

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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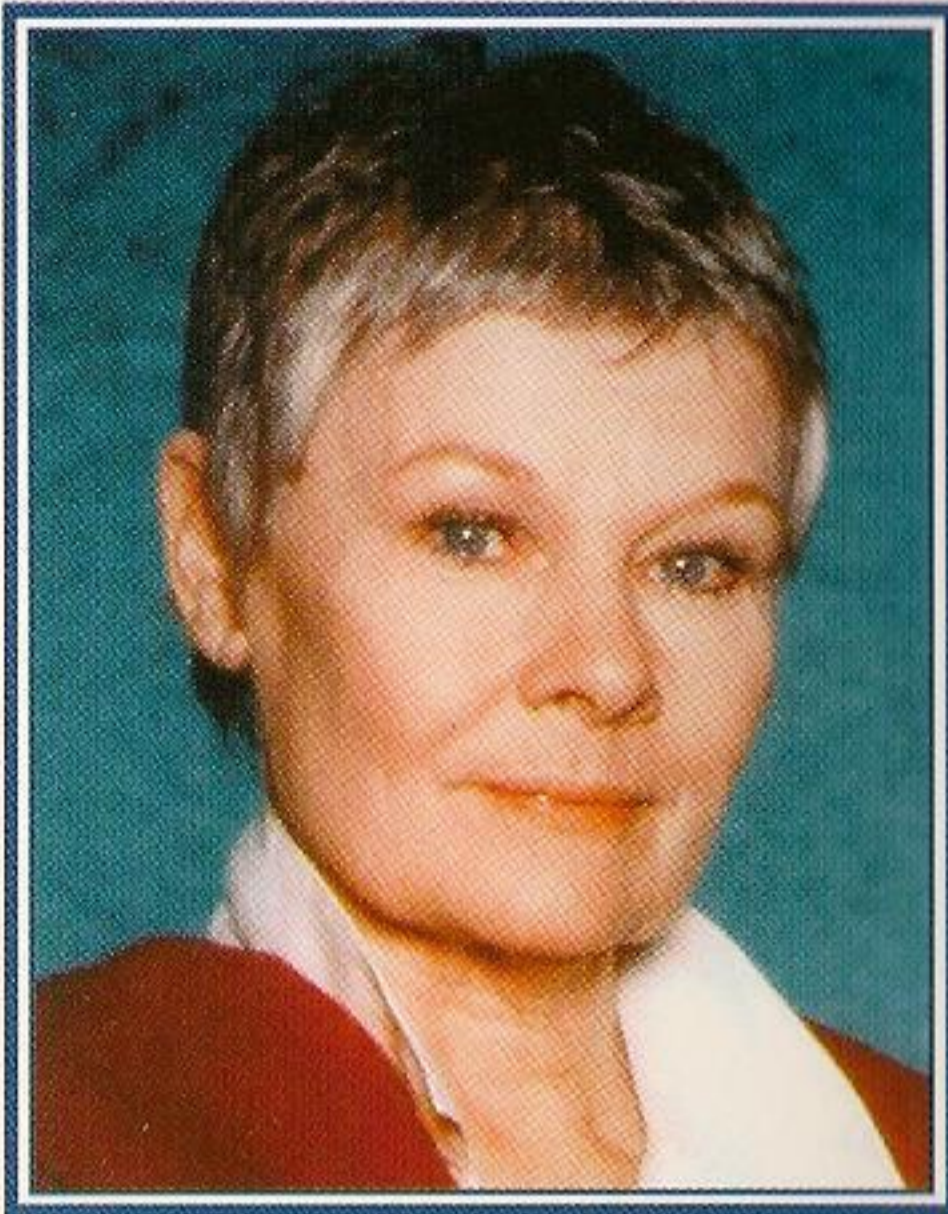
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**SOMEONE WHO'LL
WATCH OVER ME**

THE QUESTORS THEATRE



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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.

