

# THE QUESTORS THEATRE

## Its easy to join...

- Come to the main office during office hours.
- Join us in the Grapevine Bar at The Questors Theatre on any Wednesday at 8pm for a free guided tour and a drink on us.
- Pick up a membership form from the foyer.
- Call **020 8567 0011** during office hours.
- Find out more at [www.questors.org.uk](http://www.questors.org.uk).

## Questors membership gives you...

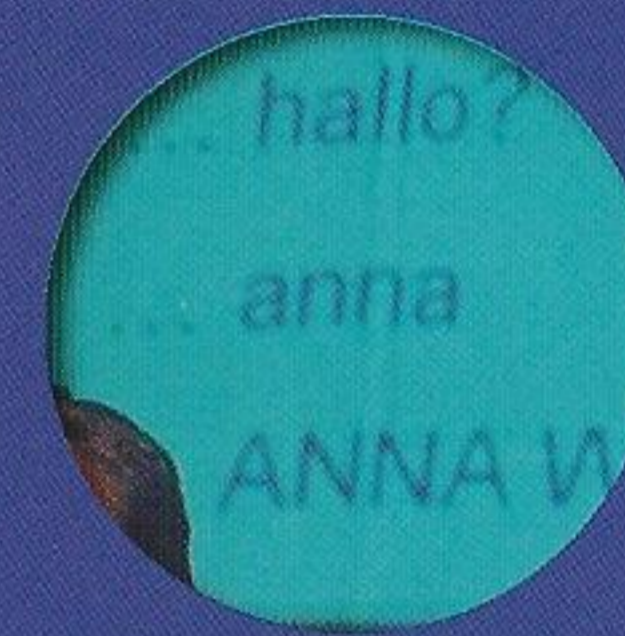
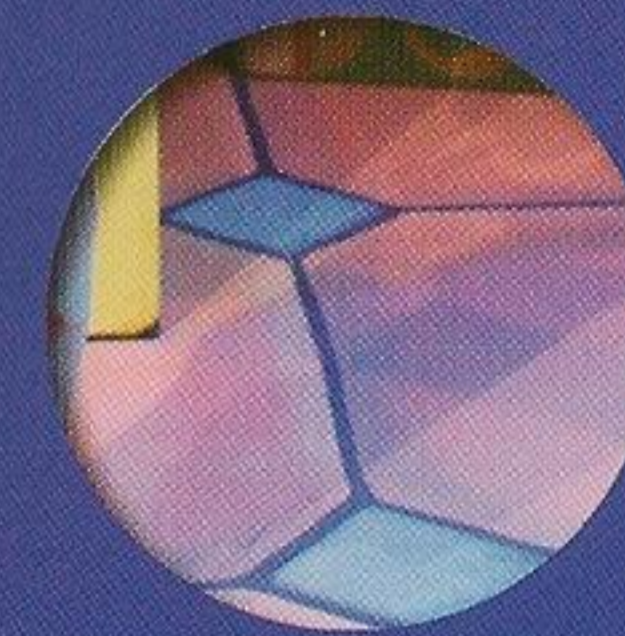
- Free tickets to at least 8 productions a year.
- Access to over 20 productions a year - classic, contemporary, international and new plays, from just £6.50 a ticket.
- Membership of the Grapevine Bar
- Questopics, our club magazine.
- The chance to act, direct, or get involved backstage.
- Discounts at: Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori, Près de Lós exclusive lingerie.

## Three ways to book tickets:

- Ring our Box Office on 020 8567 5184  
Open Mon - Fri, 11.00am-12 noon, Show nights and Wednesdays 6.45pm - 8.30pm, Sunday Matinee 2.00pm - 2.30pm.
- Fill in a booking form (inside Questopics) and return to the Box Office.
- Book online at [www.questors.org.uk](http://www.questors.org.uk).

