

Coming Productions

In the Studio

ANDROMACHE by Jean Racine. Translated by Douglas Dunn

Set in Ancient Greece in the aftermath of the Trojan war, this is the tale of three people's savage passions which bring destruction upon themselves; and the triumph of Andromache's love for her dead husband and her infant son. This is a play that speaks from antiquity to confront the present day in an exciting and highly dramatic manner.

Saturday 22 to Saturday 29 November, 1997

In the Playhouse

JUNO AND THE PAYCOCK by Sean O'Casey

Considered by many to be O'Casey's masterpiece, this play is set in a Dublin tenement in 1922. It dramatically brings to life the deprivation, poverty and political turmoil of the times. However it is rich in comic characterisation. It movingly captures universal themes which are as relevant today as when the play triumphantly established O'Casey's reputation at the Abbey Theatre at its première in 1922.

Saturday 6, Sunday 7, Tuesday 9 - Saturday 13 December, 1997

In the Foyer and Studio

THE WAY WE LIVE NOW: PARTS 1, 2 and 3

To mark World Aids Day on December 1st. These nine plays are all previously unperformed in the UK. They are some of the newest writing on the subject of HIV and AIDS and those who are affected by it, ranging from 3-page monologues to full-length plays. Some will be read (in fact some are written only to be read) and some performed.

November 30, December 1 and 4 in the Foyer. December 5 in the Studio.

In the Studio

A FAMILY AFFAIR

by Alexander Ostrovsky. Translated by Nick Dear

Bolshov, the merchant, thinks everyone is getting something for nothing so he instructs his vodka-swilling solicitor to set up some dodgy deals with his clerk. His wife is desperate to find an aristocratic husband for their daughter. "Nick Dear has produced this inventive version of a Family Affair" wrote the Guardian; "I doubt that there is any greater feast of comedy in London today."

Saturday 13 - Saturday 20 December 1997

Lettice and Lovage

by

Peter Shaffer

sponsored by

Grant Thornton 



PETER SHAFFER AT THE QUESTORS

Lettice and Lovage is the fourth play of Peter Shaffer's to be produced at The Questors.

'*Black Comedy*' (the one where all the lights go out!) has been presented twice by the Student Group in 1970 and 1983. Again, in 1985 it was chosen when The Questors was invited to the Yokohama Institute as part of the Tokyo Festival of Amateur Theatre.

'*Equus*' was produced in the Playhouse in 1982 in an acclaimed production which used the horses masks and hooves from the original National Theatre premiere.

Many of our audience will remember the fairly recent production (1995) of '*Amadeus*' in which Norman Wilkinson, the director of *Lettice and Lovage*, played the role of Salieri.

ART EXHIBITIONS

UPPER FOYER GALLERY 15 November - 13 December, 1997

JOHN FLEMONS has exhibited at The Questors twice before. He studied first at Chelsea School of Art and later at University of London Institute of Higher Education and finally at Birmingham School of Art Education.

He was elected Member of Artists International Association in 1961 and has had one-man shows all over the country.

John is a Quaker and is married with four children.

GRAPEVINE GALLERY 15 November - 13 December, 1997

ANNIE SCOFFIELD paints on silk and her paintings are either small hangings, scarves or framed pieces. She has been interested in the stage, Punch and Judy and the circus for some years. Each of her pieces is like a scene and they hang well together to create stories.

They have their own softness and movement, with a rich colour from the dyes Annie uses. They are happy and optimistic, fun and flamboyant.

Questors 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 both audiences.

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

President	Dame Judi Dench
Artistic Director	Spencer Butler
Artistic Directorate	Anne Gilmour, 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
Marketing Director	Sonja Garsvo
Theatre Manager	Elaine Orchard
Productions Secretary	Christine Greening
Membership Secretary	Alice Pennicott
Programme Editor	Vincent McQueen
Questopics Editor	John Dobson
Sponsorship	Alan Drake
Box Office Management	Bridgett Strevens
Programme Sales Organiser	Val Blaxland
Front of House Manager	Eric Lister
Press Relations	Sandra Hutchinson
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 5.30pm 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 Foyer); 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.

Members of The Little Theatre Guild of Great Britain and The International Amateur Theatre Association

Lettice and Lovage

A comedy

by Peter Shaffer

First performance of this production, Saturday 15th November 1997

Cast

Miss Lettice Douffet GILLIAN KERSWELL
Miss Charlotte Schoen SANDRA HEALY
Miss Framer LILY ANN GREEN
Mr Bardolph VINCENT McQUEEN
A Surly Man JOHN MARTIN
Visitors to Fustian House WAYNE ARCHER, SHEILA CLARKE,
ANDREAS JANDL, GEORGINA McLELLAND,
DIANA NESBITT, SIMON REEVES,
LINDA SMITH, CLARE WHITELY

Music By Sir Malcolm Arnold

Fustian House tapestry designed and painted by Sandy Coventry

ACT I: Scene 1 The Grand Hall of Fustian house, Wiltshire, England
Various times of day.