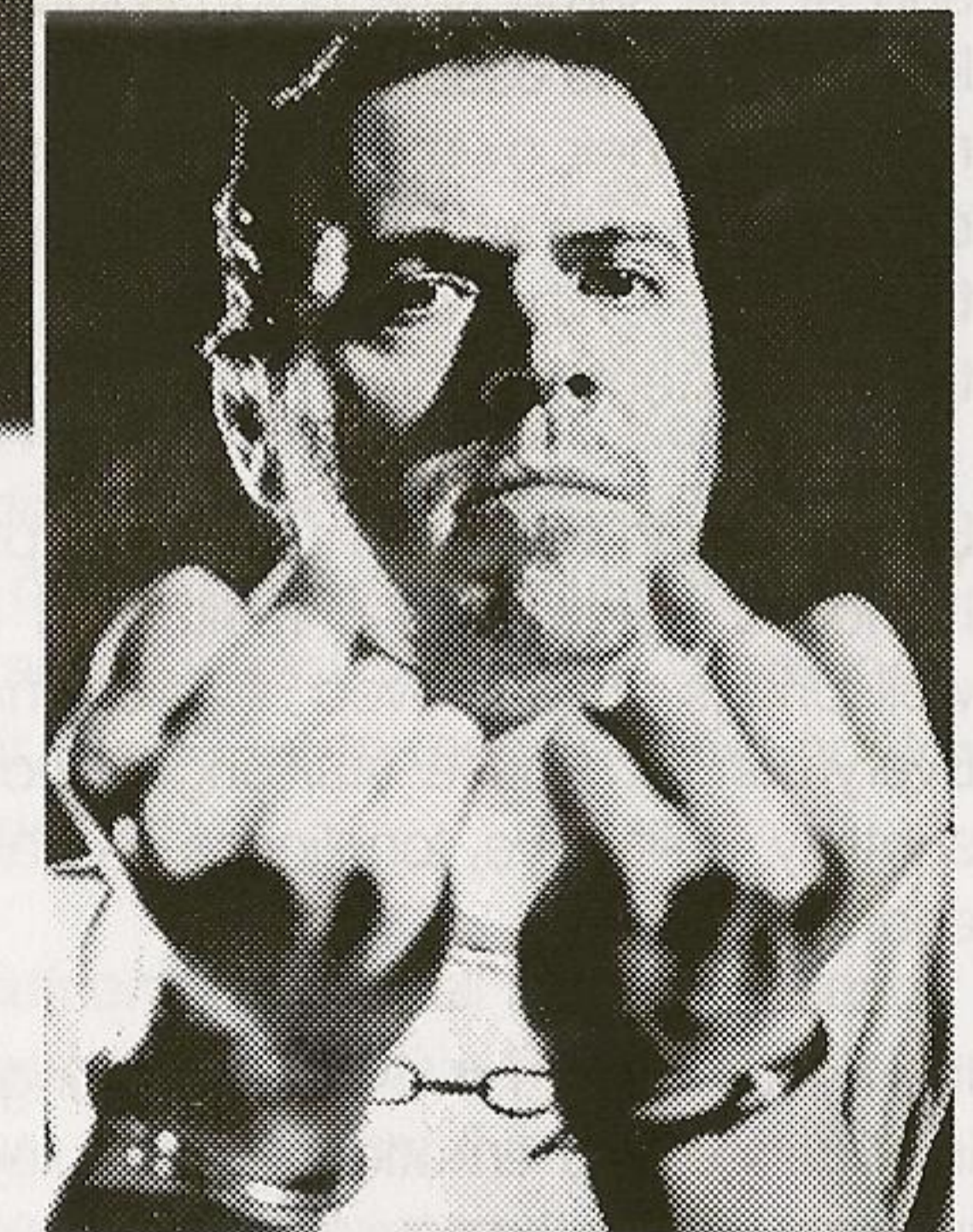
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, 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



SOMEONE WHO'LL WATCH OVER ME

by Frank McGuinness

SOMEONE WHO'LL WATCH OVER ME

The premise of Frank McGuinness' *Someone Who'll Watch Over Me* sounds like a bad joke: what happens when you put an Englishman, an Irishman, and an American in a room together? When the room is a cell in Beirut, and the men are captives held in an act of political terrorism, the only way out of the cruelty of the joke is to find in each other the glimmer of salvation. At first, Edward, an Irish journalist, Adam, an American doctor, and Michael, a British professor, are reluctant cellmates. They fight each other fiercely, believing that if they engage in psychological warfare with each other, they might avoid giving in to their captors. Only as their isolation from the outside world increases and their hope of ever being released diminishes, do they discover strength in caring for each other, even in the face of death.

