

FORTHCOMING EVENTS

In the Studio


MARILYN MEETS BOBBY AND JOHNNY

by Tim Plester

When you know that this hard-hitting, raucous, energetic, comic, crude, shocking look at sex, violence and politics is set in America, you should have no difficulty in identifying the Marilyn, Bobby and Johnny of the title.

This play, definitely not for Kennedy worshippers or prudes, is the winner of our 1992/93 Student Playwriting Competition. What were *you* doing the day J.F.K. was assassinated?

27-30 November, 1-4 December at 7.45pm

Sponsored by Grant Thornton 

In the Studio

Late Night Extra

THE VIRTUOUS BURGLAR

by Dario Fo

One of Dario Fo's earliest pieces: a 45 minutes farce of seduction, impersonation and mistaken identity.

2,3,4 December at 10.30pm

Tickets: £2.00

In the Playhouse

TOUCHED

by Stephen Lowe

England, 1945. Victory in Europe is about to be announced but it will be another hundred days before the dropping of the atomic bombs on Hiroshima and Nagasaki force the surrender of Japan and the final end of the war.

Stephen Lowe's wonderful play follows three sisters of a working-class Nottingham family through these hundred days of almost peace.

4, 7-11 December at 7.45pm, 15 December at 2.30pm

Christmas in the Playhouse

DAISY PULLS IT OF

by Denise Deegan

Cheer the hockey match, thrill to the nail-biting cliff-top rescue, laugh and cry as Daisy, the poor scholarship girl from the elementary school, finds her feet and the hidden treasure at exclusive Grangewood School. Whether or not you have ever enjoyed Angela Brazil, *The Chalet School* series or *Boys' Own* adventures, you are in for a treat at Christmas.

31 December, 1,4-8 January at 7.45pm; 2 January at 2.30pm

Sponsored by  **Merchant & Co.**
CHARTERED ACCOUNTANTS
AND REGISTERED AUDITORS

LITTLE NIGHT MUSIC

MUSIC AND LYRICS BY STEPHEN SONDHEIM

BOOK BY HUGH WHEELER

BY ARRANGEMENT WITH JOSEF WEINBERGER LIMITED
ON BEHALF OF MUSIC INTERNATIONAL OF NEW YORK

 **THE QUESTORS**
THEATRE

Supported by Richard & Eleanor Smith

A LITTLE NIGHT MUSIC

We are most grateful to Richard and Eleanor Smith who have supported this, their fourth production.

Richard and Eleanor have previously supported:

- 1990 *The Aspern Papers*
- 1991 *Groping for Words*
- 1992 *La Ronde*

STEPHEN SONDHEIM

Was there ever a more controversial writer of musicals than Stephen Sondheim?

Applauded by the critics; awarded innumerable Tony's and for the 'Best New Musical' in successive years; considered prestigious enough for his works to be mounted by the world's opera companies; yet eschewed by the coach parties who are the lifeblood of the popular musical theatre; and dividing afficianados of THE MUSICAL into strongly divided camps of 'Love him!', 'Hate him!'.

His recent show, *Assassins*, opened to enormous critical acclaim and was a sell-out at the art-house Donmar Theatre but failed to transfer to a bigger theatre with a wider public. His *Sweeney Todd* managed only a six-month run at Drury Lane, despite a critical 'rave', though it has been recently revived at the National Theatre in the experimental Cottesloe auditorium, and was a sell-out every night. But will it transfer to the West End, as did the RSC's more traditional and wildly popular Rogers and Hammerstein musical, *Carousel*? I doubt it.

It took an opera company, ENO, to put on Sondheim's *Pacific Overtures* but it was not one of the company's successes and was quickly taken out of the repertoire. The show has just received excellent reviews for a new production at the Leicester Haymarket, famous for transferring musical productions to London (*My Fair Lady*, *South Pacific*, *Oklahoma*). Will *Pacific Overtures* follow suit? I doubt that too.

