

THE QUESTORS THEATRE

is based in West London where it has its own premises including a modern, flexible Playhouse, a Studio theatre, three rehearsal rooms, a workshop, an extensive wardrobe department and, of course, the Grapevine Bar, which is the hub of the theatre.

It has nearly 3,000 members, all of whom get involved in one way or another, either in the 20 plus productions that are staged each year, in the day to day running of the theatre, or as members of the audience.

As well as presenting a wide variety of plays, the Questors runs a two-year course for actors, plays host to visiting companies from home and abroad, mounts regular art exhibitions, runs workshops and clubs for young people and tours productions in this country and abroad.

In short, there is something for everyone at The Questors.

The Questors Theatre

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Ealing, W5 5BQ

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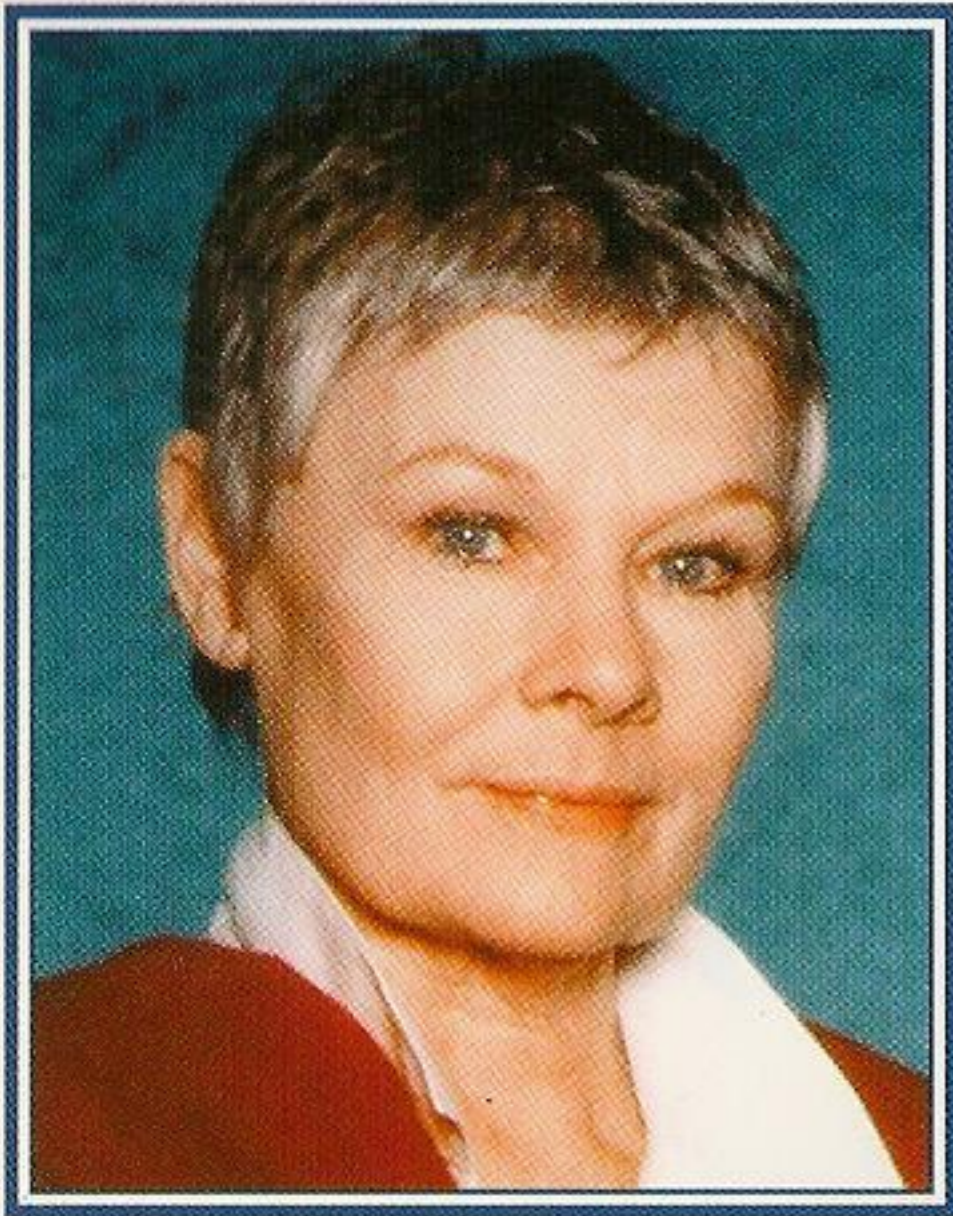
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Welcome to The Questors Theatre, one of London's best kept secrets - except to its 3,000 members. How do I know about the Questors? I am proud to have been their President for over 16 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of membership) and the many and varied shows in our newly refurbished 350 seater Playhouse Theatre and more intimate Studio Theatre.

