

FORTHCOMING EVENTS

In the Studio

KIND HEARTS AND COMEDIES

by Kevin Madley

The Questors' own reminiscence group, *Playback*, bring you their latest production, based upon the experiences and anecdotes of the people who worked 'behind the scenes' in Ealing Film Studios.

15, 18-22 May at 7.45pm; 2 May at 5.00pm

In the Playhouse

ALL MY SONS

by Arthur Miller

Written just after World War II, *All My Sons* was only Miller's second play but it ranks alongside *Death of a Salesman* and *The Crucible* as one of the classics of American theatre.

Miller's great virtue is that everything he writes is so utterly believable and exciting down to the last detail.

22, 25-29 May at 7.45pm; 23 May at 2.30pm

Sponsored by **Royal Bank of Scotland**

In the Studio

THE REWARD

by David Eltis

directed by David Emmet

The Reward is set in the South East Asia of a few decades ago. It explores the universal themes of love, friendship and betrayal against a background of revolution and political upheaval.

12-19 June at 7.45pm

In the Playhouse

THE PLAYBOY OF THE WESTERN WORLD

by J. M. Synge

This ironic, funny and lively play marked a turning-point for the development of Irish drama when it was first staged at the Abbey Theatre, Dublin, in 1907. Synge broke new ground by being the first playwright to write an Irish play about ordinary Irish people, provoking riots in the process.

We can't promise riots, but we can promise an exuberant evening in the Playhouse before the production goes on tour to the Minack Theatre, Cornwall, in July.

19, 21-26 June at 7.45pm; 20 June at 2.30pm

Sponsored by

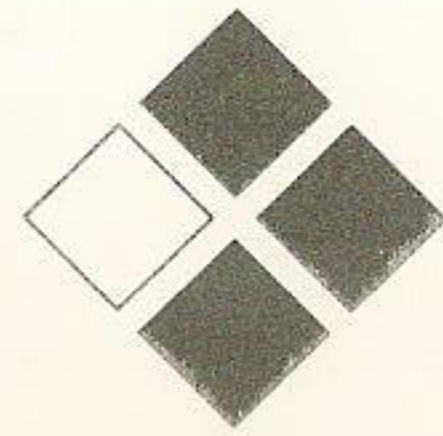


 **THE QUESTORS THEATRE**

Lady Windermere's Fan Oscar Wilde

This Production sponsored by





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A Note on the Play

Lady Windermere's Fan was Oscar Wilde's first play to be produced, and like many first plays it attempts to have something for everyone. Of course, the play is a comedy — a brilliant and artificial comedy such as no one but Wilde had managed to write in English since the death of Sheridan, in which witty aphorisms and rich comic creations like the Duchess of Berwick can blossom as resplendently as hot-house flowers. But it is also a melodrama, a social satire, a suspense-thriller, and a problem-play dealing with that favourite moral dilemma of the 1890s: the fate of the 'Fallen Woman'.

Like Pinero in *The Second Mrs. Tanqueray*, written a year later, Wilde takes a 'modern', liberal view of the social 'problem' of the Woman with a Past. In that he is conventional enough, but where he differs from other male late-Victorians is in his depiction of women: where his contemporaries were generally either sentimental or patronising, Wilde shows a depth of psychological understanding and liveliness of sympathy which is exceptional for his period. Indeed, the play makes very clear Wilde's thoroughly un-Victorian conviction — which runs through all his work — that women are unquestionably the stronger sex. Certainly, if anyone deserves the epithet 'fallen' in this play it is the men, who seem to be suffering from a collective collapse of moral will, which — though it spurts into intermittent life in Lord Darlington and Lord Windermere — either is frustrated and diverted by the stronger wills of the women involved, or else — in Cecil Graham and Dumby — fizzles out in mere verbal fireworks. Wilde's women, far from falling, hardly ever put a foot wrong as they negotiate the moral minefield of 'Society', whose rules they did not make, yet whose functioning they control. Least 'fallen' of all is Mrs. Erlynne, who renders Wilde's rather emphatic apologia for her in the play's dénouement superfluous by being so triumphantly not in need of any apologist.

It is Bernard Shaw who is credited with being the progenitor of the 'New Woman' in English drama, but I find none of his more self-advertisingly independent-minded heroines so unsentimentally-portrayed, or so self-assuredly in control of their own destinies as some of Wilde's creations.

Still, the mere mention of Bernard Shaw should be enough to remind us that Wilde was not by nature a moralist, and no one would argue that the element of social and ethical criticism in the play is the aspect that appeals most strongly to us today. Wilde may adopt the pose of social satirist or moral commentator, but his delighted appetite for human idiosyncrasy, and his tolerant amusement when faced with human foibles or excesses reveal him as essentially a writer of comedy, no matter how po-faced he may try to be on occasion. After all, as Lord Darlington says, 'Life is far too important a thing ever to talk seriously about it'.