What is it about this acclaimed composer of musicals that so confounds the musical world? His early talent at university won him the notice of the famed Oscar Hammerstein who took him under his wing, gave him a job in his own company and was a constant support to him. The musical which attracted Hammerstein's attention was an adaptation of Aristophanes' *The Frogs* (performed incidentally in Yale's swimming pool). Hardly your conventional musical! But Sondheim is attracted to unconventional subjects. *Pacific Overtures* is about America's influence on Japan in the last century and is performed Kabuki style with an all male cast! *Assassins* tells the story of all the attempted assassinations (and there have been ten of them) on the presidents of America. *Sunday in the Park with George* recreates Seurat's painting of *La Grande Jatte*. *Merrily We Roll Along* is performed backwards — the story, that is!

So is it his subject-matter which so confounds his public? Certainly it cannot be his lyrics, which are as felicitous and witty as Cole Porter's or Noel Coward's. He beats Britain's W.S. Gilbert at his own game with a G and S pastiche where triple internal rhymes outdo Gilbert's double rhymes. Sondheim's facility with words was evidenced in his early days when he compiled elaborate crossword puzzles for the *New York Magazine*. He consolidated his success as a lyric-writer in *West Side Story*, *Gypsy* and *Do I Hear a Waltz?* all of them brilliant collaborations with already successful composers.

It is when he is responsible for both lyrics and music that Sondheim seems to lose his popular appeal. Perhaps his music is less accessible than that of his contemporaries. You come out of shows by Jule Styne or Cy Coleman for example, humming the tunes. *Hey, Big Spender* and *Don't Rain on my Parade* quickly became hit singles. Sondheim's tantalising tunes however, *haunt* the ear but take some time to *get them* by ear. They are memorable but not easily memorised.

This to me is Sondheim's fascination. His tunes tease you. They taunt you when you try to recapture them. He is a composer of whom I never tire. Again and again I go back to my tapes and long after *Oh What a Beautiful Morning* has driven me mad with its familiarity, *Remember* is driving me mad with its unexpected and elusive harmonies.