Scene 2: Miss Schoen's office at the Preservation Trust, London

ACT II: Miss Douffet's basement flat, Earl's Court, London

ACT III: The same. Six months later

THERE WILL BE AN INTERVAL OF 15 MINUTES BETWEEN ACTS II AND III

The performance will finish at approximately 10.00pm

Production Team

Director Norman Wilkinson
Set Designer Antony Bridges
Costume Designer Bernadette D'Alton
Lighting Designer Frank Wood
Sound Designer Malcolm Smith

Stage Manager Marguerite Minster
Deputy Stage Manager Sally Milton
Assistant Stage Managers Matt Ainsworth, Henry Broom,
Andrew Jones, Richard Lewis, Karen Milburn,
Julia Russell, Eddie Tolland

Properties Nicola Young
Assisted By Alena Stracarova,
Tiphaine Fardan

Construction Peter Collins, Leo Phelan
Lighting Operators Kris Collier, Richard Lewis
Sound Operators Brin Parsonage, Kim McCrudden
Make-up/Hair Sarah Bastock, Hilde Eidissen (*of Greasepaint*)
Prompter Tanya Winsor

with thanks to:

Spencer Butler, Vicky Butler, Henry Flint, Jenny Cooknell,
Jim Craddock, Marie Johnston-Ward, Jerome le Luel, Eric Lister,
Bryanne Melville, Kate Morton, Jenny Richardson,
Martin Udall, Celia Wenban-Smith



THE PLAYHOUSE IS EQUIPPED WITH AN INFRARED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS NOW 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.

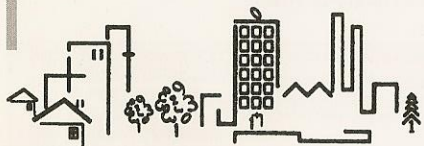
1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras; video cameras or tape equipment during the performance is also prohibited.
3. Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike.

Our advice to
audience, cast, and crew:

Enjoy the performance.

Advisers to the local business community.
For further information contact Anuj Chande.

Grant Thornton
International House
7 High Street
Ealing
London W5 5DB
Telephone: 0181 566 5900
Fax: 0181 566 4995



Grant Thornton 

The UK member firm of Grant Thornton International
Authorised by the Institute of Chartered Accountants in England and Wales
to carry on investment business

DIRECTOR'S NOTE

Lettice and Lovage

Lettice and Lovage is a funny, witty warm-hearted play which engages its audience on many levels. It was first performed at the Theatre Royal, Bath, in 1987 with Maggie Smith and Margaret Tyzack in the main roles and marked Peter Shaffer's return to comedy after writing *The Royal Hunt of the Sun*, *Equus* and *Amadeus*. The play centres on the inevitable conflict which ensues when two diametrically opposite characters meet. One has her head in the clouds, while the other has her feet firmly fixed on the ground. Out of the conflict, however, grows mutual respect, tolerance, friendship and finally a working relationship which uses the best quality of each woman.

The play opened in London in the same year and was a great success with audiences and critics alike. It brought Margaret Tyzack a BAFTA award for best supporting actress.

Norman Wilkinson, the director, writes:

Lettice and Lovage is a return to Shaffer's less serious side. For years he had written nothing but serious drama, *The Royal Hunt of the Sun*, *Equus* etc. Then along came *Lettice and Lovage*. In many ways the play is a throwback to his earlier comedies, *The Private Eye*, *The Public Ear*, *Black Comedy* and so on. But it does break new ground. It is his one and only three act comedy and the only one of his plays where the two protagonists are women.

Having been in *Amadeus* [Norman played the role of Salieri in our 1995 production of this play] I was struck by the difference between the two plays. *Amadeus* is all about man's attempt to win worldly and immortal recognition in the face of a baffling and seemingly unjust God. *Lettice and Lovage* is all to do with ordinary people striving for a satisfying life in a less than perfect society and in everyday situations. All the characters in *Amadeus* are of great consequence in the world; none of the characters in *Lettice and Lovage* is.

Amadeus has quite a profound story which gives weight to the play. *Lettice and Lovage*, on the other hand, is based on a series of comic situations that allow the characters to display their eccentricities.

However there are similarities: the desire for orderliness and security (Lotte and Salieri) on the one hand and the need to trust one's own intuition and risk the consequences on the other, (Lettice and Mozart). I think the difference between the two plays, and the one that interests me, is that order and creativity in *Amadeus* are never reconciled, but as represented by *Lettice and Lovage*, they are. The result is a worthwhile alliance.