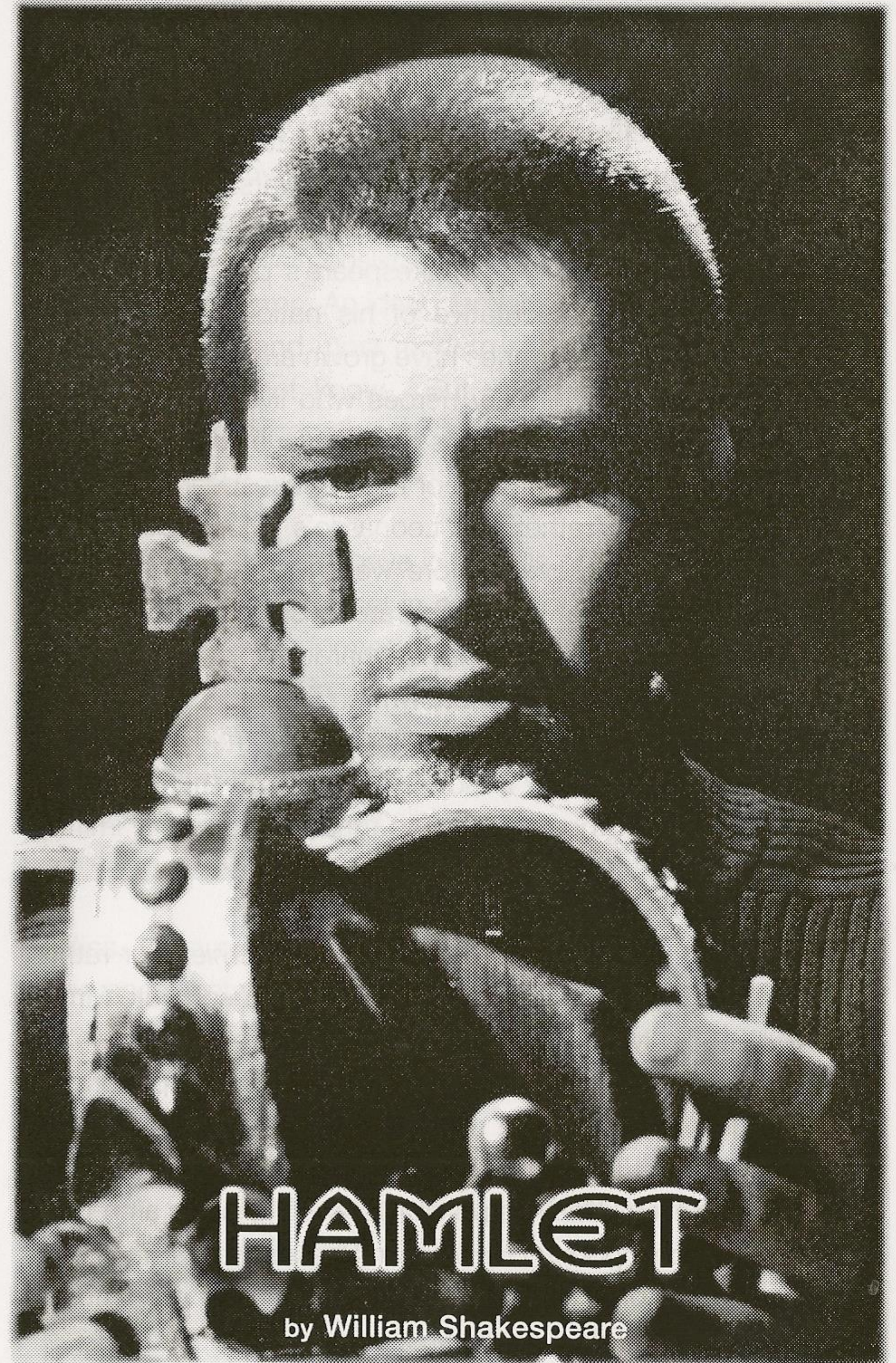
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership costing as little as £23.50 (including up to 10 free shows) it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench
 President of The Questors Theatre