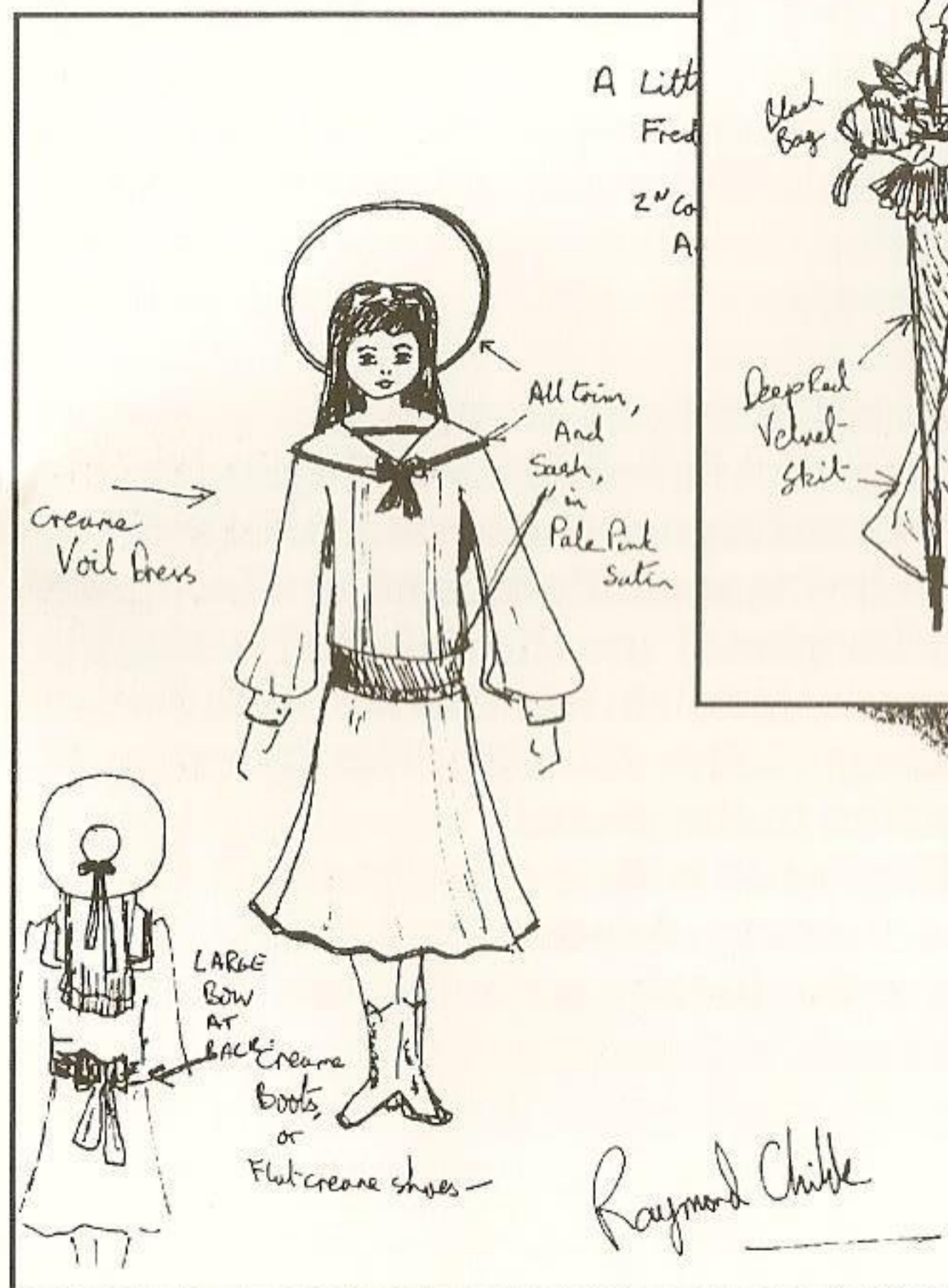
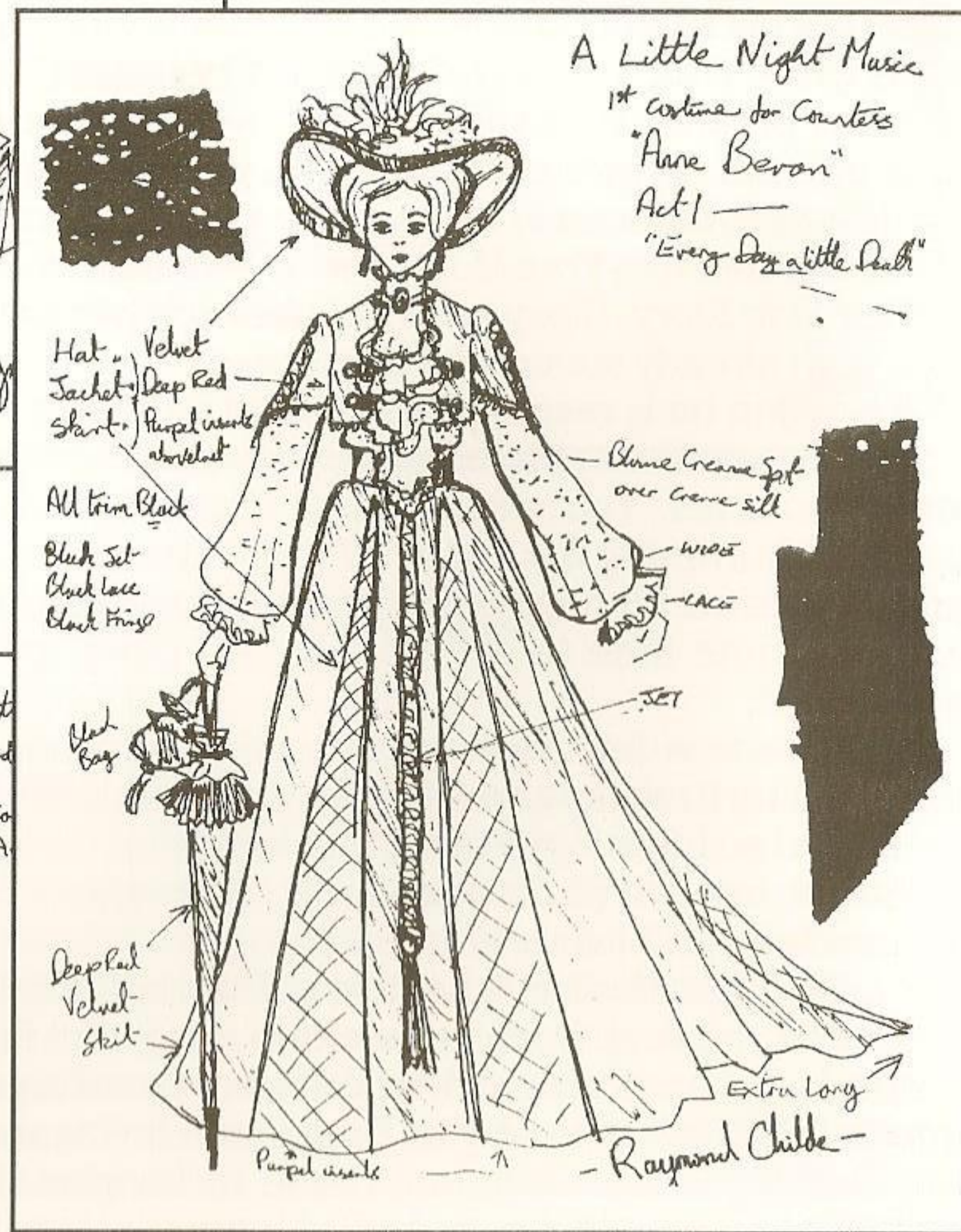
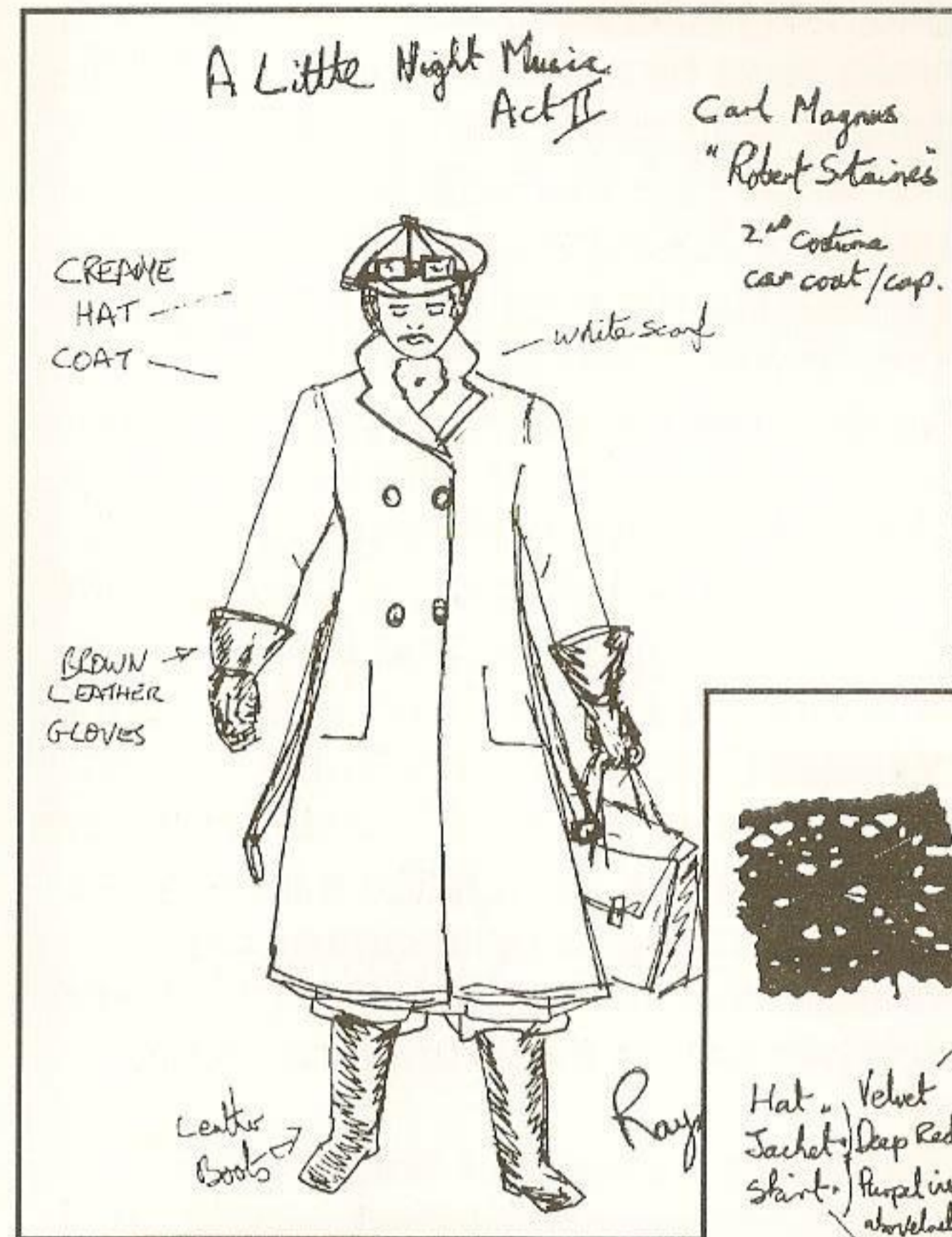
A Little Night Music is full of them. This is probably his most popular and most performed musical. It was made into a frightful film (Elizabeth Taylor playing Desirée) which with any luck is permanently consigned to oblivion. After its fairly successful British première at Drury Lane it was recently revived at Chichester with Dorothy Tutin. This, too, came to London. I much preferred a touring production I saw at Richmond with Honor Blackman in the lead and with Evelyn Laye playing Mme Armfeldt. (Who's Evelyn Laye, daddy?) The intimacy of Richmond's lovely theatre was ideally suited to the piece.