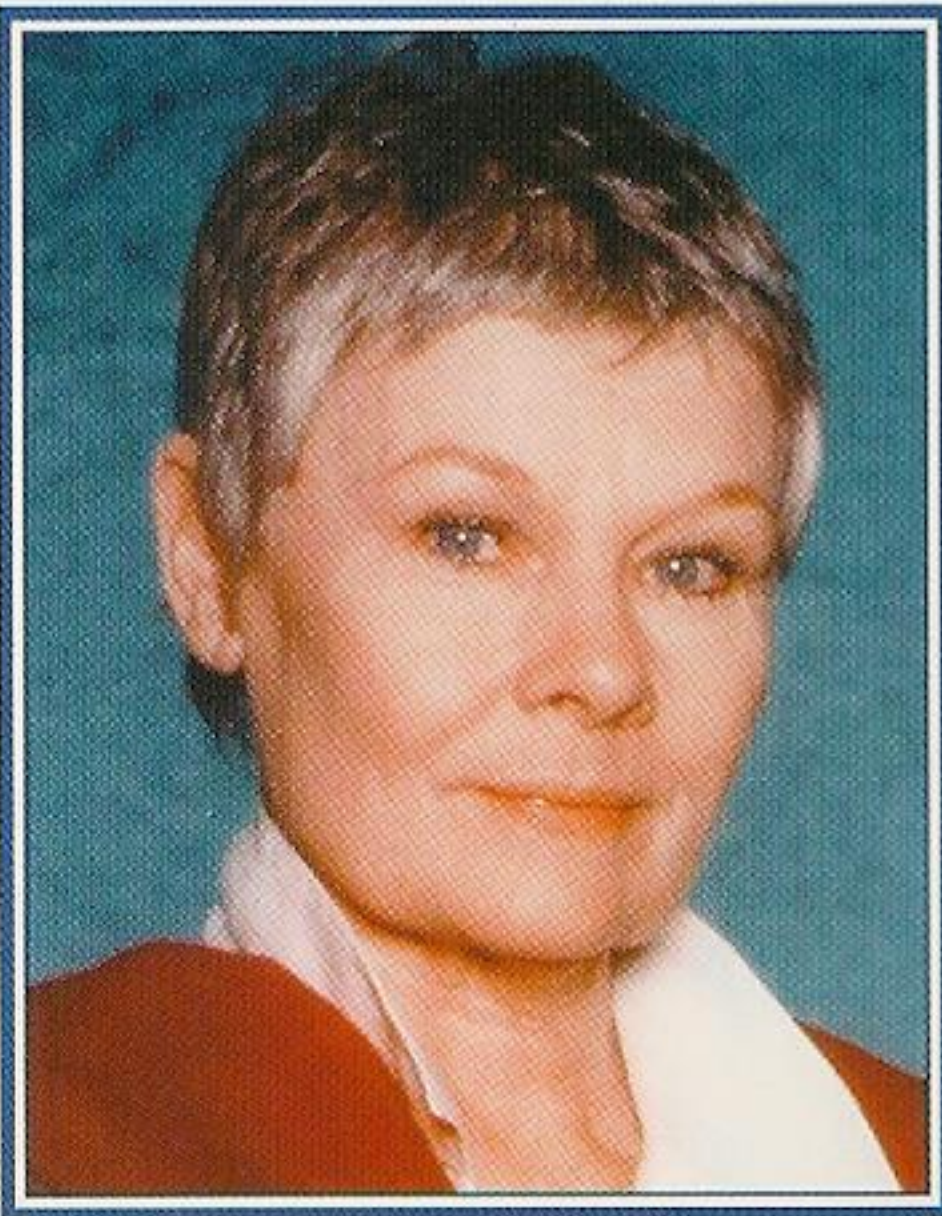
**Box Office:** 020 8567 5184  
**Admin:** 020 8567 0011  
**Fax:** 020 8567 8736  
**Email:** [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)  
**Website:** [www.questors.org.uk](http://www.questors.org.uk)

**The Questors Theatre**  
Mattock Lane  
Ealing  
W5 5BQ



Early Morning





**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 18 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 our more intimate Studio Theatre.