HAMLET OF THE MID-CENTURY

The bibliography of dissertations and studies devoted to *Hamlet* is twice the size of Warsaw's telephone directory. No Dane of flesh and blood has been written about so extensively as Hamlet. Shakespeare's prince is certainly the best-known representative of his nation. Innumerable glossaries and commentaries have grown around Hamlet, and he is one of the few literary heroes who live apart from the text, apart from the theatre. His name means something even to those who have never seen or read Shakespeare's play. In this respect he is rather like Leonardo's 'Mona Lisa'. We know she is smiling even before we have seen the picture. Mona Lisa's smile has been separated from the picture, as it were. It contains not only what Leonardo expresses in it, but also everything that has been written about it. Too many people - girls, women, poets, painters - have tried to solve the mystery of that smile. It is not just Mona Lisa that is smiling at us now, but all those who have tried to analyse or imitate that smile.

This is also the case with *Hamlet* - or rather with *Hamlet* in the theatre. For we have been separated from the text, not only by *Hamlet's* 'independent life' in our culture, but simply by the size of the play. *Hamlet* cannot be performed in its entirety, because the performance would last nearly six hours. One has to select, curtail and cut. One can perform only one of several *Hamlets* potentially existing in this arch-play. It will always be a poorer *Hamlet* than Shakespeare's *Hamlet* is; but it may also be a *Hamlet* enriched by being of our time. It may, but I would rather say it *must* be so.

For *Hamlet* cannot be played simply. This may be the reason why it is so tempting to producers and actors. Many generations have seen their own reflection in this play. The genius of *Hamlet* consists, perhaps, in the fact that the play can serve as a mirror. An ideal *Hamlet* would be one most true to Shakespeare, and most modern at the same time. Is this possible? I do not know. But we can only appraise any Shakespearean production by asking how much there is of Shakespeare in it, and how much of us.

What I have in mind is not a forced topicality, a *Hamlet* that would be set in a cellar of young existentialists. *Hamlet* has been performed, for that matter, in evening dress and in circus tights; in medieval armour and in Renaissance costume. Costumes do not matter. What matters is that through Shakespeare's text we ought to get at our modern experience, anxiety and sensibility.

There are many subjects in *Hamlet*. There is politics, force opposed to morality; there is discussion of the divergence between theory and practice, on the ultimate purpose of life; there is the tragedy of love as well as family drama; political, eschatological and metaphysical problems are considered. There is everything you want, including deep psychological analysis, a bloody story, a duel, and general slaughter. One can select at will. But one must know what one selects, and why.

Jan Kott (1962)

HAMLET

by William Shakespeare

First performance of this production 19th October 2002

CAST *(in order of speaking)*

*This production takes place in Elsinore, Denmark -
some time in the present.*

Claudius	Duncan Alldridge
Laertes	Tim Dewberry
Polonius	Norman Wilkinson
Hamlet	Jonathan Warde
Gertrude	Monyene Kane
Horatio	Adam English
Ghost	Duncan Alldridge
Ophelia	Claire Garrigan
Rosencrantz	Andrew Michael Jones
Guildenstern	Iain Stirling
First player: Player King	Derek Chandler
Second player: Player Queen	Alex Janson
Third player: Lucianus	Tim Dewberry
Osric	Chris Ifould
First Clown	Derek Chandler
Second Clown	Alex Janson

*Part 1 runs for 80 minutes,
part 2 for 60 minutes,
and there is an interval of 15 minutes.*

The music for this production is composed by Irving Berlin, Frederic Chopin, Burkhard Dallwitz, Philip Glass, The Insects and Richard Gramby-Lewis and Clint Mansell.