I hope the intimacy of the Questors Playhouse will be equally suited. I hope that here you will be able to enjoy the subtlety, delicacy and magic of this wonderful musical and that you will leave the theatre a confirmed Sondheim groupie, like me.

Editor

MUSICAL NUMBERS

Some of
Raymond Childe's
costume sketches
for this production.



Act I

Night Waltz	COMPANY
Now	FREDRIK
Later	HENRIK
Soon	ANNE, HENRIK, FREDRIK
The Glamorous Life	FREDRIKA, DESIRÉE, MADAME ARMFELDT, MRS. NORDSTROM, MRS. SEGSTROM, MRS. ANDERSSSEN, MR. LINDQUIST, MR. ERLANSON
Remember	MR. LINDQUIST, MRS. NORDSTROM, MRS. SEGSTROM, MR. ERLANSON, MRS. ANDERSSSEN
You Must Meet My Wife	DESIRÉE, FREDRIK
Liaisons	MADAME ARMFELDT
In Praise of Women	CARL-MAGNUS
Every Day a Little Death	CHARLOTTE, ANNE
A Week-end in the Country	COMPANY

Act II

The Sun Won't Set	MRS. ANDERSSSEN, MRS. SEGSTROM, MRS. NORDSTROM, MR. LINDQUIST, MR. ERLANSON
It Would Have Been Wonderful	FREDRIK, CARL-MAGNUS
Perpetual Anticipation	MRS. NORDSTROM, MRS. SEGSTROM, MRS. ANDERSSSEN
Send in the Clowns	DESIRÉE
The Miller's Son	PETRA
Finale	COMPANY

