

FORTHCOMING EVENTS

In the Playhouse

THE REAL THING

by Tom Stoppard

A fine example of Stoppard's wit and brilliant language, this time put into a much more personal play involving ordinary marriages and relationships but, of course, with the extra seventeen-plus layers you would expect from this master wordsmith.

3, 6-10 April at 7.45pm; 4 April at 2.30pm

Sponsored by **BAMFORD & BRIERLEY**

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

Printed and published by THE QUESTORS LIMITED

SUMMER

OF THE

SEVENTEENTH DOLL

THE QUESTORS
THEATRE

THE QUESTORS

THE



BY RAY LAWLER

sponsored by





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Summer of the Seventeenth Doll

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Author's Note

The Questors Theatre production of *Summer of the Seventeenth Doll* inevitably awakens in me memories of the original London presentation of the play in 1957. We were an Australian cast, newly arrived in England, and very unsure as to whether the play would be even understood by a London audience. Encouraged, however, by our friendly reception during a brief out-of-town tour, and sustained by the experience and faith of Laurence Olivier, who was mainly responsible for having brought the play to England. Fortunately, the *Doll* was both understood and appreciated by London theatre-goers, and well over thirty years later, those associated with that production have vivid memories of our run at the New Theatre.

May I retrospectively thank those London audiences for the warmth of their welcome, and I trust that The Questors Theatre season will be as happy and fulfilling as ours was.

Sincerely,
RAY LAWLER
March 1993

Kenneth Tynan's Review

Last Tuesday, the New Theatre turned up with a play about working people who were neither "grim" nor "funny", neither sentimentalised nor patronised, neither used to point a social moral nor derided as quaint and improbable clowns. Instead, they were presented, as human beings in their own right, exulting in universal pleasures and nagged by universal griefs. The play that pulled off the feat is *The Summer of the Seventeenth Doll*, and if Ray Lawler, its Australian author, is aware of the magnitude of his achievement, I shall be the most astonished critic in London, for I am sure revolution was not in his mind when he wrote it. He was merely born with something that most English playwrights acquire only after a struggle and express only with the utmost embarrassment — respect for ordinary people.

It takes more than that, of course, to make a good play. The exciting thing about Mr. Lawler is that he can also construct. Out of unremarkable gaieties and regrets, out of everyday challenges and defeats, he has composed a story as gripping in the theatre as it would be in life. It has to do with the reluctance of people to grow up, to prepare for age, to exchange immaturity for responsibility.

Mr. Lawler has been strangely described as the Australian Tennessee Williams. The comparison is just only in that both writers deal with people who live in a hot climate and speak rawly and freely about their emotions. But where Mr. Williams concerns himself with odd men out, Mr. Lawler concerns himself with even men in. The results, though different, are not less rewarding. In short, we have found ourselves a playwright, and it is time to rejoice.

April 1957

SUMMER OF THE SEVENTEENTH DOLL

by Ray Lawler

First performance Saturday, March 13th 1993

THE CAST

Bubba Ryan BRIDGET COSTELLO
Pearl Cunningham GILLIAN KERSWELL
Olive Leech WENDY MEGENEY
Barney Ibbot TONY BARBER
Emma Leech RUTH LISTER
Roo Webber ROBIN INGRAM
Johnnie Dowd NIGEL LAWRENCE

The action of the play passes in the living room of Emma and Olive's end of terrace home in Carlton, a suburb of Melbourne.

ACT I

- Scene 1: About 5 o'clock on a Sunday afternoon,
in December 1952.
Scene 2: The following morning.
Scene 3: Just before midnight on New Year's Eve.

There will be a 15 minute interval

ACT II

- Scene 1: The following Friday evening.
Scene 2: The following morning.

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 TONY RUSHFORTH
Set Designer TESSA CURTIS
Costumes SYLVIA WALL
Lighting and Sound STEVE HAMES
Australian Adviser & Speech Coach PHILLIP SHEAHAN
Stage Manager ERIC LISTER
Deputy Stage Manager JANE DAVIE
Properties HARRIET SIMON
Prompt GORDON MILLER
Assistant Stage Managers JUDY D'ALWIS,
LOUISE COUCHMAN, ANDREA GOODALL, SHELLEY HARRIS,
AMANDA KEAN, DANIELA MAMO, SIOBHAN MULVANY,
JO PERSE, VINCENT WOOD
Construction JIM CAITHNESS,
GRAHAM CARPENTER, STEVE GREGORY,
BOB HOSKINS, TRACEY THOMPSON-NEALE, SUZANNE TRAUBE
Costumes Assistants: MARY ANGUS,
LORAIN COESHOTT, JOAN GRIFFIN,
JAN LEWIS, DAPHNE BESSON
Lighting & Sound Assistants TREVOR CARDEN, BOB HOSKINS
Make-up LISA BAGOT,
SHINO KOTANI, BIBICH RUFFLER of GREASEPAINT

With Special Thanks to Mary Anderson, Mary Angus, Norman Barwick, Richard Bristow, Grace Craddock, Jackie Dover, Ealing Tertiary College, Eve Eckstein, Anne Harris, St. John's Church, Pete Kendrick, Don Kincaid, David Ramsey, Jennifer Reid, Jenny Richardson, Elaine Roberts, John Rolfe, Bridget Strevans, Nigel Worsley

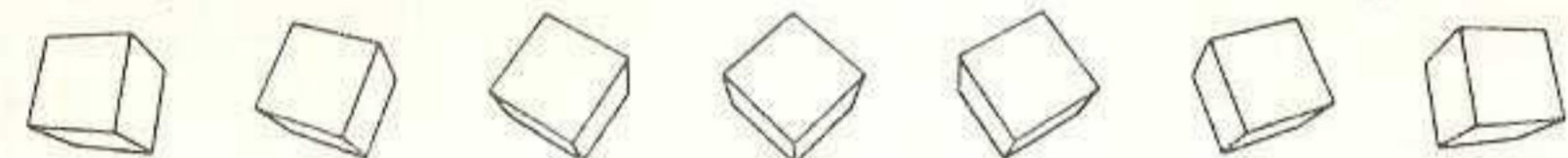
Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike. The taking of food and drink into the auditorium is NOT permitted, neither is the use of cameras, video-cameras or tape equipment during the performance.

ART EXHIBITION IN THE UPPER FOYER 13 - 20 March 1993

NICK HEDDERLEY graduated from the Birmingham School of Art in 1984 and now lives and works in Nottingham.

He has participated in group and selective exhibitions both in Nottingham and elsewhere, including the Nottingham Artists Open where he was 1st prize winner of the Holbrook Trust; the Cookham Arts Festival; the Galleries, London; the Field Gallery, Farnsfield and the Leicestershire Schools Exhibitions.

Solo exhibitions include a one-man show at the Nottingham Castle Art Gallery, a touring exhibition sponsored by Notts County Council, and the Oxford Arts Centre.



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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

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.
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.