A series of hostage sieges in the 1980's prompted the writing of the play. The Hezbollah held several Americans and Europeans captive, some of them for years. However, the underlying political motives are irrelevant to the play. Frank McGuinness is concerned solely with human reactions to an inhuman situation and with the relationships between the three prisoners. Their guards are never actually seen, intensifying by their very absence the menace of an unseen but omnipresent power and at the same time heightening the sense of detachment from time and place, leaving only the essential: What are the thoughts and feelings of people who, through no fault of their own, are imprisoned together for an indefinite length of time? What do they talk about and how much do they, consciously or unconsciously, reveal of themselves? What reactions are set off by the continual proximity of the others and to what extent can dreams and memories serve as a substitute for real life?

Brian Keenan wrote, on seeing the play: 'There were more than a few moments when I choked back intense realization as *Someone Who'll Watch Over Me* touched wellsprings that moved the drama out from its vague topicality and sang to Everyman...In these star-bright moments McGuinness hit on, with a playwright's subtlety, guilt, love, loneliness and all the gamut of emotions that make us, break us and remake us.'

It's a play that I have been wanting to direct for a number of years: the language, intelligence and emotions on display are quite breathtaking. The surprising thing is just how much humour is in the play; though Brian Keenan and John McCarthy both said on their release from Beirut that laughter helped them survive. What Frank McGuinness guessed was that people in that situation had to laugh a lot. I hope this combination will leave the audience emotionally drained yet uplifted.

Enjoy the play.

John McSpadyen, Director.

Someone Who'll Watch Over Me is semi-biographical in that, to a great degree, it is based on the experiences of Brian Keenan, and to a lesser degree, John McCarthy. They were both held hostage for some years in the Lebanon, in conditions similar to those in the play.

The incredible story surrounding their captivity is already fading in people's minds, and so it's worth remembering the chronology.

Two hostages were kidnapped on 28th March 1986; Leigh Douglas and Phillip Padfield. They were followed by Brian Keenan on 11th April 1986. Then as a consequence of the US bombing of Libya on 15th April, McCarthy was kidnapped on 17th April -- the same day that the bodies of Douglas and Padfield were found. A video of a further murdered hostage, Alec Collett was also released at this time.

Nothing was seen or heard from Keenan or McCarthy for over 4 years, until the release of an American hostage, Frank Reed, on 30th April 1990. He confirmed he had been imprisoned with them both only a matter of days before. Up to that point, many had thought the two were dead.

Throughout this time the British Government refused to negotiate either directly or through a third party with the hostage takers, although they knew they were alive (they had kept this secret). However, Brian Keenan, although from Belfast, had an Irish passport, and therefore the Irish Government worked on his behalf. Keenan was finally released on 24th August 1990, and immediately joined the campaign to have McCarthy and all the other hostages released by persuading, in particular the British Government, to talk to those close to the hostage takers. Although "*Someone Who'll Watch Over Me*" was written at this time, it wasn't performed, in order not to have any adverse effect on the negotiations for releases.

After tireless efforts, not least from McCarthy's girlfriend Jill Morrell and the "Friends of John McCarthy" organisation and after a change in Conservative Party leadership, John McCarthy was in turn released on 8th August 1991, almost five years and four months to the day after being kidnapped. The other Western hostages were released in stages over the forthcoming months, the last; Joseph Cicippio, Alan Steen and Terry Anderson, on 4th December 1991.

Whether the causes which created the atmosphere leading to the taking of Western hostages have been resolved, is, of course, another matter.

Paul Maurel

SOMEONE WHO'LL WATCH OVER ME

by Frank McGuinness

CAST

EDWARD Simon Roberts

ADAM Will Peebles

MICHAEL Jeff Walker

CREW

Director John McSpadyen

Designer John McSpadyen

Constructor John Rolfe

Lighting Designer Hugh Davies-Webb

Sound Designer Joel Schrire

Sound Operator Kevin Swan

Stage Manager Nigel Bamford

ASMs
Natasha Lewis
Jackie Alexander
Andrew Welding
Zlata Camdzic

First performance of this production 5 January 2002

COMING SOON

POPCORN by Ben Elton

In **The Playhouse**, 19th - 26th January

Set in the Beverly Hills home of Tarantino-style movie director Bruce Delamitri, this is a satirical comedy thriller with the firing capacity of a hit squad. When notorious killers Wayne and Scout interrupt Bruce's passionate introduction to Brooke Daniels (nude model and actress), Wayne intends to use Bruce's "art" as justification for murder. Things don't go smoothly but Wayne means to succeed - whatever the cost.