PRODUCTION

Director	Spencer Butler
Designer	Spencer Butler
Lighting Designer	Hugh Davies-Webb
Sound Designer	Joel Schrire with Annabel Morris
Movement	Julia Cooke
Fight Coach	Peter Kennedy
Make Up & Hair	Amy Drummond and Shari Rendle
Stage Manager	Sylvia Wall
Deputy Stage Manager	Liz Prior
Assistant Stage Managers	Mike Caddy, Carl Calcutt, Catherine Pride, Sunil Ratnasekara
Lighting Operator	Simon Wright
Sound Operator	Ahmed Sherif
Prompts	Pam Smith and Sue Oliver
Construction	Mike Hagan, Peter Collins, Roger Brace, Colin Horne
Set Painting	Kathy Kelleher, Jenny Rawlings
Photography	Godfrey Johnson
Many Thanks to:	Barry Jones, Jenny Richardson, Bridgett Strevens, Chris Sydenham, Victoria Fairbrother, Adrian Asher, Roger Day, Richard Williams, and Barry Baker for scaffolding

by **BENCHMARK HIRE & SALES** 

For those studying Hamlet you may wish to know what we have cut from the text for the purposes of this production. We have used the New Penguin Shakespeare edition, edited by T.J.B. Spencer, together with single word and punctuation variations provided by The Arden Shakespeare, The Cambridge Shakespeare and The Oxford Shakespeare. The following is a list of all cuts of over five lines:

Act One

Scene 1	whole scene
Scene 2	lines 17 - 42
Scene 3	lines 1 - 52 moved to follow Act II scene 1 lines 84 - 136
Scene 4	lines 1 - 6 lines 24 - 37 lines 84 - 92
Scene 5	lines 107 - 117 lines 145 - 149 lines 154 - 160

Act Two

Scene 1	lines 1 - 74
Scene 2	lines 51 - 86 lines 253 - 264 lines 333 - 369 lines 428 - 520 lines 555 - 563

Act three

Scene 1	lines 1 - 55
Scene 2	lines 1 - 61 lines 63 - 84 lines 198 - 222 lines 279 - 294
Scene 4	lines 203 - 211

Act Four

Scene 3	lines 32 - 45 from Act Four scene 4 inserted at line 50
Scene 4	lines 1 - 31 lines 46 - 66
Scene 6	whole scene
Scene 7	lines 82 - 93 lines 104 - 122

Act Five

Scene 1	lines 1 - 115 lines 192 - 212
Scene 2	lines 12 - 255 lines 47 - 55 lines 93 - 101 lines 103 - 131 lines 151 - 157 lines 182 - 199 lines 200 - 2002 inserted at line 176 lines 344 - 352 lines 353 - 354 inserted at line 343 lines 355 - 397

COMING SOON

THE BEAUTY QUEEN OF LEENANE by Martin McDonagh

In **The Playhouse**, 9th - 16th November

Set in the mountains of Connemara, County Galway, this gutsy play tells the darkly comic tale of Maureen Folan, a plain, lonely woman in her early forties, and Mag, her manipulative, ageing mother, whose interference in Maureen's first, and possibly final chance of a loving relationship sets in motion a train of events that leads inexorably towards the plays terrifying dénouement. Deceptions, secrets and betrayals are interspersed with just the right amount of twists and surprises, and things are, of course, not always what they seem.

