

97



Coming productions

In the Studio

THE THREE SISTERS by Anton Chekhov

The most lyrical of Chekhov's last great plays. Three sisters dream of returning to the Moscow of their childhood. Stranded in a remote provincial town, with only the military to bring poetry and magic into their lives, they seem incapable of taking control of their own destinies. At times absurd, prophetic, but always deeply human, the characters in this play shine with a natural goodness and compassion.

19, 23 - 26, 30 April, 1 - 3, 7 - 10 May at 7.45pm.
20, 27 April, 4 May at 2.30pm.

In the Playhouse

FOND AND FAMILIAR

An evening with Dame Judi Dench, Michael Williams and John Moffatt.

18 May at 7.45pm

In the Playhouse

NEW PLAYS FESTIVAL

From Cradle to Grave (A celebration of the British Co-operative movement)
by Phillip Sheahan for The Questors PlayBack.

Based on interviews by the PlayBack team with local people including 'co-operators' (as they were known), the play gives an insight into the power and influence this remarkable organisation had on the lives of working men and women.

10, 13, 14, 16, 17 May at 7.45pm.
11, 17 May at 2.30pm

DOUBLE BILL

Requiem for Swallows by Henry Mason

This, the winner of the 1995/96 Questors National Student Playwriting competition is a beautifully written piece in free verse. Marcus, the son of Misha and Maggie, is the only real character in the play. He tries to reconcile himself to his dead parents, the four incarnations of whom act out attitudes and memories.

preceded by

3 Masks of O by Dannie Abse

The plot is based on a disastrous fire at an amateur theatre venue in South Wales and the subsequent cancellation of the Crwys Players production of *The Three Masks of Orpheus*.

20 - 24 May at 7.45pm

Entertaining Mr Sloane

by
Joe Orton



Introduction

Joe Orton was born in Leicester in 1933. He was battered to death in 1967, three years after *Entertaining Mr Sloane* was first presented in London to great artistic acclaim.

Entertaining Mr Sloane has been performed all over the world and was made into a successful screenplay for film and television. John Lahr in his biography of Orton wrote, 'Sloane was the first play to dramatise the psychopathic style of the sixties – that ruthless, single-minded pursuit of satisfaction – transformed by drugs and rock music into myth'.

'Joe Orton was a realist. He was prepared to speak the unspeakable and this gave his plays their joy and danger. He teased an audience, flaunting the hard facts of life people contrived to forget. For Orton . . . man was capable of every bestiality; and all moral credos were the luxury of affluence. Orton's plays put sexuality back on stage he was the first contemporary playwright to transform the clown's rumbustious instincts from the stage to the page.'

Sir Terence Rattigan, responding to the play's language and its careful construction, proclaimed it 'the best first play' he'd seen in 'thirty odd years'. According to *The Times*, '*Entertaining Mr Sloane* made more blood boil than any other British play in the last ten years'. Orton had launched himself in the style of his laughter – with a vengeance.

Orton, dubbed by *The Observer* 'the Oscar Wilde of Welfare State gentility', did something special with the English language. His dialogue was a collage of the popular culture. It assimilated advertising jargon, the shrill overstatement of tabloid journalism, the stilted lushness of B-movies and fused them into his own illuminating epigrammatic style. 'I

think you should use the language of your age, and use every bit of it, not just a little bit,' Orton told the BBC in 1964. 'They always go on about poetic drama and they think that you have to sort of go into some high-flown fantasy, but it isn't poetic drama, it's everything, it's the language in use at the time. I have to be very careful in the way that I write, not to let it become a sort of a mannerism, it could very easily become a mannerism'. Orton's dialogue forged a poetry from words debased and thrown away by the culture. Orton added his own brand of irony to the colloquial. 'My uterine contractions have been bogus for some time'.

The irresistibly funny rapaciousness of the characters, with their ignorance and unwitting violence, shows up Orton's macabre outrageousness that lurks in the claustrophobic, drab and quietly violent suburban world in which Orton was brought up.

Art exhibitions

Upper Foyer

22 March - 19 April

VIVIANNE CALEY

Since Vivienne Caley left College (Epsom, Sunderland and Middlesex Universities), her work has been exhibited in England and the USA, where she lived for several years. She is now resident in Ealing.

Her work has developed in figurative and abstract ways, trying to find a spiritual quality, or another world through pattern and design.

In the Grapevine

22 March - 19 April

LISA SHEPHARD

With a background in woven textiles, Lisa strives to seek ways of fusing this area with other fibre art forms. The challenge in doing so results in work which integrates paper making, wood and embroidery with woven lengths.

Inspired by both nature and man-made structures, she creates vessels and imagery from materials which suggest the opposing characteristics of these two elements.

Entertaining Mr Sloane

by
Joe Orton

First night of this production, Saturday 12th April 1997

Cast in order of appearance

Kath	VIVIEN KERR
Sloane	MAX MATTHEWS
Kemp	ALLAN MORTON
Ed	NICK HAWKER

Three Acts:

The action takes place in the early 60's, in Kath's sitting room over a period of 6 months.

There will be an interval after Act 1

Production

Director	TOOTI MASSON
Set Designer	JOHN ROLFE
Costume Designer	BRYANNE MELVILLE
Lighting Designer	MARTIN STONER
Sound Designer	MARTIN UDALL
Stage Manager	RICHARD BRIDGEN
Deputy Stage Manager	JANE YARDLEY
Assistant Stage Managers	SALLY MILTON STEVE MALLETT LAURA OSBORNE
Props	NATALIE TALIANA
Make-Up	GREASEPAINT: JULIA CRUTTENDEN JOANN SPENCER
Lighting Operator	DWAYNE DAWSON
Prompter	PAM SMITH

Thanks to: JIM CRADDOCK, TINA HARRIS,
CORINNE NIELD, MELLISA BOAG



THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED 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 M 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.



BARCLAYS

**HAS PLEASURE IN
SPONSORING
THE QUESTORS THEATRE
AND THIS PRODUCTION OF
ENTERTAINING MR SLOANE**



BARCLAYS BANK plc

53 THE BROADWAY

EALING

LONDON W5 5JS

Tel: 0181-840 2717

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 it 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

President
Artistic Director
Artistic Directorate
Director of Studies
Chair
Vice-Chairman
Company Secretary
Club Secretary
Finance Director
Stage Director
Marketing Director
Theatre Manager
Productions Secretary
Membership Secretary
Marketing Officer
Programme Editor
Questopics Editor
Sponsorship
Box Office Management
Programme Sales Organiser
Front of House Manager
Press Relations
Wardrobe Care

Dame Judi Dench
Spencer Butler
John Horwood, Norman Wilkinson
David Emmet
John Davey
Steve Hames
Sue Blake
Christine Garland
Ken Kettle
Nick Hawker
Sonja Garsvo
Elaine Orchard
Christine Greening
Alice Pennicott
Fleur Lloyd
Vincent McQueen
Laurence Lewis
Alan Drake
Bridgett Strevens
Val Blaxland
Eric Lister
Sandra Hutchinson
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;