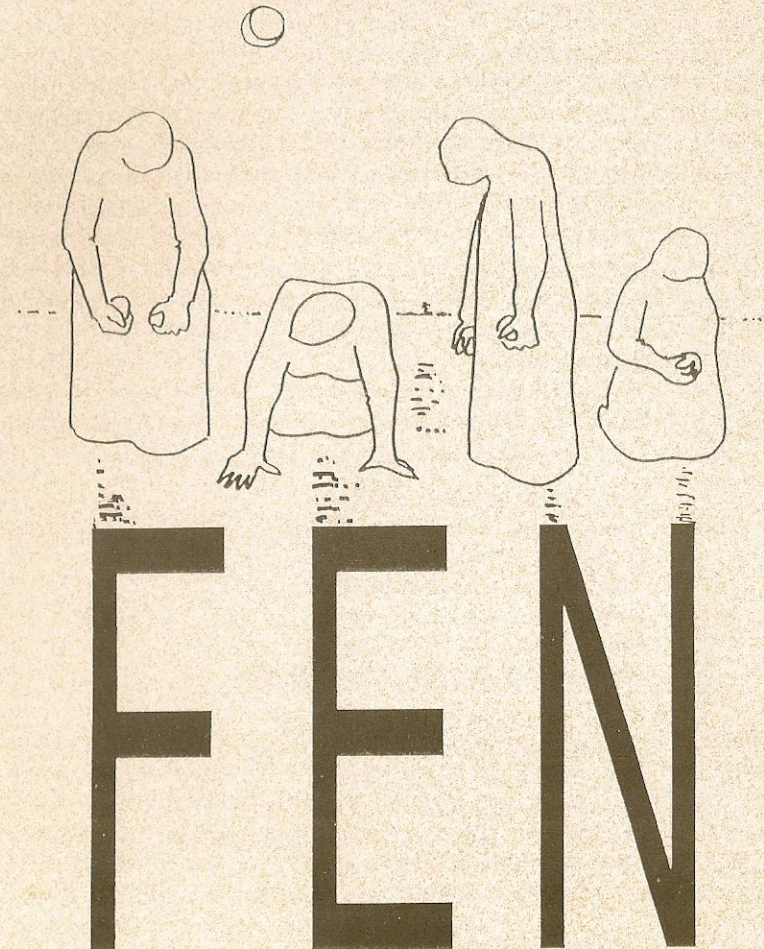
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THE

# QUESTORS

THEATRE



Caryl  
Churchill

## In the Potato Field

*I can see your potato field:  
The way the river runs in mud  
And then turns, slow, the curled froth  
Lapping over the rotten spars  
And plastic bags that lie beneath  
The broken edge of the peat dyke.*

*Wherever there is river mud,  
Between Brest and Elbe and the flat  
Coastal waters of my island,  
The potato woman holds the landscape,  
Though you are speaking further east  
Through another marshy delta,  
Language shaped in potato skips.*

*It is work to make the back ache,  
Bending beneath the rain grey skies  
To twist the knotted stems that coil  
Yellow, into the sticky earth.  
The old woman in the serge skirt  
Grunts occasionally as she  
Jerks the plants clear from the furrows.*

*The tractor follows, turning up  
Naked potatoes; its bright blades  
Probe a moment and then move on.  
She collects its haul in the skip  
Dragging it aside as she turns  
For the next row. If she's ahead  
She may stretch, easing her ache.*

*The ache carries its own greeting,  
Like the eyes' dull stare and the toil.  
Dimly in the receding light  
The river whispers at the dyke's edge.  
Clogged feet drag through the oozing fields  
Towards a distant light. Straining  
You may just hear our shared voice.*

*I suppose that is how it is,  
Or better, likely to happen.  
Perhaps not always the river,  
But we will recognise the tone,  
For there will be something like it,  
Sparse hill farms, a Roman wall,  
A woman bent in the old fields.*

ALAN CHAMBERS

## FEN

---

Caryl Churchill has written for stage, radio and television. She began writing plays while reading English at Oxford where several of her plays were given student productions. For twelve years after this she wrote mainly for Radio Three. In 1972 she became resident dramatist at The Royal Court Theatre where nearly all of her subsequent plays were performed. Many of these were devised out of workshops and improvisations with companies such as Joint Stock and Monstrous Regiment. *Soft Cops* was seen at the R.S.C. and *Top Girls* played successfully in London and New York. More recently she had a major West End success with *Serious Money*. One of her earliest plays, *Having a Wonderful Time*, was given by an Oxford University Student Company in 1959 in the old Questors Theatre.

This is the sixth play of hers that has been performed by The Questors. The others were *Top Girls*, in the theatre, *Light Shining in Buckinghamshire*, *Cloud Nine*, *Serious Money*, all in the Studio and *Vinegar Tom*, a student production. The play was strongly influenced by Mary Chamberlain's book *Fen Women* and researched in workshops with The Joint Stock Theatre in the Fens. It was first performed at The University of Essex almost ten years ago to the day of the opening of this production. We think it is as powerful, relevant and poetic today as it was then.

