

Coming Productions

IN THE STUDIO

20 June - 4 July

COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN

by Ed Graczyk

The disciples of Jimmy Dean grew up together in Texas and at one of their fan club meetings hear of the terrible tragedy of his death. The play opens as they are reunited for their 20th anniversary in 1975. At last they begin to face up to the realities of their lives, with often hilarious consequences. Ultimately this is a comedy drama about the petty deceptions that we enact, in order to invent a character that we can live with. A very insightful play about women, written by a man.

IN THE PLAYHOUSE

11 - 18 July

LOVE'S LABOUR'S LOST by William Shakespeare

The Questors 51st Student Group present one of Shakespeare's best-loved comedies. Four young men swear off love in order to focus on their studies. (Oh, how times have changed!) Led by the King of Navarre they find this promise almost impossible to keep when visited by the beautiful princess of France and her entourage. The women are highly amused at their dilemma and set them on a quest to prove their love, giving us an evening of pleasure and delight.

COMING SOON IN 1998...

September	RUNAWAYS by Elizabeth Swados	Playhouse / Pay
October	PRESENT LAUGHTER by Noel Coward	Playhouse / Free
	WHEN I WAS A GIRL I USED TO SCREAM & SHOUT by Sharman Macdonald	Studio / Free
November	THE CRUCIBLE by Arthur Miller	Playhouse / Pay
December	OLEANNA by David Mamet	Studio / Free
	THE DEEP BLUE SEA by Terence Rattigan	Playhouse / Free
	SEASON'S GREETINGS by Alan Ayckbourn	Playhouse / Pay

[1998 Programme details still to be confirmed.]

Heartbreak House

by

Bernard Shaw

This production is sponsored by Barclays Bank plc





BARCLAYS

has pleasure in sponsoring
The Questors Theatre
and
HEARTBREAK HOUSE



Barclays Bank PLC
53 The Broadway
Ealing, London W5 5JS
Tel: 0181-840 2717

DIRECTOR'S NOTE

Bernard Shaw was born in Dublin, that teeming city of affluence and poverty, in 1856. His father, who was in business, had a weakness for drink which as Shaw said "had to be either a family tragedy or a family joke" but "a boy who has seen 'the governor' with an imperfectly wrapped-up goose under one arm and a ham in the same condition under the other, butting at the garden wall in the belief that he was pushing open the gate, and transforming his tall hat into a concertina in the process, and who, instead of being overwhelmed with shame and anxiety at the spectacle, has been so disabled by merriment that he has hardly been able to rush to the rescue of the hat and pilot its wearer to safety, is clearly not a boy who will make tragedies of trifles instead of making trifles of tragedies. If you cannot get rid of the family skeleton, you may as well make it dance."

His mother, a gentle, reserved singer and music teacher had her weakness too and when Shaw was sixteen followed her 'weakness', George Vandeleur Lee, to London, taking her daughter with her but leaving Shaw to work as a clerk and cashier in Dublin with his father. At the age of twenty he, like many Irishmen before and since, came to England and never returned to Ireland to live.

During the next nine years, supported by his mother, he worked intermittently and wrote five novels, but only succeeded in earning £6 with his pen.

He spent the time educating himself, mainly by working at the British Museum Library. Amongst many things he discovered and absorbed Marx' *Das Kapital* in the French translation. There was no English translation at the time. He joined a debating society and taught himself to overcome his natural shyness by speaking in public – anywhere – in pubs, halls and on street corners.

He helped to found and develop the Fabian Society which was later absorbed into the original Labour Party.

Through his meeting with William Archer, the translator of Ibsen's plays, Shaw became a critic for various newspapers on books, art, music and eventually on drama for the *Saturday Review*. He said that he turned his hand to playwriting when the Independent Theatre – a fringe theatre in 1892 – was condemned by the critics for producing "that obscene play" *Ghosts*. Shaw was a great admirer of Ibsen.

He realised that the theatre was a good platform for the transmission of his ideas for social and political reform. He was regarded as subversive in his early plays for he introduced subjects considered unfit for public discussion – slum landlordship, prostitution, religion and war. He wanted to appeal to the minds of his audience rather than to their emotions, which he felt could muddy the issue. However he quickly learnt to reach his audience through humour, for as he wrote 'by laughter only can you destroy evil without malice and affirm good fellowship without mawkishness'.

