

FORTHCOMING EVENTS

In the Foyer

Out of the Sight of Men: *a reading of prose and poetry commemorating the first day of the battle of the Somme*

The facts and figures of the 'Great War' still have the power to shock and shame us today. But behind the numbers and statistics there lies a wealth of literature – particularly poetry – which is almost unrivalled.

Out of the Sight of Men aims to retell the first day of the Somme using a mixture of eye witness accounts, letters and of course poetry.

The reading, lasting about an hour and a half, is being held on the evening before the 80th anniversary of the battle.

30 June at 7.30pm

Admission by programme (£2.00)

In the Playhouse

The 49th Student Group in The Suicide by Nikolai Erdman translated by Peter Tegel

They banned this play in the USSR for 50 years. Why? Not just because it was a brilliant political satire, but because it was so funny. They were scared of it. It's still hilarious today. And maybe it's still dangerous.

In the early 1980's the RSC had a smash hit with this play when Roger Rees took the lead.

13, 16 - 20 July at 7.45pm

14 July at 2.30pm

Sponsored by



In the Studio

Crossfire by Michel Azama

What kind of country is it where children are old? The author suggests, "a war zone . . . a checkpoint between the world of the living and the dead, ruins which could equally be those of Sodom and Gomorra or Hiroshima". A terrifying and timeless human drama, a theatre poem all at once tender and outraged, violent and impassioned.

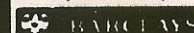
20 - 27 July at 7.45pm

COMEDY ERRORS

by William
Shakespeare



sponsored by





BARCLAYS

**HAS PLEASURE IN
SPONSORING
THE QUESTORS THEATRE
AND THIS PRODUCTION OF
*THE COMEDY OF ERRORS***



BARCLAYS BANK plc

53 THE BROADWAY

EALING

LONDON W5 5JS

Tel: 0181-840 2717

The Comedy of Errors *by William Shakespeare*

The Comedy of Errors is Shakespeare's only farcical play. Essentially, it is based on a single joke: mistaken identity caused by the presence of identical twins. This very early play, possibly Shakespeare's first, was based on the Plautine Roman Comedy, *The Menaechmi Twins*. But where Plautus uses only one set of twins, the Antipholi, Shakespeare introduces another set, the Dromios. Shakespeare's imagination does not stop there. The basic comic device is elaborated by two themes that bind the narrative to create a texture that serves to fascinate and deepen the plot.

The first theme is straightforward. It is concerned with money. Throughout the play money changes hands, often the wrong hands; a gold chain is manufactured and a courtesan is concerned about her ring. This materialistic world could be set in any period of history and the material world of the 1980s, in the City of London, is as apt as any other.

Mistaken identity is the cause of the comedy and the audience is allowed to enjoy their superior knowledge: they know how the mistakes are made. But there is another, darker strain, the characters have to find an explanation for the peculiar behaviour they variously experience. Throughout the text the imagery implies madness. Sorcery, witchcraft and magic are in the air. The atmosphere is at once materialistic and a nightmare, or at least a dream. The twins face crises of identity as they become more and more bewildered. For Antipholus of Ephesus the magic is malign. He suffers 'deep shames and great indignities'. Dromio of Syracuse, on the other hand, feeling himself bewitched, finds the Ephesians a 'gentle nation' and is ready to stay and 'turn witch' himself.

The situation is created out of the Duke's perception that

'These are the parents to these children,
Which accidentally are met together.'

This form of comedy does indeed rely on 'accident' and coincidence. It is the essence of what Carl Jung called 'synchronistic phenomena'. Coincidence may seem haphazard but it does seem to cause events that deeply affect the future and may help explain the present. Life is not a dream, but seeing it as a dream may help explain its reality and the understanding of self.



