

FORTHCOMING PRODUCTIONS

In the Playhouse

March 21 - 28

The Artistes' Repertory Theatre of Bangalore

The Artistes' Repertory Theatre of Bangalore presents a programme of Indian drama, music and dance in repertory. This is a rare opportunity to share another country's culture. Performed in English.

In the Studio

April 11 - May 2

Dreams of Anne Frank *by Bernard Kops*

Imagine... You are 13 years old, incarcerated, persecuted, deprived of physical and emotional privacy, in a claustrophobic atmosphere dominated by fear... What happens in your head? Bernard Kops explores the psychological escape of Anne Frank through her dreams - a wonderland of dances, songs, a wedding and an edible gingerbread house! The tragedy of Anne Frank is universally known, but this play is not just a dramatisation of her diary; it is an intriguing, inspiring and uplifting story.

In the Playhouse

April 18 - 25

The Bright and Bold Design *by Peter Whelan*

Based loosely on the story of Clarice Cliff, the 1930s working-class paintress and pottery designer, this play explores the sometimes threatening pressure on individuals to commit to common causes and ideals. The confrontation of Jessie and Jim goes far beyond the personal. They draw their energies from two different visions of the human struggle. Jim's is the struggle to improve and perfect society. Jessie's is the survival struggle itself.

UBU REX



by Alfred Jarry

**translated by Cyril Connolly and Simon Watson
Taylor**

A Student Group Production

ALFRED JARRY, THE MADMAN FROM LAVAL

(Based on a paper by Gene Van Dyke)

Alfred Jarry was born on September 8, 1873 in Laval, France. In 1888 he was enrolled as a pupil at the Lycée de Rennes. It was here that the character of Père Ubu was born. A physics master by the name of M. Hébert, a fat, pompous, ineffectual figure, had been an object of ridicule at the school long before Jarry's arrival. There had been a number of parodies, texts and jokes about this unfortunate schoolmaster, who was known variously as Le Père Hébert, Éb, Ébé, Ébon, Ébouille and Le P.H. He was finally dubbed Père Ubu by Jarry.

In 1888, Jarry and some friends performed a play they called *Les Polonais (The Poles)* in a marionette theatre in the house of one of his schoolmates. This developed into the prototype of what later became known as *Ubu Roi*. In 1891 Jarry went to Paris to study and in 1896 published *Ubu*. It was staged in December of that year, through much manipulation and cajoling on Jarry's part, at the Theatre de l'Oeuvre. A crowd of intellectuals and invited friends had gathered for the première, expecting something new and exciting. The theatre had been at the forefront of theatrical experimentation since the first production there of Maeterlinck's *Pelléas and Mélisande* in 1893.

What followed was an artistic mêlée from which the Parisian stage (and the world stage) never fully recovered. *Ubu Roi* was not produced again until 1908, the year after Jarry's death.

Before the large audience at the dress rehearsal Jarry made a speech, and added a number of apologies about the final state of the production. He claimed there was not enough time for rehearsal and that this had resulted in certain cuts to the script. He also added that he and his celebrated scene-painters, who included Toulouse-Lautrec, Senusier and Bonnard, had been up all night painting last-minute props, and that the orchestra had had to be reduced to piano and drum. He ended by saying "as to the action that is about to begin, it takes place in Poland - that is to say, nowhere."

At the première the following evening were "all the leading figures in the world of politics, journalism and letters". At the first word the leading actor spoke, "Merdre!", the audience burst out in uproar. The actor was unable to get a word in for the next fifteen minutes. It was the first time such a word had been spoken on the modern stage. Many people left the theatre. A fight broke out in the orchestra pit. When the actor had finally got slight control of the audience he spoke the second word of the play - another "Merdre!". Needless to say pandemonium immediately broke out again. The play eventually proceeded, though smaller outbursts continued throughout the performance. In the days that followed the Paris press took up the argument for and against *Ubu Roi*.

When one considers the climate of the Parisian stage at this period, the tumult becomes understandable. Keith Beaumont, author of 'Alfred Jarry', points out two things about the French Theatre. First, it was a theatre of entertainment that catered for a bourgeois public. For most audience members it was anything but a place for experiment. Second, there was a growing trend towards realism in the theatre. Plays were supposed to make the audience 'believe' in ways they had never been asked to before. Jarry's creation obviously stood in direct opposition to this.

Because of *Ubu Roi*, Alfred Jarry has become the adopted father of a number of departures from the theatrical right. The line goes down to the symbolists, the surrealists, the futurists and the dadaists. Antonin Artaud was a disciple of Jarry's, naming a theatre after him. Martin Esslin linked him to the absurdists. From Breton to Tzara to Beckett, the roads more often than not seem to lead back to the madman from Laval. The stage conventions that were broken with *Ubu Roi* have helped feed the imaginations of playwrights, directors and designers the world over.

Pschitt!