THE MEMORY OF WATER by Shelagh Stephenson

In **The Studio**, 9th - 23rd February

This touching and hugely entertaining comedy provides an insight into the lives of three sisters who are re-united for their mother's funeral and soon fall into their old roles. They embark on an edgy, often hilarious, confrontation with their pasts and each other. As skeletons explode from the cupboard, and romances and marriages teeter precariously, the sisters rediscover the truth about their family and their places in it.

THE WINTER'S TALE by William Shakespeare

In **The Playhouse**, 22nd February - 2nd March

A perfect tragicomedy, set in an imaginary world where Bohemia has a seacoast, and where ancient Greek oracles coexist with Renaissance sculptors. The first half is set amidst gloomy winter, illustrating the destructive power that mistaken jealousy exercises over the family of Leontes, King of Sicilia. Then in the second half, flower-strewn spring arrives and all the damage that the King's folly made is undone - through coincidence, goodwill and finally through miracle.

The 55th Student Group Presents:

TARTUFFE by Moliere

In **The Studio**, 13th - 23rd March

Masquerading as a holy man, Tartuffe wins his way into the home of wealthy Orgon, then tries to marry his daughter, seduce his wife and steal the deed to his property. As humorous as it is stingingly relevant, *Tartuffe* unveils the actions and motivations behind religious counterfeits manipulating the timid and insecure. Join Molière and the Student Group as they poke fun at the aristocracy and unmask the audacious villain in this 17th Century comedy.

MEMBERSHIP FORM

I/We wish to apply for membership of The Questors Theatre.

BLOCK CAPITALS PLEASE

Name/s

Address

.....

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Telephone noE-mail

Date of Birth

Membership Type *(please tick one)*

Individual £39.50

Joint £71.50

Concessionary £23.50
Senior Citizens, UB40s, Leisure Pass holders

Joint Concessionary £39.00

Single Family £47.00
One adult and all children under 17

Joint Family £81.50
Two adults and all children under 17

(please include names and dates of birth of all children for both types of family membership)

Student £13.00
All tickets at half price on production of NUS card - no free shows

Associate £15.00
For those outside a 25-mile radius of The Questors - no free shows

Life membership is available - please ask for details

Where did you hear about The Questors?.....

• I enclose a cheque/postal order payable to The Questors Ltd. for £.....

• I would like to pay by Credit Card - Mastercard / Visa.

Card No Expiry date /.....

Cardholder's Name

Address *(if different from above)*

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Signed Date

NEW MEMBERS TICK SHEET

Many members join just to see the shows. However, if you want to get more involved, please tick the areas you are interested in below. Remember that experience isn't always necessary.

- Acting**
You will need to take an audition to join the acting company.
Please fill in a form (available from the office).
- Directing**
You will need either a proven track record or hands-on theatre experience for this.
- Backstage**
Including stage management, construction, lighting, sound, props, and wardrobe.
- Design**
Set and/or costume design
- Front of House**
Including stewarding, box office, programme selling, Questors café.
- Publicity**
Leaflet distribution, open day etc.
- Photography**
Experience and own camera required.
- Grapevine Bar**
'The real heart of the theatre'.
- Envelope Stuffing**
Daytime - including general office help.
- Maintenance**

Details of any relevant experience:

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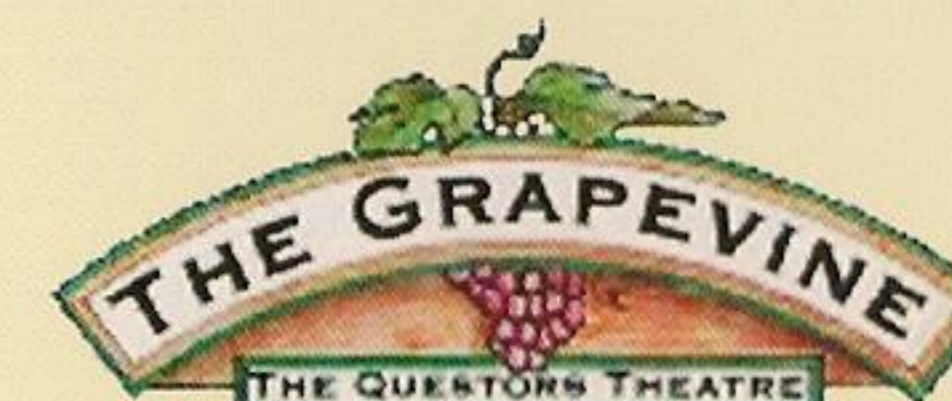
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£25 off every booking
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WORTH CROSSING EALING FOR!

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