A LITTLE NIGHT MUSIC

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

First performance of this production Saturday, November 13th 1993

CAST (in order of speaking)

Mr. Lindquist	ROGER DOUGLAS
Mrs. Nordstrom	RENATA NASH
Mrs. Anderssen	ANGELA JENKINS
Mr. Erlanson	STEPHEN CRESSWELL
Mrs. Segstrom	LYNNE BELL
Fredrika Armfeldt	HANNAH CRUTTENDEN
Madame Armfeldt	MARY HODLIN
Frid, her butler	KELVIN WEST
Henrik Egerman	CHRIS DURHAM
Anne Egerman	ANNA MACREADY
Fredrik Egerman	JOHN HINES
Petra	CAROLINE BLEAKLEY
Desirée Armfeldt	JULIE CRUTTENDEN
Malla, her maid	DOROTHY BOYD TAYLOR
Count Carl-Magnus Malcolm	ROBERT STAINES
Countess Charlotte Malcolm	ANN BEVAN
Page	NARINDER RAJPUT

The Place: Sweden

The Time: The turn of the century

There will be one interval of fifteen minutes between Acts 1 and 2.

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	PETER FIELD
Musical Director	IAN AMOS
Designers	ALISON CLARKE, NICOLA STILL
Costume Designer	RAYMOND CHILDE
Stage Managers	ERIC LISTER, TRACEY THOMPSON-NEALE
Deputy Stage Manager	SIOBHAN MULVANY
Properties	HARRIET SIMON
Properties Designer	JENNY RICHARDSON
Prompter	BRIDGETT STREVS
Construction	GRAHAM CARPENTER, DEBBIE CLARK,
Assistant Stage Managers	KATE MORTON, SUSAN OLIVER, SUE BUTT, ALISON SURREY, TRISH KNIGHT
Wardrobe Mistress	JEAN DERBY
assisted by	CHRISTINE BEST, JENNY TUDOR, JOAN GRIFFIN, CLARITZA VALENZUELA, MARY ANGUS, EILEEN COX, BERNADETTE DUNNE, ADRIANNA FRANKIE, CORINNE NIELD, VAL PALMER
Lighting Designer	ALAN N. SMITH
Lighting Operator	PHILIPPA FORSTER
Lighting Assistants	NICK PITT, HENRY BROOM, LEILA BAYANDOR
Sound Designer	ALAN N. SMITH
Sound Operator	LEILA BAYANDOR
Choreography	DIANA NESBITT, DOROTHY BOYD-TAYLOR
Make-up & Hair Designer	WENDY LOWE
assisted by	JAPKE ENGLEBERT, SARITA ALLISON, KATY MEAD, CAROLINE HARDING, MAJA KÜNG

Thanks to: PETE KENDRICK, JO PERSE, JOHN WILSON, KAY GEORGIU, BRAD ASKEW, SEAGRAMS — for supplying champagne, ALAN WARWICK — Musical Instruments Sale & Repairs of 19 Regina Rd, Southall for providing cello, TONY ALLEN— for supplying shot gun, Video Relay loaned by SUPER VISION of 42 Northfield Ave., ROGER OLDHAMPSTEAD — for providing millinery, FAREED ALI — for providing petticoats.

