

FORTHCOMING EVENTS

In the Studio

HELLO AND GOODBYE

by Athol Fugard

After years away, Hester Smit returns to the family home, a three-roomed shack on the outskirts of Port Elizabeth, and to her brother Johnny. But the shack is a shrine to their dead father, the air still hanging heavy with his presence and with his failure, a failure that has ruined both their lives.

17-24 April at 7.45pm

In the Playhouse

LADY WINDERMERE'S FAN

by Oscar Wilde

"Many a woman has a past, but I am told that she has at least a dozen, and that they all fit."

First seen in London in 1892, a popular if not a critical success, *Lady Windermere's Fan* lacks none of the elegant wit and social satire that typify Oscar Wilde. The plot centres around the events that take place when a woman with 'a past' is surreptitiously introduced into the cream of late Victorian society.

24, 26-30 April, 1 May at 7.45pm; 25 April at 2.30pm

Sponsored by  **Merchant & Co.**
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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.

15-22 May at 7.45pm

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**

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THE REAL THING

by Tom Stoppard

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Tom Stoppard at The Questors

The Questors has enjoyed a long and rewarding relationship with the works of Tom Stoppard and, on a unique occasion, with the man himself. In 1964 some Questors actors were invited to participate in a Drama Workshop in Berlin and, amongst other plays, presented the author's first one-act version of the now famous play *Rosencrantz and Guildenstern are Dead*. He was a member of the Company and actually directed this World Première which, at the time, he called *Guildenstern and Rosencrantz* and, as an interesting aside, had researched the period of the action and had come to the conclusion that the throne of England was occupied by King Lear. At one stage he considered bringing this into the content of his play.



Following this première, the Questors presented it at The Questors in the Stanislavsky Room in 1965, and those who were involved in the overall venture included Questors' playwrights James Saunders and Peter Whelan — quite a Company!

In 1974, to celebrate the 10th Anniversary of the new playhouse, the final three act version was presented to our members.

In 1975 we put on *After Magritte*; in 1979 *Jumpers*; in 1984 *The Real Inspector Hound* and, in 1989/90 *On the Razzle*. This current production of *The Real Thing* is, therefore, the 7th Tom Stoppard play we have had the pleasure of presenting at The Questors, and what a splendid play it is!

At the outset of rehearsals I invited the cast to let me know what they personally, thought *The Real Thing* was all about. Their comments were, as might be expected, intelligent, enlightening, refreshing and mostly consistent with each other. The general consensus was that it was an autobiographical play with the main character, Henry — a playwright — employed as the mouthpiece for Stoppard's own thoughts on a wide variety of topics, especially the ever-fascinating one of personal relationships. He explores marriage, sexual attraction, jealousy, adultery, divorce, pain and, of course, the Real Thing and what that, precisely, may be.

Henry (Stoppard) also proclaims on plays and playwrights and words which he clearly worships; he has Henry stating 'I don't think writers are sacred, but words are; they deserve respect' and he continues in a tender passage that 'with words, you can nudge the world a little, or make a poem which children will speak for you when you are dead'. Beautiful! And there is much, much more to absorb and enjoy.

May I suggest that you think of *The Real Thing* as a musical masterpiece in 12 movements — Mozart comes to mind — with Stoppard's words equating with the notes, and simply sit back and let it take over. Just relish it. And if you derive even half as much delight as all of us have had in bringing it to your attention you will, I promise, be in for a memorable and rewarding evening's entertainment. Happy listening!

TONY WORTH

THE REAL THING

by Tom Stoppard

First performance of this production Saturday, April 3rd 1993

THE CAST

Henry PIERS WHIBLEY
Annie AMANDA BERNSTEIN
Charlotte SUE PROFFITT
Max JOHN DOWNS
Debbie CLAIRE GOOSE
Billy PAUL ASHBY
Brodie PAUL TULLY

Time — the mid 1980's. The Places — London, Glasgow, and Somewhere In-between.

ACT ONE

Scene 1: A living room.
Scene 2: Henry's living room.
Scene 3: Max's home.
Scene 4: Henry's interim accommodation.

INTERVAL — 15 minutes

ACT TWO

Scene 1: Henry's living room /study.
Scene 2: On a train.
Scene 3: Charlotte's living room.
Scene 4: A rehearsal room.
Scene 5: As scene 1.
Scene 6: On a train.
Scene 7: As scene 1.
Scene 8: As scene 1.

The performance takes about 2½ hours.

PRODUCTION

Director TONY WORTH
Designer PHIL PINKHAM
Lighting Designer NICK PITT
Sound Designer NIGEL WORSLEY
Stage Manager PETER COLLINS
Deputy Stage Manager JOHN MOORE
Production Assistant ANTONIA CAVENDISH
Properties SUE HOAD
Wardrobe LORAIN COESHOTT
assisted by ALICE CORRIGAN, KIM LANCASTER
Prompt SUSAN OLIVER
Assistant Stage Managers ROBERT BEARNE,
PHIL CELNER, DAVE CHAPMAN, ROWAN NICHOLLS,
NICK PAYNE, MARK PHILLIPS, ANGELA TIMBERLAKE,
JANE TIMBERLAKE, ANDY WISHER, JOHN YARDLEY,
Set Construction JIM CRADDOCK, JIM CAITHNESS,
and Painting JACKIE DOVER
Lighting Assistants KATHRYN PITT,
DEREK COLLINS, GEORGINA BURNS
Make-up GREASEPAINT

Appreciation and thanks to Courts, Staples Corner, Beckett Office Systems & Services and Goddards of Brentford for loan of furniture; Jabmanes (rugs); Brentham Furniture; Moët et Chandon, champagne; Kris Collier, Gordon Miller, Jon Webster, Frank Wood, Bob Hoskins, Graham Carpenter, Patrick Corti, Christina Radkovska

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.

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

3 - 10 April 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-Chair
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
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.