

# 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.

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## The Questors Theatre

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Ealing, W5 5BQ

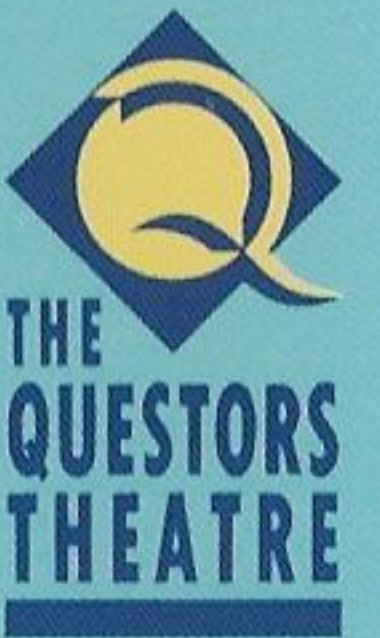
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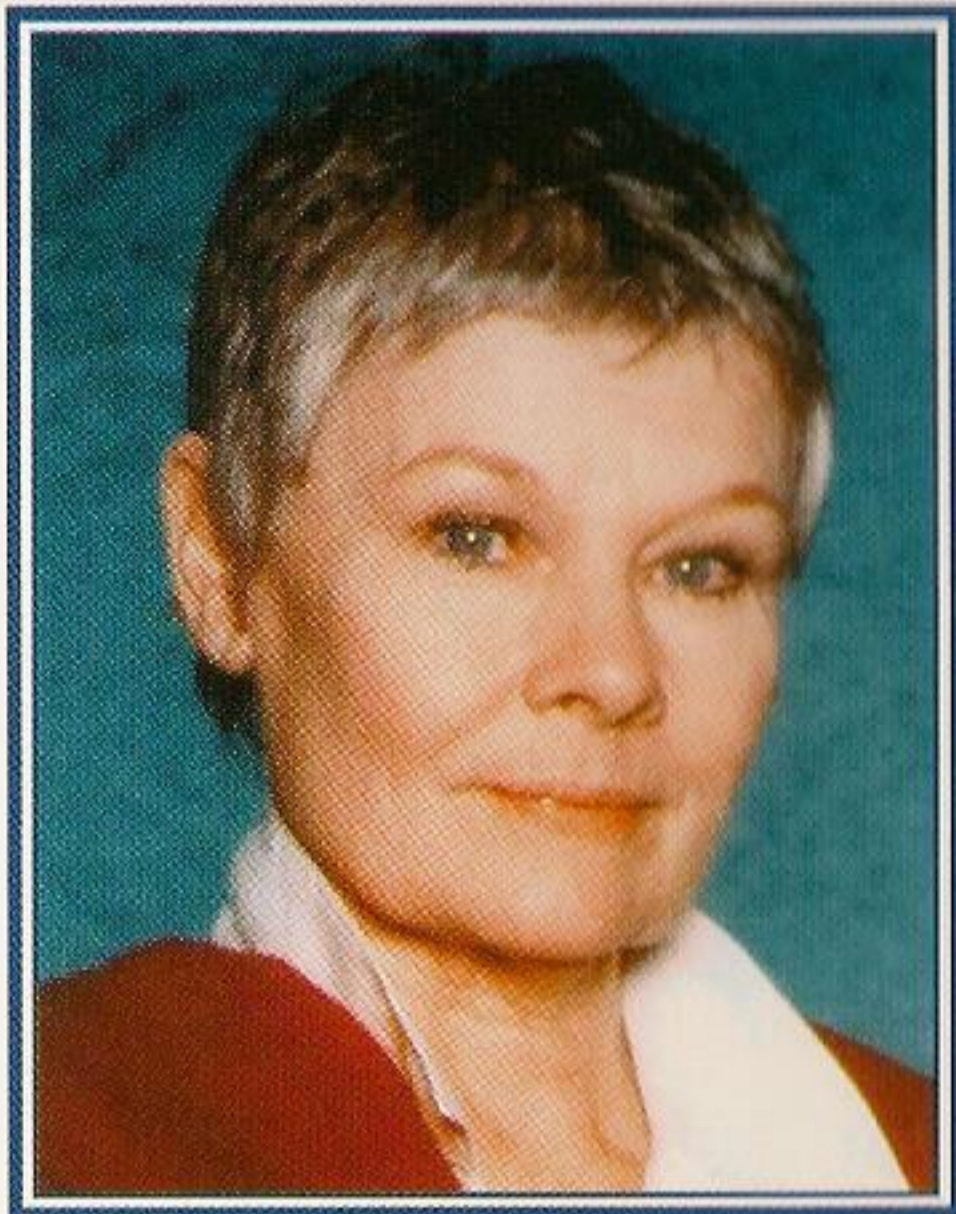
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**THE WINTER'S TALE**

**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



# THE WINTER'S TALE

by William Shakespeare

# THE WINTER'S TALE

The first known performance of *The Winter's Tale* was on May 15th 1611 at the Globe Theatre. The play was probably performed at the Blackfriars Theatre during the same year. The play was, apparently, well received during Shakespeare's lifetime and up until 1633 when it was presented at the Court of King Charles I.

