

Coming Productions

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 PLAYHOUSE

21-28 March, 1998

GATI – ARTISTES' REPERTORY THEATRE OF BANGALORE

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

IN THE STUDIO

In repertory – 11-2 May, 1998

FIREMAN SAM, a play for children

by Alison Boyle adapted for stage by Charles Savage

There's plenty of excitement down at Pontypandy so join Fireman Sam, Station Officer Steele, Firefighters Elvis, Penny and Trevor as well as Dilys, Bella James and Sarah – Oh, I nearly forgot about naughty Norman – in a stage production of everyone's favourite TV series – ready for action!!! Are you?

and

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.

The Tempest

by

William Shakespeare

This programme has been sponsored by RB Lighting Ltd
Suppliers of stage lighting to The Questors Theatre



THE TEMPEST

(Taken from a lecture delivered by Ian Johnston at Malaspina University College in 1966)

Interpretations of *The Tempest* tend to be influenced by the particular background the interpreter brings to it. In other words this play, more than any other of Shakespeare's, seems to bring out in interpreters what their particular interests are.

In part this happens because this play puts a good deal of pressure on us to treat it allegorically, to find a conceptual framework which will coordinate our understanding of what goes on in the play. I think we feel this mainly because there is little complex characterisation in *The Tempest* (apart from the character of Prospero himself) and there are many elements which we cannot simply account for by taking the action naturalistically. So we want to know what the island stands for: what exactly is Prospero's magic? What does Caliban represent? Is the island a representation of the new world or a world of the imagination or something else? Why didn't Prospero's magic protect him from being usurped in Milan? And so on.

Some see the play as a focus on the nature of art and illusion, especially theatrical art. This interpretation is temptingly reinforced by the fact that *The Tempest* is almost certainly Shakespeare's last full work; is, in fact, his farewell to the stage.

Others see the play as having less to do with the exploration of theatre than with a probing analysis of important political issues, especially those relevant to the oppression of the inhabitants of the new world or to the relationship between the intellectual and the political world. Others dismiss these suggestions and see in the play a vital exploration of education (the nature versus nurture dispute) or theories of politics or knowledge.

There is no doubt that *The Tempest* is a very theatrical play, a wonderful vehicle for displaying the full resources of the theatre. Anyone who wants to produce a Shakespearean play as an extravagant theatrical tour-de-force would turn naturally to this play, which is rivalled only by *A Midsummer Night's Dream* in this respect.

After all, look what happens in the play. After a huge storm and shipwreck a bunch of political types from the busy courts of Naples and Milan are lured away into a world of illusion, where they are led around by strange powers (above all, mysterious music and apparitions) which they cannot resist until they all come together in Prospero's magic circle.

The Tempest, it is clear, features an experiment by Prospero. He has not brought the ship's passengers to the vicinity of the island, but when they do come close to it he has, through the power of illusion, lured them into his very special realm. The

experiment first of all breaks up their social solidarity for they land in different groups; Ferdinand by himself, the royal party, and Stephano and Trinculo by themselves. The magic leads them by separate paths until they all meet in the magic circle drawn by Prospero in front of his cave. There he removes the spell of the illusions. The human family recognises each other and together they resolve to return to Italy, leaving behind the powers of magic associated with the island.

What is the purpose of Prospero's experiment? Is it a success or not? It seems clear that one great success is the marriage of Ferdinand and Miranda. The experiment brings them together, awakens their sense of wonder at the world and at each other, and is sending them back to Milan full of the finest hopes. These two young people carry with them the major weight of the optimism of the play's resolution.

Another success in the experiment is the change of heart which takes place in Alonso, who is brought face to face with his past evil conduct. He repents and is reconciled with Prospero, surrendering the political power he took away so long ago. There is also, we hope, the beginning of a similar change in Caliban who at least comes to recognise some of his own foolishness in resisting Prospero in favour of two drunken low-lifers.

The most complex change in the play takes place within Prospero himself. Prospero has harboured a great deal of resentment about his treatment back in Milan and is never very far from wanting to exact the harsh revenge he has in his power. But he learns (from Ariel, the very spirit of illusion) that that is not the appropriate response. "The rarer action is in virtue than in vengeance."

But the play is not without its sobering ironies. Prospero recognises the silence of Sebastian and Antonio at the end for what it is, an indication that they have not changed. They are leaving the island as they arrived at it, political double-dealers and potentially murderous power-seekers, just as Stephano and Trinculo are returning as stupid as before.

One might even argue that if Prospero's experiment is designed to make everyone better, then it is in large part a failure. The ending of this play may not be the unalloyed triumph of the comic spirit that we are tempted to see there. Prospero's sober awareness of the significance of the silence of the two villains qualifies our sense that the eternal problem of human evil has been solved.

One major interpretive decision any director of the play has to make concerns this problem. Just how happy is the ending to *The Tempest*?

The Tempest

by William Shakespeare

First performance of this production Saturday February 28th, 1998

Cast

Alonso, King of Naples	TONY BARBER
Sebastian, his brother	JOHN LUCEY
Prospero, the rightful Duke of Milan	ROBIN INGRAM
Antonio, his brother, the usurping Duke of Milan	VINCENT McQUEEN
Ferdinand, son to King of Naples	DAVID BOYLE
Gonzalo, an honest old counsellor	REG WOODLEY
Adrian, a lord	NIGEL LAWRENCE
Francisco, a lord	ANTONY QUINLAN
Caliban, a savage and deformed slave	GERRY O'SULLIVAN
Trinculo, a jester	EDDIE DUFF
Stephano, a drunken butler	ANTHONY CURRAN
Master of Ship	RICHARD LEWIS
Boatswain	ANTONY QUINLAN
Miranda, daughter of Prospero	KATE DAVIE
Ariel, a spirit	TOMOS LEWIS
Sprites, nymphs, reapers	CHRISTOPHER WAPLINGTON, JUDEA JESS, TENNESHA VANTERPOOL, THEODORA MIDDLETON, MAXINE STREEN, LUKE BUDDEN, AMELIA BAX, LUKE HASKETT
Singer	MELANIE SHORT

The action of this play takes place on a small island somewhere between Naples and Tunis

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES



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.

Production Team

Director	PADDY O'CONNOR
Set Design	TIM WRIGHT
Assisted by	DYLL DAVIES
Costume Design	MELISSA BOAG
Lighting Design	TIM HAYWARD
Lighting Operators	CHRIS NEWALL, HELEN KING
Sound Design	IAN HOWLETT, SUE MAIDEN, TONY CONWAY
Stage Manager	ERIC LISTER
D.S.M.	BRIDGETT STREVENS
A.S.M.'s	DEBIE JONES, BELINDA DALY, DAVID SAYERS, PAM SMITH, JO PERSE, FELICIA MESSIAH
Children's Choreographer	THEA REDMOND
Wardrobe Assistants	JULIA BRADLEY, ELOISE BOND, JULIE BROWN, EMILY MATTERSON
Prompter	JILL GEE
Verse Workshop	STEPHEN LEE
Make-up & Wigs	PAUL CASEY, AMENEH MAHLOUJJI, GILL SYKES, JI HEE YOUN
Constructor	GRAHAM CARPENTER
Assistant Director	MIKE DINEEN

THANKS TO ;

Mike Carver, Patricio Corti, Jenny Richardson, Peter Kennedy

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.

**OPERATION
TOP
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ONE FAST PUSH!**

**EVERY
LITTLE
HELPS!**

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	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