MOLLY SWEENEY by Brian Friel

In **The Studio**, 16th - 30th November

A fascinating and lyrical play by the writer of the hugely successful 'Translations'. Blind since infancy, Molly Sweeney lives a richly satisfying life in darkness until her impulsive husband Frank convinces her to seek medical treatment to get her sight restored. But is the world of light reward enough for giving up the world she has created for herself? Suffused with the rich tradition of Irish story-telling, this drama weaves three voices into a tapestry of the real and the imagined.

TOM'S MIDNIGHT GARDEN

by David Wood, from the book by Philippa Pearce

In **The Playhouse**, 7th December - 4th January

This is the magical story of a boy who journeys across the boundaries of time to a fantastic garden in a bygone age. Tom Long discovers the garden when the old grandfather clock in the hallway of his aunt and uncle's dreary flat suddenly strikes thirteen one night. The discovery leads him to many adventures and also to some mysteries. What does the strange inscription on the clock mean? And who is the reclusive Mrs Bartholomew? Find out the answers with Tom in this award winning, beautiful and intriguing play which will appeal to adults and children alike.

STEEL MAGNOLIAS by Robert Harling

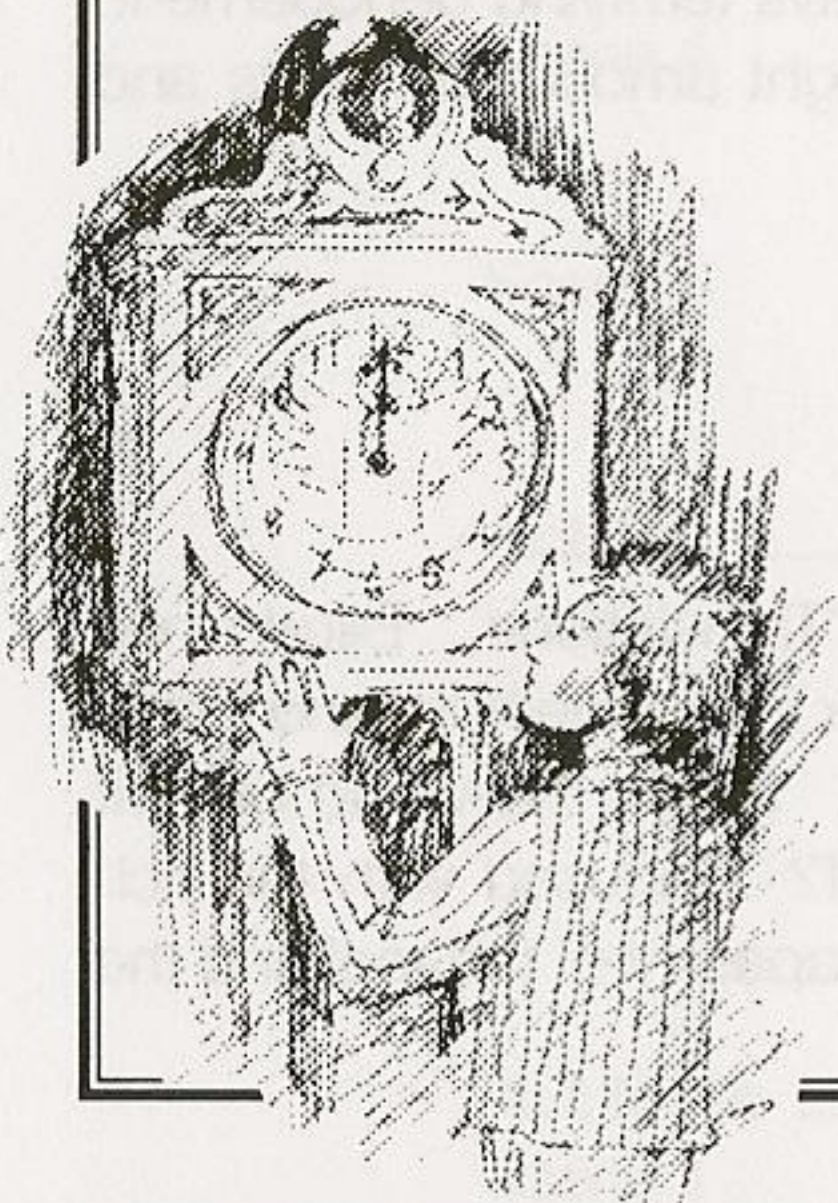
In **The Studio**, 18th January - 1st February