The Questors 51st Student Group presents

UBU REX

by Alfred Jarry

translated by Cyril Connolly and Simon Watson Taylor

with music and additional lyrics by Chris Storer

First performance of this production Wednesday 11th March 1998

CAST

CHEZ UBU	Pa Ubu	CHRIS STORER
	Ma Ubu	JACKIE EDMISTON
LES UBUS USURPING	Pa Ubu	STEPHEN RAE
	Ma Ubu	CAROLINE NAGLE
LES UBUS ENTHRONED	Pa Ubu	JUSTIN STAHLEY
	Ma Ubu	ELAINE COXALL
LES UBUS AT WAR	Pa Ubu	CLIVE SMITH
	Ma Ubu	IRENE VILLALON
LES UBUS IN HIDING	Pa Ubu	TONI CONESA RIBERA
	Ma Ubu	VICKI BUTLER
LES UBUS IN FLIGHT	Pa Ubu	RAWDON DE MOOR
	Ma Ubu	DEBBIE STRIBLING

with

NENAGH MACNAMARA as Boggerlas, son of Wenceslas,

*MICHAEL SMITH as Alexis, Tsar of Russia

and

†ANNABELLE WILLIAMS as The Orchestra

The action travels from the Ubus' house to the King's palace, a cave, the palace, a peasant's house, the Tsar's palace, a camp outside Warsaw, the crypt in Warsaw cathedral, a bear's cave and a ship sailing close to the wind on the Baltic.

There will be one interval of 15 minutes.

*Michael Smith is a Questors Acting Member and a past member of the Student Group

†Annabelle Williams is a member of the first year Student Group, Group 52

Captain M'Nure
His Merry Men

Messenger
King Wenceslas
Queen Rosamund
Boleslas
Ladislav
Heads
Tails
Nicolas Renski
Old King
Old Queen
Stanislas Leszczyński
Peasants

Torturers

General Laski
Gyron
Sea Captain

The Entire Russian Army, }
The Entire Polish Army, }
Nobles, Judges, Financiers, Guards, }
Sailors, Peasants, Conspirators }

Music Played by

RAWDON DE MOOR
DEBBIE STRIBLING
IRENE VILLALON
VICKI BUTLER
JUSTIN STAHLEY
TONI CONESA RIBERA
ELAINE COXALL
CLIVE SMITH
MICHAEL SMITH
CHRIS STORER
JACKIE EDMISTON
CAROLINE NAGLE
JUSTIN STAHLEY
VICKI BUTLER
CLIVE SMITH
DEBBIE STRIBLING
IRENE VILLALON
VICKI BUTLER
DEBBIE STRIBLING
IRENE VILLALON
VICKI BUTLER
DEBBIE STRIBLING
STEPHEN RAE
MICHAEL SMITH

PLAYED BY
MEMBERS
OF THE
COMPANY

CHRIS STORER & ANNABELLE WILLIAMS

PRODUCTION

Director
Associate Director
Set Designer
Costume Designer
Lighting Designer
Assisted by
Stage Manager
Deputy Stage Managers

Assistant Stage Managers

Properties
Wardrobe

Lighting Operators

Photographs

JOHN HORWOOD
LUBNA MALIK
JOHN HORWOOD
BRYANNE MELVILLE
NEIL PAMMENT
KRIS COLLIER
SIMON REEVES
CHARLIE LUCAS
SALLY MILTON
KAREN MILBURN
NICK BUDDEN
CARYS STOUT
JULIA RUSSELL
BRYANNE MELVILLE
CORINNE NIELD
MEL PEREIRA
ANDY CARTER
MARTIN SAPSED

With thanks to:
THE GET-IN CREW
JON WEBSTER
TIM GODFREY

FOR THE QUESTORS STUDENT GROUP

Director of Studies
Acting Tutor (1st Year)
Acting Tutor (2nd Year)
Speech Tutor
Movement Tutor
Introductory Group Tutor
Make-up Tutor

DAVID EMMET
DAVID EMMET
JOHN HORWOOD
LIZA NAYAR
JOHN WILSON
GEORGIA DOBBS
JULIA CRUTTENDEN

The Student Group

is the name given to those students within The Questors who are taking the 2-year course:

ACTING: FOUNDATION AND PERFORMANCE

which is run in association with Kingston College.

This intensive part-time course has been running for over 50 years and is widely respected as one of the best non-professional courses in acting anywhere in the country. It is also unique in being attached to a living, working theatre.

There are weekly classes in Acting, Speech and Movement and a very high degree of commitment is expected. Only those truly dedicated to learning to act, and willing to devote themselves wholeheartedly to their work will derive benefit from the course.

The minimum age for the course is 18, and auditions are held every August - September for the course starting in mid-September. There is considerable competition for places on the course.

Anyone interested in auditioning should apply for a prospectus to the Auditions Secretary at The Questors Theatre, Mattock Lane, Ealing W5 5BQ - 0181 567 0011. The prospectus for next year's course will be published in June 1998.

The Introductory Course

The Questors also runs a shorter 1-year Introductory Course in Acting, intended primarily for those aged 17-20 who wish to go on to the Student Group in the subsequent year. Applications can be made as above.