Heartbreak House

by Bernard Shaw

First performance of this production, Saturday 13th June, 1998

Cast

Ellie Dunn	LISA MILNE HENDERSON
Nurse Guinness	FFRANGCON WHELAN
Captain Shotover	MIKE LANGRIDGE
Ariadne Utterword	AVRIL WITTE
Hesione Hushabye	CAROLINE BLEAKLEY
Mazzini Dunn	KEN RATCLIFFE
Hector Hushabye	ROBERT STAINES
Boss Mangan	KEITH PARRY
Randall Utterword	MICHAEL DINEEN
The Burglar	JOHN HINES

The action of the play takes place at the home of Captain Shotover

ACT I On a fine evening at the end of September

ACT II After dinner that evening

ACT III In the garden later that night

There will be one interval of fifteen minutes between Act I and Act II, and a short break of five minutes between Act II and Act III.



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.

Production Team

Director	ANN STUTFIELD
Stage Manager	JOHN CLAYTON
Set Designer	COLIN FALCONER
Costume Designer	JULIA BRADLEY
Lighting Designer	MARTIN STONER
Sound Designer	MALCOLM SMITH
Deputy Stage Managers	JONATHAN GARDNER, FIONA GIBBONS, JULIA RUSSELL
Assistant Stage Managers	HELEN CARTER, MIRANDA DIXON, LYNNE LUCKHURST, CARYS STOUT
Assistants in all departments	ERIC LISTER, ANTONY BRIDGES, MEL PEREIRA, ADELAIDE WILLIAMS
Wardrobe	LINDSAY UDELL
Assisted by	EMMA HARMAN
Construction	PETER COLLINS
Assisted by	JOHN FEATHER, ANTONY BRIDGES
Prompter	PAM SMITH
Props	SARAH REYNOLDS
Assisted by	MEL PEREIRA, JUDE BUFFLE, CAMERON SMILLIE
Lighting Operators	CHRIS BENNETT, LISA CASTLE
Sound Operator	FAYE MOODIE
Technical Advice	ERIC LISTER
Hair and Make-Up	LOUISE MAYNARD, SAMANTHA TREWIN

with thanks to:

Roger Brace, Vicky Butler, Jim Caithness, Max Coyne, Jonathan Farrell,
Andy Macdonald, Barbara Marker, Gordon Miller, Diana Nesbit, Brin Parsonage,
The Screw-U Team

DIRECTOR'S NOTE [continued]

Second only to Shakespeare, Shaw – or G.B.S. as he was known at the time – was the most successful and prolific writer in the English language. I stress 'writer in the English language' not English or British writer, for he was essentially Irish, particularly in his humour and his ability to stand accepted conventions on their head.

It was his meeting with the Bloomsbury Group of artists which led him to finish *Heartbreak House*. It was written around 1916 and first produced in New York in 1920. It contains much of his accumulated wit and wisdom and has more depth of emotion than he seemed prepared to acknowledge.

The playwright and director David Hare sums the play up in these words:

No wonder this uncomfortable portrait of a society in which people are habitually distracted from their better purposes is one which theatregoers have occasionally found hard to contemplate. But they have also not often been helped by a common view of the play which emphasises its frivolity and rhetoric at the expense of its deeper feelings. Far from the governing tone being either light-hearted or elegiac, it is, on the contrary, full of the feverishness of genuine despair. Underneath the banter, underneath the central story of a young girl growing up in the course of a single evening, lies a sense of wasted passion which belies Shaw's reputation as a cold or cerebral writer. "It has more of the miracle, more of the mystic belief in it than any of my others" wrote the author of his own favourite play. It also, he might have added, has more of the heart.

ART EXHIBITIONS

IN THE GRAPEVINE SAADEH GEORGE

23 May - 29 June

Saadeh George graduated from St Martin's College of Art and Design in 1977. She has had many exhibitions, including Arab Artists in Britain (British Chamber of Commerce); and one here at the Questors in 1995.

She was Artist in Residence at Small Mansions Art Centre in 1995

IN THE UPPER FOYER LEGASSICK STUDIO ARTISTS SHOW

23 May - 29 June

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, Brian Ingram
Director of Studies	David Emmet
Chair	John Davey
Vice-Chairman	Anne Gilmour
Company Secretary	Sue Blake
Club Secretary	Christine Garland
Finance Director	Ken Kettle
Accountant	Carol Ruddock
Stage Director	Martin Stoner
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	Tim Godfrey, 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