Generally regarded as Shakespeare's penultimate play, it forms part of a group of works: *Pericles*, *Cymbeline* and *The Tempest*, all of which can be said to share certain characteristics. Critics have grouped these plays together under the name of 'romances' or 'tragi-comedies'. (The description 'romance' has little in common with the modern understanding of the word.) The play reflects contemporary ideas on dramatic form and structure and has much in common in 'tone' with the other plays mentioned in this group.

Strangely, for a play much admired for its power of action, dramatic potential, breadth of character and density of language, it was largely ignored until the 19th century. It was regarded as a play of so little worth that it was not performed at all for over 100 years. It enjoyed a small resurgence in fashion during the 18th Century but productions were apt to take liberties with the text, often paraphrasing or summarising whole scenes that were felt to be unacceptable to contemporary taste. It was not until 1802, in a production with Mrs Siddons as Hermione and Kemble as Leontes, that the play was seen again in anything like its original form and with the original text.

Why was it ignored for so long? What was the cause of the play slipping out of favour? The likely answer seems to lie in the nature of its structure. A mixture of tragedy and comedy with a sixteen year gap in the middle, it was too haphazard and apparently unstructured for the classically trained minds of the day who demanded tight and believable plots and neat ideas. The story, with its eccentric changes of fortune and basic inconsistencies was, and remains, hugely demanding for audiences and actors. The language is difficult and complex. The ideas of the play are hard to untie and often uncomfortably personal.

With the 20<sup>th</sup> Century came a new approach to the play. Directors and actors realised that if the full beauty and depth of the piece was ever to be exploited there was no point in clinging to attempted realism; what was needed was the courage to explore the play through the dialogue and action. In 1912 Granville-Barker's production did away with the 'picture frame' stage of the time and endeavoured to put the audience in touch with the essence of the play by tearing aside the stage illusions and breaking up the acting area. The production was performed on an apron stage, not unlike that used by Shakespeare's players. The production used modern designs and restored almost all of Shakespeare's text. Granville-Barker's production was played at pace and for the first time in centuries critics were able to re-assess *The Winter's Tale* and see it in something like the form and meaning Shakespeare had originally intended.

# SHAKESPEARE'S LANGUAGE

Shakespeare is credited by the Oxford English Dictionary with the introduction of nearly 3,000 words into the language. His vocabulary, as culled from his works, numbers upward of 17,000 words (quadruple that of an average, well-educated conversationalist in the language). In the words of Louis Marder, "Shakespeare was so facile in employing words that he was able to use over 7,000 of them—more than occur in the whole King James version of the Bible—only once and never again."

Here's just one of the words he is thought to have invented:

## LONELY

"I go alone," the title character of *Coriolanus* bids farewell to his mother, Volumnia, adding, "Like to a *lonely* dragon" (IV.i.29-30).

That use by Shakespeare is the earliest citation of the adjective *lonely*. The playwright may have employed the word again in the final scene of *The Winter's Tale*, when Paulina says of Hermione's statue that "I keep it / *lonely*, apart" (V.iii.17-18). There is some disagreement, however, about that quotation; in the First Folio of 1623, the adjective is rendered *lovely*.

Related to *lonely*, the word *alone* comes from the Old English combination of *al* ("all") and *an* ("one"). *Lone* and its variants, including *lonely* and *loneliness*, are rarely used in Shakespeare's plays. By the seventeenth century, however, *lonely* had begun to appear frequently, and in the eighteenth century the ancient mariner of Samuel Taylor Coleridge confessed that "this soul hath been / Alone on a wide wide sea: / So *lonely* 'twas, that God himself / Scarce seemed there to be."

William Wordsworth famously picked up the modifier in 1807, when he wrote the poem "I Wandered *Lonely* as a Cloud." In our own century, *lonely* has come to seem an almost indispensable word. It appeared notably in the title of a 1940 novel by Carson McCullers, *The Heart is a Lonely Hunter*, based on a line of poetry written in 1905 by William Sharp: "My heart is a *lonely* hunter that hunts on a *lonely* hill." In more recent years, it's hard to imagine what the writers of popular music, such as Roy Orbison and Joe Melson's 1960 hit "Only the *Lonely*," would have done without it.