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. 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 ORCHESTRA

Flute (doubling piccolo) VICKY WALTON
Oboe (doubling Cor Anglais) YVONNE SOUL
Clarinet LUIS OBREGON
Clarinet (doubling Bass Clarinet) CAROL PENNICOKE
Bassoon JOHN McDONOUGH
Horns: KATIE LANG; STEVEN AMOS
Trumpets JANE GLOVER; JUSTIN REECE
Trombone MARION HINDS
Piano/Celeste BILL AVINOU
Percussion DUNCAN SHANNON
Violins KYPROULLA MARKOU; JULIE MILLOW
Viola LUCY NORTH
Cello INA VELASCO-RUIZ
Harp MORWEN BLYTHIN

Conductor MARK DENZA

Rehearsal Pianists PETER BATE,
MICHAEL CARVER, ERIC KIRBY,
NIC MEHEW, ELA THOMAS,
SARAH WILKINSON

Thanks to: WILLIAM WEBB, DICK ROBERTS and
VAL FANCOURT of the LONDON COLLEGE OF MUSIC
at THAMES VALLEY UNIVERSITY.

LONDON COLLEGE OF MUSIC

at Thames Valley University

Degrees (3 years)

GLCM

An Honours degree or general programme incorporating both performance and academic studies, with an emphasis on developing all-round musicianship.

B Mus

A modular degree with clear vocational relevance offering an unusually broad choice of musical styles including classical music, jazz, popular music and electronic music.

BA Hons (Humanities)

Music may be studied as a major subject in conjunction with other subjects including American studies, history of art, media studies, English, psychology, languages, history and geography.

Diplomas (2/3 years)

Performers Diploma

A performers' programme incorporating 1st and 2nd studies, theory, the history of music, aural training and performance.

Diploma in Music Technology (commencing September 1993)

A practical two-year programme including modules in studio engineering, synthesis and sampling, sequencing, digital recording and audio-visual studies.

Advanced Diplomas and Certificates (1/2 years)

Postgraduate Diploma

Certificate in Advanced Studies

These programmes are tailored to suit your individual needs whether you wish to specialise in vocal studies, instrumental performance, composition or accompanying.

Postgraduate Diploma in Composing for Film and Television

Both technical and practical aspects of this specialised form of composition are covered through close cooperation with complementary educational establishments and commercial production units.

Auditions and interviews are held throughout the year for these programmes.

London College of Music as an Examining Body

Our external examinations board conducts examinations throughout the British Isles and Overseas for music and speech steps, grades and diplomas.

These examinations are held at local centres, school centres and studio centres throughout the world. All examinations in music and speech are approved by SEAC and are in line with the national curriculum.

For a prospectus and further details write to the London College of Music,
Thames Valley University, St Mary's Road, Ealing, London, W5 5RF
or telephone 081 231 2364/2304

ART EXHIBITION IN THE UPPER FOYER 13-20 NOVEMBER 1993

BEN WARAKER — NATHANIEL TURNER

Ben Waraker

Ben completed his foundation course in art and design at the Sir John Cass School of Art and is currently studying for a BA in illustration at Middlesex University. He likes experimenting with mixed media and has been commissioned to produce a series of illustrations for small press publications. This is his first exhibition.

Nathaniel Turner

Nathaniel Turner started pursuing the arts as a career at the age of 16, when he embarked on a General Art & Design course at Amersham College. After successfully completing his chosen specialisation (Textiles), he then took a year out and, through assisting on a few productions at The Questors Theatre, decided that he would like to go into the theatre design and crafts area. He is currently doing just that at HND level at Cleveland College of Art & Design.

THE COMPLETE PROFESSIONAL SERVICE FOR...

INSURANCE

Harley White are commercial, business and personal insurance specialists. We find the best rates and offer free quotations with leading companies and Lloyds and computerised motor quotations. You can rely on our fast and friendly claims service.

MORTGAGES

We pride ourselves in finding quickly the best mortgage for domestic and commercial finance. Whatever your requirements, we will do our best to help; remember, you don't have to find the home you want before talking to us about a loan.

PENSIONS

Plan ahead for a happy retirement, free from money worries. Individual and group disability schemes are available to replace income lost due to sickness or accident. Our flexible plans are tailor-made for individuals, companies and the self-employed.



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
Press Relations
Marketing Director
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
Trish Fox, Sarah Wood
Paul Ashby
Tootal Craft
Wilkinson Sword Scissors . . . Fiskars Ltd
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.