First produced in New York in 1987, Steel Magnolias ran successfully at London's Lyric Theatre in 1989. Hilarious and touching, this play for six women is set in a beauty parlour somewhere in Louisiana. Through four scenes spanning three years, Clairee, Ouiser, M'Lynn and Shelby - Truvy's regular customers - and Annelle, her eager but inexperienced assistant, engage in small-town gossip, running the gamut of the birth/marriage/death cycle. The play moves towards tragedy when Shelby - a diabetic - dies following a kidney-transplant operation, and the deep strength and purposefulness underlying the antic banter of the characters is ultimately revealed.

Join us at
QUESTORS THEATRE
 this **CHRISTMAS** for the
AMATEUR WORLD PREMIÈRE

of the magical and
 wonderful tale of
**TOM'S
 MIDNIGHT GARDEN**

adapted for the stage by David Wood
 from the book by Philippa Pearce



ART EXHIBITIONS

20th October - 16th November

In the Upper Foyer - 'The Great Escape' by Janette Martin

A stunning collection of mosaics inspired by travels of both a geographical and metaphysical nature. The images on these journeys are fertile, open to the observer's interpretation. Each piece is about 65cm x 85cm and weighs approximately 10kg. There are around 4,000 hand cut pieces of glass tesserae. The base used is of superior grade ply. When the mosaic is completed, it is grouted then framed, and the back is varnished to high sheen.

19th October - 3rd November

In the Grapevine - a collection of works by John Stacey

John Stacey has been painting for as long as he can remember. He has had many one-man shows at the Questors Theatre, where he has been a member since 1965. He eventually became head of Design, a post he held for nearly four years. His paintings are in oils, with a painting knife, and all are landscapes, although he has done other subjects to commission. He is a long-standing member of the Ealing Art Group, who exhibit regularly throughout the Borough. In 1998, his work was selected for the inaugural Ealing Open Exhibition in the Pitshanger Manor Gallery.

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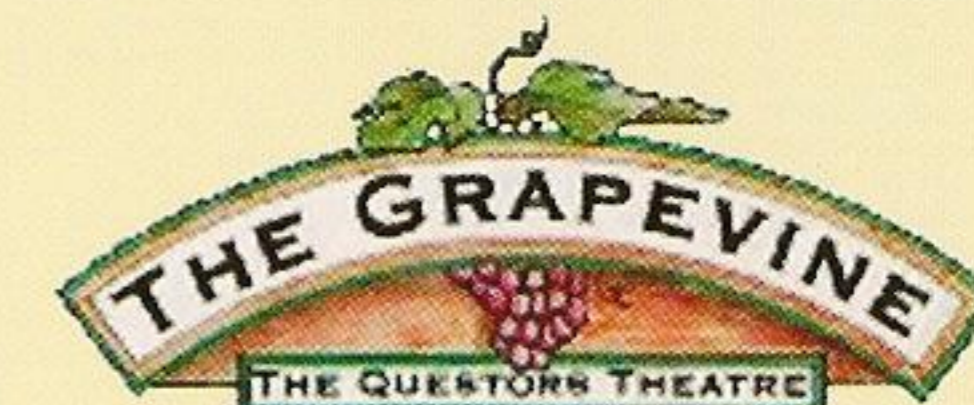
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 over £500 for
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WORTH CROSSING EALING FOR!

For your interval or after show drinks visit the friendly and comfortable Grapevine Bar. It's open seven nights a week and Sunday lunchtimes. We pride ourselves on the quality of our cask ales, which usually include Fuller's London Pride, Fuller's Chiswick Bitter and a guest ale. We also provide a range of draft lagers and ciders as well as wines and spirits - all at very reasonable prices.

www.myfavouritepub.com/questors