LADY WINDERMERE'S FAN

by Oscar Wilde

First performance of this production Saturday, April 24th 1993

CAST

in order of appearance

Lady Windermere	AMANDA ALDRED
Parker (<i>Butler</i>)	BYRON TODD
Lord Darlington	ROBERT JONES
The Duchess of Berwick	ANNE RENN
Lady Agatha Carlisle	JANE BACKLOG
Lord Windermere	PETER GARDINER
Rosalie (<i>Maid</i>)	HELEN GEORGIU
Lady Plymdale	ANNABEL FISHER
Mr Dumby	DAVID PHILLIPS
Lady Stutfield	KATY BEARD
Sir James Royston	ROGER DOUGLAS
Mr Guy Berkley	JULIAN TURNER
Mr Rufford	TOM HAMPTON
Lady Jedburgh	JO AUSTIN
Miss Graham	ALEXANDRA TISON
Mr Hopper	JERRY MORETON
Lord Augustus Lorton	DEREK CHANDLER
Mr Cecil Graham	RICHARD SHELTON
Mrs Erlynne	GILLIAN KERSWELL

ACT I

The Morning-room in Lord Windermere's house

ACT II

A Reception-room in Lord Windermere's house

INTERVAL OF FIFTEEN MINUTES

ACT III

Lord Darlington's rooms

ACT IV

The same as Act I

TIME

1892

PLACE

London

The action of the play takes place within twenty-four hours, beginning on a Tuesday afternoon at five o'clock, and ending the next day at 1.30 p.m.

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

Directed by	STEVE FITZPATRICK
Designed by	JOHN ROLFE
Costumes designed by	CELIA DOWELL
Lighting Designed by	TIM HAYWARD
Sound Design by	NAT TURNER, NIGEL WORSLEY
Stage Manager	JO BOOTH
Deputy Stage Manager	KATY GALLANTRY
Assistant Stage Managers	COLIN BELL, CHARLOTTE EATON, SIMON GREEN, AMRIT MAHAL, ROB MCGREGOR, JERRY MORETON, MARK PHILLIPS, ALWENA WILLIAMS
Lighting Operator	TRISH FOX
Lighting Rigger	JAMES MILLMAN
Wardrobe	LORAIN COESHOTT, ALICE CORRIGAN, EILEEN COX, GRACE CRADDOCK, JANE GOTTS, JOAN GRIFFIN, CORINNE NIELD, VALERIE PALMER
Properties	JAY SARWAR, CLARE WARREN
Wigs and Make-up	JACQUELINE CROPPER, SARAH FRY, CAROLYNE MARTINI, SEVDA HUSEYIN
Dance Advisor	DIANA NESBITT
Construction	COLIN BELL, BOB ATKINSON, BERNARD MCRORY
Prompter	GORDON MILLER

With thanks to John Webster, Gordon Miller, Joy McQuade, Jackie Dover,
Lights on Broadway, W13 Antiques, Barbara Blake, Jim Craddock,
Roger Brace, Martin Stoner, The Ladies of Pins and Needles, Brad Askew,
Paul Worsley, Strand, Sussex House, Phil Pinkham

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

24 April - 1 May 1993

PAT WILSON ATD MRSCD

Pat Wilson trained as a designer and worked initially at the Old Vic Theatre Company and also undertook research costume work for film productions including *High Wind in Jamaica*. She then worked as womenswear designer for various fashion firms including the Canda Manufacturing Company (C & A Modes). She moved to Scandinavia and worked there and later in this country as a freelance fashion artist and illustrator for magazines and travel guides, before taking up a full time appointment as lecturer at the West of England Academy (Bristol). Pat returned to London to be Head of Fashion and Textiles at Ealing School of Art for some years before becoming Head of Costume and Textiles at the Canterbury College of Art. She left to devote more time to her own designing and painting and to a joint venture with husband George involving designing and marketing ceramics for the UK, French and American markets.

Her paintings have been exhibited in various venues, most recently in Chelsea Town Hall, the Orangery, Holland Park, St Paul's Gallery, Brunel University Gallery and the Gill Gallery, Newnham.

Visitors are welcome to visit the studio and the pottery by appointment at 48b Mulgrave Road, Ealing, London W5 1LE tel: 081 998 4470.

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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
Chair
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.
Wardrobe Care

David Emmet
Simon Thomas
David Emmet
John Davey
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

Wilkinson Sword Scissors . . Fiskars Ltd
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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.