

FORTHCOMING EVENTS

In the Studio

A Student Group Production

THE SISTERHOOD

by Molière

translated and adapted by Ranjit Bolt

This is a highly amusing production of Molière's satire of the seventeenth century feminist intellectuals which has been brought bang into the 1990's in an audacious adaptation.

23 - 27 February, 1 - 5 March at 7.45pm


In the Playhouse

PRIVATE LIVES

by Noël Coward

Noël Coward's best comedy from the 1930's. Being written by "The Master", it is a light, stylish and witty piece about two attractive lovers unable to live together and yet unable to live apart.

12, 14 - 19 March at 7.45pm; 13 March at 2.30pm

Sponsored by  HUNTING
AVIATION

In the Playhouse

JUDGMENT DAY

by Odön von Hórvath

In a small town the fast trains pass through on the main railway line, but they never stop. One day, a train crashes. Why?

Written in 1938 when the young von Hórvath had been driven from his home and career by the Nazis, *Judgment Day* is a play about the pressure of individual responsibility, guilt and retribution and the part that sex plays in each.

9, 12 - 16 April at 7.45pm; 10 April at 2.30pm

In the Studio

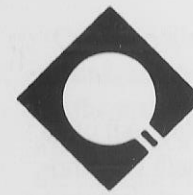
INÉS DE CASTRO

by John Clifford

Inés, the Spanish mistress of a Portuguese prince, finds her future put at risk by political events in which she has no interest or influence. In the last hours of her life she fights to save herself, her family and her optimistic view of human nature.

Despite having been written in 1988, before the changes in Eastern Europe, John Clifford's sombre retelling of a tragic and terrifying medieval legend gains new potency in the light of current events in former Yugoslavia.

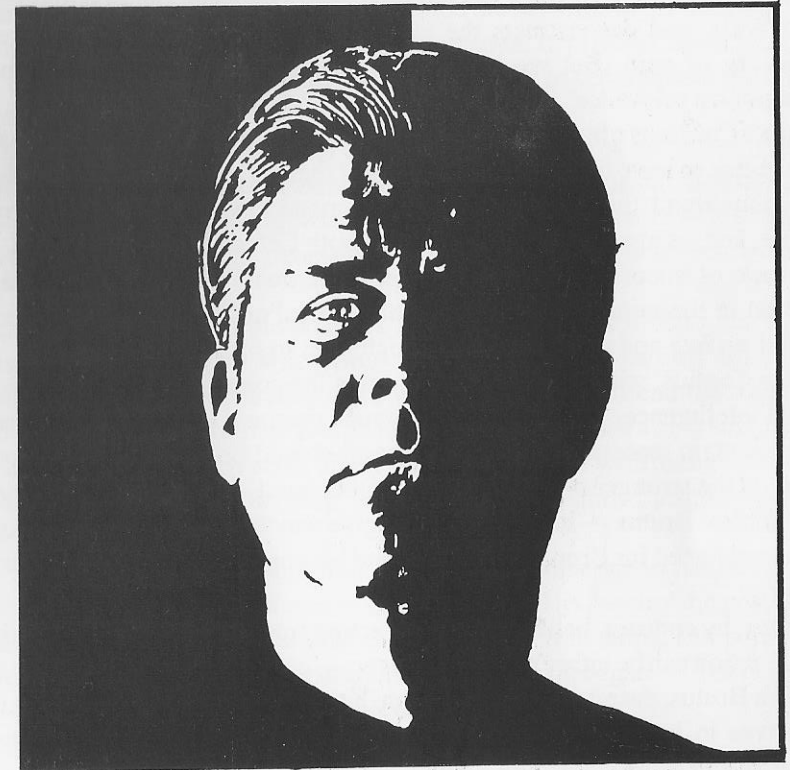
23 - 30 April at 7.45pm



THE

QUESTORS

THEATRE



JULIUS CAESAR

by William Shakespeare

JULIUS CAESAR

It seems unnecessary to stress the contemporary parallels to this play. All of us today are only too aware of what can happen when a strong — though undemocratic — government collapses and plunges a country into chaos and civil war. Perhaps it is no coincidence that the sort of music which seemed appropriate comes from central Europe in the turbulent years between the first and second World Wars, and deconstructs the classical string quartet into a savage and chaotic cry of pain. But we have made no attempt to underline the play's contemporary relevance.

