

## Coming Productions

### IN THE STUDIO

14 - 28 February, 1998

#### ACCIDENTAL DEATH OF AN ANARCHIST by Dario Fo

Adapted by Gavin Richards, from a translation by Gillian Hanna

Dario Fo is the world's most performed living playwright. In 1997 he was awarded the Nobel Prize for Literature for "emulating the jester of the Middle Ages in scourging authority and upholding the dignity of the downtrodden." Fo has always managed to combine serious political satire with his own roots in popular comedy. If you come expecting raspberries, cartoonish chases and fights you won't be disappointed. But expect something to think about as well. You should also expect an explosive ending which will metaphorically blow you away!

### IN THE PLAYHOUSE

28 February - 7 March, 1998

#### THE TEMPEST by William Shakespeare

Shakespeare's last mysterious and magical comedy is set on an enchanted island, populated by the dispossessed Prospero - formerly Duke of Milan - his innocent daughter Miranda, the savage Caliban, the captive Ariel and sundry other spirits. Here, by means of a dramatic and terrifying storm which he has created out of his own magic, Prospero imprisons all his enemies. The use and abuse of power takes centre stage as Prospero decides whether to exact full and long awaited revenge on his powerless captives, or transform his hate into love by forgiving them, and thus redeeming himself.

### IN THE STUDIO

11- 21 March, 1998

#### UBU REX by Alfred Jarry

Translated by Cyril Connolly and Simon Watson Taylor

The Questors 51st Student Group present the play which caused a riot when first performed in Paris 100 years ago. The Ubu explosion sent shrapnel flying into the twentieth century influencing many movements: Dada, surrealism, Pataphysics, Theatre of Cruelty and Theatre of the Absurd. (please note this play contains strong language and scenes of violence).

In the Alfred Emmet Room Sunday, 9 March 1998

### THE QUESTORS ANNUAL GENERAL MEETING

Open to all members of *The Questors*. You are cordially invited to come and assist in deciding how your theatre should be run.



# The Chalk Garden

by

Enid Bagnold

This programme is sponsored by Pollyprint & Graphic Design Ltd, 0181 579 1441

## Enid Bagnold and *The Chalk Garden*

"We eavesdrop on a group of thoroughbred minds, expressing themselves in speech of an exquisite candour, building ornamental bridges of metaphor, tiptoeing across frail causeways of simile, and vaulting over gorges impassable to the rational soul."

KENNETH TYNAN in *The Observer*

Enid Bagnold was one of the most active and gifted women of her generation. Born in 1889, she was determined from an early age to have it all - literary acclaim, social success, motherhood, marriage and lovers! In her long life she managed to have Frank Harris, the newspaper tycoon, as her first lover; to marry Sir Roderick Jones, the founder of Reuters; to count among her friends von Ribbentrop, the Lunts, Charles Laughton, Duff and Diana Cooper and John Gielgud. And with all this, the thrill and turmoil of a glittering social life on both sides of the Atlantic.

It has frequently been said that all the characters in her plays are Enid Bagnold and this could certainly be the case when the dialogue in *The Chalk Garden* is compared with the many quoted passages from her autobiography. And there is no doubt that the situations encompassed in this play are reflections of her personal experience. In her sensitive and comprehensive biography of the playwright, ANNE SEBBA writes:

*That Enid Bagnold was chiefly interested in her own sensitivities she never denied. Once asked: "Are you talking of you? Or me?" she replied:*

*"When one feels strongly it is always of ME." But Enid's introspection did not end there. She had been concerned from an early age to define what the 'me' was going to be. Many people, especially writers, construct a past for themselves. The difference with Enid is that she was living her own fantasy. She became what she wrote and she wrote what she became. Thus a biographer, tracing the points where life and art impinge, finds in the case of Enid Bagnold that they are rarely separate. It is simplistic to look at Enid's writing purely as a roman-a-clef, as no key can take account of composites, inventions and inversions. Equally, however, she was unable to people a purely imaginary world. The fictional worlds that she created were so close to the real world as she knew it that they became as one. There were elements of Enid in every woman she wrote of, but more than that, imperceptibly Enid herself had become a character from an Enid Bagnold work!*

Enid always denies an awareness on her part of symbolism or allegory in *The Chalk Garden*.

"The equation of *The Chalk Garden* with dryness of the heart, which has been made by many critics did not occur to me while engaged on the play," Enid told one interviewer.

"I see now that it is a reasonable interpretation but I was not consciously working out a parallel as I wrote. I had simply conceived Mrs St Maugham as making a muddle of everything, her garden and her grand-daughter." But the relationship between gardens and hearts was not as accidental as the author would have us believe. Enid herself was an expert and original gardener. Most afternoons she would wander down to her garden. It was because of this

"...personal daily informed experience of garden troubles - as it happens, trouble with chalk soil (and not at all allegorically) that I made Miss Madrigal a gardener. I could 'feed' her expertly from myself. I made Mrs St. Maugham an idiot with a green thumb ... I had no idea myself of the allegorical significance until Madrigal herself lights on it, and exclaims on it. It is her conclusion and discovery, not mine. When the play was a success and discussed, not one critic, not one person, would believe that, yet I know I make things. It's true."