The Comedy of Errors

by William Shakespeare

First performance of this production at The Questors Theatre: Saturday 15th June 1996

CAST

The Duke	MICHAEL GERRARD
Egeon	NICK HAWKER
Abbess	VIVIEN KERR
Antipholus of Ephesus	STEVE FITZPATRICK
Antipholus of Syracuse	ALAN KILBEY
Dromio of Ephesus	SIMON SNASHALL
Dromio of Syracuse	MARK REDRUP
Adriana	ALISON SHEPPARD
Luciana	CLAIRE TAGG
Luce	MELISSA REMUS
Balthasar	PAUL VINCENT
Angelo	ALAN CHAMBERS
Dr. Pinch	JULIA COOKE
1st Merchant	ANTHONY CURRAN
2nd Merchant	CLARE MITCHELL
Officer	JAMES HORADA
Courtesan	GLENDA KERNEY
Messenger	ANTHONY CURRAN
Pinch's Muzhiki	KELVIN WEST
	DIANA NESBITT
	CHLOË FAINE

The play is performed without an Interval.

PRODUCTION

Director	BRIAN INGRAM
Set Designer	SPENCER BUTLER
Design Realisation	LINDA THOMPSON
Lighting Designer	FRANK WOOD
Music composed by	IAN AMOS
Sound Designer	MARTIN BRIDGES
Costume Designer	CHLOË FAINE
Stage Management	JO BOOTH, BRIN PARSONAGE, VERONIQUE VANDEN EYNDE DEANNE EARL, CÉCILE RODRIGUEZ SHERRI RESBANK, VANESSA HAMILTON GEOFF MOORE
Properties	CÉCILE PAULIN
Lighting Operator	MARTIN UDALL
Lighting Assistants	LUCY BOLGER, CHRIS TOMLINS NTEDI MAVOKA, ANDY MACDONALD
Sound Operator	JENNY COOKNELL
Wardrobe	BERNADETTE D'ALTON, CHLOË FAINE,
Prompts	GAIL MISTLIN, CHRISTINE HINDMARCH
Make-up by GREASEPAINT	DAVID FINCH, LUCY EDLIN, LUCY MARFELL, NABIA ALOWN
Cosntruction	ANTONY BRIDGES, JIM CRADDOCK
Assisted by	KAT MORRIS, ANDY McCALL

With thanks to:

JACKIE & ROGER MOON, TINA HARRIS,
CHRIS SYDENHAM, RENATA NASH



THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS ALSO POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.



THE PLAYHOUSE IS EQUIPPED WITH A LIFT, WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

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
UPPER FOYER & GRAPEVINE GALLERY
8 JUNE - 6 JULY 1996

LYN MOWAT

The images in my paintings are chosen both consciously and unconsciously. Their function is to evoke a mood or feeling that spans the physical, the emotional and the intellectual. Recently I have used the shape of a kimono as a vehicle or method of perception. Every day we choose garments to wear that say an enormous amount about us. Our choice of clothing is affected by our moods and circumstances and, in turn, the clothing itself affects our moods and circumstances. The work aims to provoke self-identification.

**WHY NOT GET MORE OUT OF
YOUR MEMBERSHIP?**

Did you know that

We will give you £5 off your annual membership fee if you introduce a new member to The Questors? For details contact Alice Pennicott in the office on 0181 567 8736

And

that by showing your Questors card at the following restaurants you will be eligible for various offers and discounts

Noughts and Crosses
Caffé Uno
Pierre Victoire
Café Cyberia

Full details available from the office.

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.

BACKSTAGE PREVIEW

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	Spencer Butler
Artistic Directorate	John Horwood, Norman Wilkinson
Director of Studies	David Emmet
Chair	John Davey
Vice-Chairman	Steve Hames
Company Secretary	Sue Blake
Club Secretary	Christine Garland
Finance Director	Ken Kettle
Stage Director	Nick Hawker
Theatre Manager	Elaine Orchard
Productions Secretary	Christine Greening
Membership Secretary	Alice Pennicott
Marketing Officer	Fleur Lloyd
Programme Editor	Vincent McQueen
Questotopics Editor	
Sponsorship	
Box Office Management	Ken Parker
Programme Sales Organiser	Val Blaxland
Front of House Manager	Eric Lister
Press Relations	Sandra Hutchinson
Haberdashery	Tootal Craft
Wardrobe Equipment	Wilkinson Sword Scissors..Fiskars Ltd
Wardrobe Care	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 0181-567 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. 0181-567 8736.

Box Office

For personal callers the box office is open every Wednesday evening 6.45pm to 8.30pm; Monday to Friday 11.00am to 12 noon; during productions 6.45pm to 8.30pm; Sunday matinées 2.00pm to 2.30pm; Studio productions 6.45pm to 8.00pm.