Julius Caesar is often called Shakespeare's most political play. Perhaps it is, but he seems to have little interest in political themes as such: there is no debate in the play about the respective merits of monarchy and republicanism, for example, and, as always with Shakespeare, both Left and Right have tried, with equal lack of success, to claim him for their own. Instead, Shakespeare is interested in the human consequences of political action, and the inextricable tangle of private and public motives which goes to form it.

Thus Cassius, who is the only one among the conspirators to have any real political intelligence, is yet motivated by such personal and petty emotions that one of his main reasons for believing Caesar should be assassinated is that he, Cassius, is the stronger swimmer. On the other hand — for all his boasting that he can control Brutus — he is prepared to give way to him on every issue out of his desperate need for Brutus' friendship and his conviction of Brutus' effortless superiority.

Brutus, by contrast, believes that he is acting from pure idealism. Perhaps no political action can be either pure or idealistic — certainly political assassination can't. But Brutus, despite the logical tangle he gets into when he tries to examine his motives in his soliloquy, refuses to recognise how much his feelings of superiority and pride contribute to his nostalgia for the republican Rome of his ancestors. Brutus really does believe that the words one uses to describe an action make a difference, that one can be a 'sacrificer' without being a 'butcher' — a political euphemism as unpleasant in its way as 'ethnic cleansing'.

Yet, if the conspirators have some shabby motives for their actions, that doesn't mean that Caesar should not have been assassinated. Shaw thought that Shakespeare's treatment of Caesar was 'a libel upon the greatest man who ever lived', and it is true that Shakespeare portrays the dictator without a hint of the hero-worship he normally evokes. Here, I must refer to a small change we have made to the text. Ben Jonson refers to a line from *Julius Caesar* to demonstrate that Shakespeare could make mistakes. Caesar, Jonson tells us, is given the line

'Caesar doth not wrong, but with just cause'. This for Jonson was logically absurd, and he obviously made his feelings known to Shakespeare's company, for the text as it appears in the Folio reads 'Caesar doth not wrong', followed by a gap of half a line. Personally I believe that Shakespeare cannot have authorised the cut, and that it must have been made by his editors after his death. For Caesar, as Shakespeare presents him, has become exactly the sort of megalomaniac who believes he *can* do wrong with just cause — that evil itself is justified when Caesar does it. Consequently, we have restored the half-line to the text, and taken it as the key-note of at least Caesar's public persona. In private Caesar may have many qualities, but in his public life he makes claims to superhuman stature that cannot be allowed to pass.

And so he has to be killed. And once he is killed, even by so 'good' a man as Brutus, forces are unleashed which lead inevitably to 'Domestic fury and fierce civil strife', to neighbour slaughtering neighbour, to the utter corruption of all the ideals that Brutus thought he believed in, until a new tyrant arises who can restore order.

Perhaps one shouldn't blame Mark Antony too much for being the cynical and demagogic instrument who brings all this about. For he only follows his emotions: as so often in this play it is a man's love for his friend that causes all the trouble. Maybe the problem is with Rome itself: it is certainly a strange world, in which women are hardly seen, all the men are obsessed with thoughts of death and suicide, and wives prove their worth to their husbands by stabbing themselves in the thigh.

It would be nice if we could find something or someone to blame for what happens. But Shakespeare refuses to blame anyone. His pessimistic conclusion seems to be that 'political solutions' is a contradiction in terms. But perhaps — remembering the contemporary parallels with which we began — that is just too depressing a conclusion for us to contemplate.

S.F.