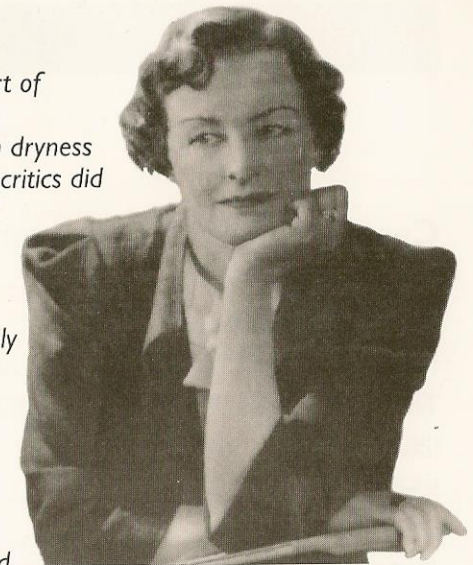
Enid placed so much emphasis on how her words were delivered because she knew she had written a primarily verbal play. So often Enid was trying to express something intuitively felt, what she called

"lassoes... flings of written speech that seem nonsense but aren't nonsense and one has to trust them". This insistence on trust when the words appeared nonsensical was the cause of much of Enid's frustration.

"A random line would start off," Enid explained, "and then the piece would take off on a life of its own, a practice not conducive to structure."

To a director putting on a revival of *The Chalk Garden* some years later, she advised:

"The way to direct this play... is to use the strange and intricate language as though it was the everyday language of the actors, NEVER to seem as though one was saying something extraordinary. Emphasis ruins it. The language has to be tipped out as though one were saying 'please fetch the coal'. This language (my language) is their native air."



# The Chalk Garden

by Enid Bagnold

First performance of this production, Saturday 31st January 1998

## Cast, in order of appearance

Miss Madrigal	.....	MONYENE KANE
The Second Lady	.....	GLENDIA SMITH
Maitland	.....	JONATHAN ROSE
The Third Lady	.....	FRAN MARTIN
Laurel	.....	LIZZIE FRENCH
Mrs St Maugham	.....	SHEILA TIFFANY
The Nurse	.....	SANDRA HEALY
Olivia	.....	MARIA BRUSA
The Judge	.....	JOHN ROBB

The play takes place in the sitting-room of Mrs St Maugham's house  
by the sea in Sussex, 1955

Scene	1	A morning in June
Scene	2	Two months later. Before luncheon.

INTERVAL OF TWENTY MINUTES

Scene	3	Continuous with scene 2
Scene	4	The same day. After luncheon.

The music used in this production is from *The Lark Ascending* by  
Ralph Vaughan Williams

## Production Team

Director	.....	SPENCER BUTLER
Set Design	.....	COLIN FALCONER
Assisted by	.....	MARIE JOHNSTON-WARD
Costume Design	.....	THE QUESTORS WARDROBE DEPARTMENT
Lighting Design	.....	PETER WALTERS, RICHARD LEWIS
Lighting Operator	.....	NIGEL BAMFORD
Sound Design	.....	MARTIN BRIDGES
Sound Operator	.....	MIKE GANNON
Stage Manager	.....	RICHARD BRIDGEN
Deputy Stage Managers	.....	CHRIS BENNETT, STEVE MALLETT
Assistant Stage Managers	.....	BEN GLANFIELD, PAUL VAN DE WATER
Props	.....	MARIE JOHNSTON-WARD ANNABELLE WILLIAMS
Prompt	.....	GORDON MILLER
Wigs and Make-up	.....	TRINE OEVERSVEN CATHERINE OLIVER NICOLA PETTITT

Thanks to :

Sarah Andrews, Fiona Calvin, Jim Craddock, Ruth Gosschalk,  
Tim Hayward, Damien Lazell, Eric Lister, Bryanne Melville,  
Antonia Mottola, Corinne Nield, Lindsay Udell, Sylvia Wall,  
The Lighting-Rigging Team, S.C.R.E.W.U.



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.

## ART EXHIBITIONS

### IN THE FOYER

#### CARROLL FOGGO

21 January - 10 February

An exhibition of photo-montages, window mounted in plain wooden frames. Carroll won the Anne Wishart Purchase Prize - S.S.A. 1996

### IN THE GRAPEVINE BAR

#### JOHN BUTCHER

11 February - 17 March

John writes: "In my work I am interested in the various ways of dealing with the nature of place. Through direct observation I record my experience of a location. My immediate reactions are influenced by the relationship between forms, structures and light. Returning on successive occasions, I attempt to make an informed, imaginative response to my subject."

### IN THE FOYER

#### ROBERT CHAMBERS

11 February - 17 March

Robert has lived and worked in Southampton since 1969 and has exhibited throughout England and France, where he also has a studio. This is an opportunity to browse through his large body of work, including a great deal of unframed folio work, in the relaxed setting of the Questors exhibition space.

#### THE QUESTORS GRAPEVINE LTD Annual General Meeting

the Annual General Meeting of the Questors Grapevine Club  
will be held on Tuesday, 3 March 1998  
at 8 pm in the Grapevine Club

**ALL MEMBERS OF THE QUESTORS THEATRE ARE  
INVITED TO ATTEND**

## 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
Accountant	Carol Ruddock
Stage Director	Nick Hawker
Marketing Director	Sonja Garsvo
Theatre Manager	Elaine Orchard
Marketing Officer	Caroline Barcock
Productions Secretary	Kris Collier
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, or call 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