*'It was work, work, work, it was all their lives.'*  
*Retired School Teacher*

*'I'm the only Marxist in the Fens'*  
*Smallholder*

*'I want to be a hairdresser when I grow up and if not a nurse.'*  
*Fen children talking*

## PROMENADE THEATRE

The large number of short scenes calling for intimate playing combined with the necessity to present outdoor and indoor scenes means that the flexibility of a promenade is ideal for this sort of play. The audience can feel close to the actors and the staging can move rapidly from scene to scene with minimal intrusion by stage management. For a play set in an isolated rural environment it is appropriate to hark back to older methods of presenting plays, as in fairs and on carts, but to combine this with a modern use of technology.

There are a few seats available for those who find standing throughout the performance too difficult though some of these may have been reserved for the physically disadvantaged. You are welcome to sit on the edges of the various sets but we would be grateful if you would move off them when a scene is being played there. You will see the play however, to its best advantage if you move with the scenes.

ALAN CHAMBERS

# F E N

by Caryl Churchill

First performance Saturday, January 23rd 1993

## CAST

Shirley Shona Miss Cade Margaret	}	..... HELEN SANDERS
Angela Deb Mrs. Finch	}	..... CHARLOTTE EATON
Nell May Mavis	}	..... VIVIEN KERR
Mrs. Hasset Becky Alice Ivy	}	..... JULIET SKELHORN
Val Ghost	}	..... MARGARET TURNER
Frank Japanese Businessman	}	..... GEOFF WEBB
Mr. Tewson Geoffrey Wilson	}	..... JAMES GOODDEN
Boy		..... JOHN SURGENOR

*This is a promenade production*

The play is set in and about a village in the Fens.

The play lasts 1½ hours approximately. There will be no interval.

THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. To obtain a headset please contact the duty house manager.

The Playhouse is equipped with a lift for the benefit of those with mobility problems. The Questors acknowledges the generosity of the ADAPT fund in making this possible.

## PRODUCTION

Director	..... ALAN CHAMBERS
Designer	..... NORMAN BARWICK
Assistant Designer	..... CLARE GOTT
Lighting Designer	..... FRANCIS STEVENSON
Lighting Operator	..... PAUL COOPER
Assisted by	..... SHIRLEY JORDERSEN, SARA PRIESTLEY, JAMES LINEHAM, SARAH THOMPSON
Sound Designer	..... NIGEL WORSLEY
Sound Operator	..... JULIET HAYWARD
Music Advisor	..... IAN AMOS
Properties	..... VICKY LINGLEY ANNE SCURFIELD
Costume Designer	..... SYLVIA WALL
Assisted by	..... JANE GOTTS
Stage Manager	..... JO BOOTH
Deputy Stage Managers	..... CHRIS PRICE KATE SMITH
Assistant Stage Managers	..... SIMON MOORE SHONA McCORMACK LEILA BAYANDOR STEVE LAYZELL MAUREEN FLEMING
Construction	..... SIMON MOORE
Prompter	..... SUE OLIVER
Dialect Coach	..... TINA HURLEY

Thanks to MARKS & SPENCER, WOOLWORTHS, STELLA NEW,  
SUSAN BOYD, NIC MAY, HELEN KERSTAN, CHRISTIANE WEGERER,  
FARROL'S LTD OF MILTON COMMON

Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike. 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

2 - 30 January 1993

JANE MARIETTA TYSZKO spent most of her childhood in Chios, Greece, and was educated in London. She studied at Harrow School of Art from 1969 -1973. On the first year foundation course Jane was introduced to printmaking and has specialised in etching ever since, although she divides her time with painting.

Her favourite subject matter is imaginative and includes figures and wildlife. Jane has undertaken several commissions for portraiture, including animals. The Medici Society are currently reproducing several of her watercolours, the subject matter being British Wildlife.

As well as having regular one woman exhibitions, Jane has work in galleries in London and the home counties, and also exhibits regularly with the Royal Society of Painters, Etchers and Engravers. Her work is in private collections in many countries. This is her fourth exhibition at The Questors Theatre.

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**HARLEY WHITE**



Harley White Group, Sinclair House, The Avenue, Ealing W13 8NT

081-998 4942

## 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  
Company Secretary  
Club Secretary  
Finance Director  
Stage Director  
Theatre Manager  
Productions Administrator  
Membership Secretary  
Programme Editor  
Questopics Editor  
Marketing Manager  
Sponsorship  
Box Office Manager  
Programme Sales Organiser  
Front of House Manager  
Floral displays  
Haberdashery  
Wardrobe Equip. Wilkinson Sword Scissors . . Fiskars Ltd  
Wardrobe Care

David Emmet  
Simon Thomas  
David Emmet  
Martin Bowley  
Doug King  
Sue Blake  
Christine Garland  
Ken Kettle  
Kris Collier  
Elaine Orchard  
Jill Gee  
Alice Pennicott  
Vincent McQueen  
Barbara Neville  
Sam Jennings  
Geoffrey Sellman  
Ken Parker  
Val Blaxland  
Eric Lister  
Barralets of Ealing  
Tootal Craft  
Persil, Comfort and Stergene  
courtesy of Lever Bros.  
Dry-cleaning by C.D.S.

### 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.