JULIUS CAESAR

by William Shakespeare

First performance of this production Saturday, February 12th 1994

CAST

(in order of appearance)

Julius Caesar ROBIN INGRAM
Calpurnia, *his wife* ANNIE KIMBER

CONSPIRATORS AGAINST CAESAR

Marcus Brutus NIGEL LAWRENCE
Caius Cassius JOE PURCELL
Casca JOHN DOBSON
Decius Brutus DAVID HOVATTER
Trebinius PAUL ASHBY
Metellus Cimber PAUL VINCENT
Cinna ANTHONY GRIFFITH
Caius Ligarius BRIAN INGRAM

TRIUMVIRS AFTER CAESAR'S DEATH

Mark Antony IAN HARRIS
Octavius Caesar DAVID HOVATTER
Lepidus BRIAN INGRAM

TRIBUNES

Flavius ANTHONY GRIFFITH
Marullus DAVID HOVATTER

BRUTUS' HOUSEHOLD

Portia, *his wife* SOPHIE GREY
Lucius, *his servant* SAM BRYANT

SENATORS AND CITIZENS OF ROME

Artemidorus DAVID PHILLIPS
Soothsayer DION DALY
Popilius Lena FRASER CHRISTIE
Cinna, *the Poet* DAVID PHILLIPS
Cicero BRIAN INGRAM
Antony's servant DAVID PHILLIPS
Octavius' servant FRASER CHRISTIE
Caesar's servant DAVID PHILLIPS

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.

OFFICERS AND SOLDIERS

Lucilius PAUL VINCENT
Titinius JOHN DOBSON
Messala PAUL ASHBY
Pindarus ANTHONY GRIFFITH
Messenger FRASER CHRISTIE
Varro DION DALY
Claudius FRASER CHRISTIE
Dardanius DION DALY
Clitus FRASER CHRISTIE
Strato DAVID PHILLIPS

Plebeians THE COMPANY

PRODUCTION

Designed and Directed by STEVE FITZPATRICK
Costume Designer KATE MORTON
Lighting Designer FRANK WOOD
Stage Manager JO BOOTH
Deputy Stage Managers KATE SMITH, BRIN PARSONAGE
Lighting Operator MARTIN UDALL
Sound LEILA BAYANDER, NIGEL WORSLEY
Props CLAIRE WHITLEY
Assistant Stage Managers KAREN HORNBY, KATY GALLANTRY, SIMON GREEN, RICHARD KELLY, LINDA McDONALD, HARRIET SMART
Wardrobe LOUISE WODEHOUSE-EASTON, EMMA RANTOR, RENATA NASH, DEBBIE HARTE, SIOBAN LAWSON, VICTORIA NORRIS, MARY ANDERSON, MARY ANGUS, RAQUEL FARRINGTON, NINA BOOTHROYD, STEPHANIE BOOTHROYD, WAYNE BOOTHROYDE, JEAN DERBY, HELEN GOLDBERG
Construction RICHARD KELLY, BOB COOPER
Painting PHIL PINKHAM, TESSA CURTIS
Make-Up JUNE CHANICKA
Flyer PETE KENDRICK
Fight Director FRANK WOOD
Music by BARTÓK, LUTOSLAWSKI, PANUFNIK, PENDERECKI

Thanks to: ACTON T.A., GARY BOWLER, JON WEBSTER, CHRIS SYDENHAM, TINA HARRIS, CULLEN HENSHAW, RENT-A-SWORD, ROYAL COLLEGE OF MUSIC, BAPTYS, NATIONAL THEATRE

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.

ART EXHIBITION IN THE UPPER FOYER 12 — 19 FEBRUARY 1994

EXHIBITION OF PICTURES BY CHANDOS ART & CRAFTS

Chandos Art and Crafts is a group of local artists living and working in Ealing and Harrow. There are twenty members who have exchanged ideas, shared their skills and exhibited together for ten years, including a successful show at The Questors four years ago. Although the exhibition here includes only paintings and prints, our crafts include pottery, wood turning, silver work, engraving and painting on glass.

Information about these activities, sales and other exhibitions can be obtained from the secretary:

Mrs Nicky Abbott, 55 Lynton Road, Harrow HA2 9NJ. (081-864 5714).

Next Exhibition: In May at the Central Library, Gayton Road, Harrow.

THE COMPLETE PROFESSIONAL SERVICE FOR...

INSURANCE	MORTGAGES	PENSIONS
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.	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.	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 Collier
Theatre Manager
Productions Secretary
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
Christine Greening
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.