# THE WINTER'S TALE

by William Shakespeare

First performance of this production 22 February 2002

## CAST in order of appearance

CAMILLO - Lord to Leontes	Robert Staines
ARCHIDAMUS - Lord to Polixenes	Anthony Curran
POLIXENES, King of Bohemia	Peter Kennedy
LEONTES, King of Sicilia	David Hovatter
HERMIONE - wife of Leontes	Caroline Bleakley
MAXIMILLUS - son of Leontes	Louis Wainwright Vale
EMILIA - Lady to Hermione	Stephanie Williams
LADY	Carys Stout
ANTIGONUS - Lord to Leontes	Mike Hislop
LORD 1 / Court Officer	Derek Chandler
LORD 2	Evan Rule
LORD 3	Ben King
PAULINA - Wife of Antigonus	Mary Davies
GAOLER	Derek Chandler
CLEOMENES - Lord to Leontes	Robert Seatter
DION	Steve Fitzpatrick
MARINER	Derek Chandler
OLD SHEPHERD	Tony Bromham
CLOWN his son	Anthony Curran
TIME	Louis Wainwright Vale
AUTOLYCUS	Justin Stahley
FLORIZEL, son of Polixenes	Tony Steele
PERDITA, daughter of Leontes	Rebecca Denholm
DORCAS	Carys Stout
MOPSA	Stephanie Williams
SHEPHERD	Evan Rule

## CREW

Director	Anne Neville
Set and Costume Designer	Mike Langridge
Stage Manager	Bernard Brady
Deputy Stage Managers	Julia Russell, Jo Seager
ASMs	Claire Tetley, Andrew Wilcox, Michael Dubes, Marlene Green
Construction	Roger Brace, Colin Horne
Wardrobe	Victoria Butler, Ruth Jackson, Iza Urbanowicz, Sharon Taylor, Claire Burke
Prompt	Pam Smith
Lighting Designer	Andrew Dixon
Assistant Lighting Designer	Tim Edwards
Lighting Operator	Sally Schrire
Lighting Crew	Lydia Day, Richard Mead
Sound Designer	Frank Wood
Autolycus' songs composed by	Chris Storer
Sound Operator	Jason Armstrong
Make Up	Lyndsay Brand, Liz Murphy and Abigail Critcher-Jones for Greaspaint
Thanks to	Bentalls, Dave Scott, Allied Carpets, Himalaya Carpets, Keith Parry, Tina Harris, Sylvia Wall, Julie Cruttenden, Jane Dewey, Philip Senior, Serena Yorke, Angels, Alex Marker, Kate Morton, Penny Seyfert, Joel Schrire, House Services

The action takes place in the Court of Sicilia and the Country of Bohemia.

The performance is approximately 2<sup>3</sup>/<sub>4</sub> hours including one interval of 15 mins.

# COMING SOON

The 55<sup>th</sup> Student Group Presents:

## TARTUFFE

by Molière

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.

## WHAT THE BUTLER SAW

by Joe Orton

In **The Playhouse**, 23rd - 30th March

Libidos run wild in this breakneck farce about licensed insanity, from the moment when Dr. Prentice, a psychoanalyst instructs a prospective secretary to undress. The plot contains enough twists and turns, mishaps and changes of fortune, coincidences and lunatic logic to furnish three or four conventional comedies. But however much the six characters lose the plot, their wits or their clothes, their verbal self-possession never deserts them.

## THE BACCHAE

by Derek Mahon, after Euripides

In **The Playhouse**, 13th - 20th April

This is the British premiere of a startling new translation by the well-known Irish poet, Derek Mahon. This ancient play echoes recent events, dealing as it does with the search for faith and how it confronts both hope and terror. To support this, the production has been relocated from Ancient Greece to late 20th Century America. It is a short, sharp production of this very modern play, with dynamic music throughout - you'll definitely have seen nothing like it before!

## MEMBERSHIP FORM

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

BLOCK CAPITALS PLEASE

Name/s .....

Address .....

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Telephone no ..... E-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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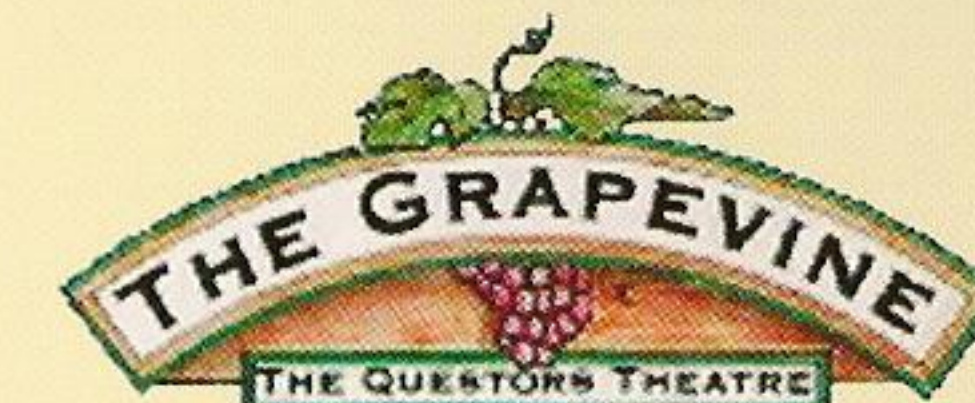
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## WORTH CROSSING EALING FOR!

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](http://www.myfavouritepub.com/questors)