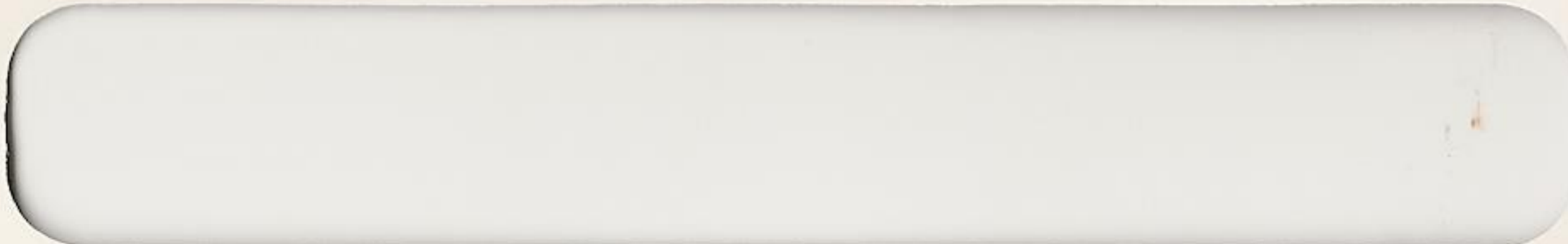
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership costing as little as £27.00 (including at least 8 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



# Early Morning

by Edward Bond

THE EVENTS OF THIS PLAY ARE TRUE

# Edward Bond

Born 1934

Initially not a favourite of the critics or the theatre going public, censorship closed many of his plays (including *Early Morning*) the general view at the time being that they were simply too shocking and violent. After a revival of *Early Morning* in 1968 (following its first and very brief showing), both critics and the public reversed their position, perhaps seeing beyond initial shock and perceiving the underlying depths. An illuminating quote (from the preface to *Lear*): 'The question of the play is why is it that violence is licensed by society, but only on a political level? When the same thing happens on an individual level, then it's absolutely disgraceful.' Bond communicates with a purity of language, pared to the minimum, often using this 'linguistic blade' together with his 'aggro effects' to skewer the hypocrisy prevalent in society.

## Edward Bond - A Brief Chronology

- 1934 Born in a working class suburb of London, he attended state schools until the age of 14. He showed an interest in becoming a playwright even at school.
- 1960 Whilst working in a factory, he became a member of the Writers' Group under the tutelage of George Devine at the Royal Court Theatre. Other contemporaries include: John Arden, John Osborne, Ann Jellicoe and Arnold Wesker.
- 1962 *The Pope's Wedding* staged at the Royal Court Theatre
- 1965 *Saved* also at the Royal Court Theatre. When the Lord Chamberlain banned this play, the Royal Court Theatre was turned into a club, effectively side-stepping the censorship.
- 1968 *Narrow Road to the Deep North* and *Early Morning*. The Lord Chamberlain's office (which had approved and censored plays since 1737) was abolished. This freed Bond's hand to continue to produce radical productions.
- 1971 *Lear*, based on the Shakespearean work.
- 1973 *The Sea*, a comedy set in East Anglia.
- 1974 *Bingo*, about Shakespeare and Ben Jonson.
- 1976 *The Fool*, about the poet John Clare.
- 1978 *The Bundle or: New Narrow Road to the Deep North*, a revised and reworked version. *The Woman*, an updated version of Hecuba. *Black Mass* and *Passion*, short anti-racist pieces.
- 1979 *The Worlds*
- 1980 *A-A-America*, an anti-capitalist short play.
- 1985 *Human Canon*, a play including some songs, about the Spanish Civil War.
- 1990 *Jackets* and *In the Company of Men* and *September*.
- 1995 *Coffee*
- 1997 *At the Inland Sea*

## Early Morning

*Early Morning* was first performed in 1968 by the Royal Court Theatre. Like *Saved* before it, it was banned from public performance in its entirety by the Lord Chamberlain, who was then required to act as the theatrical censor. It became the last play ever to be banned in this way – censorship was abolished by the Theatres Act 1968. The Royal Court's solution was to stage the play as a private performance, open only to members of the club. It only lasted one performance. Police action was threatened when a plain-clothes officer, who was not a member, managed to buy a ticket. Clearly this play was so subversive that the full might of the state and the law was required to suppress it.

Perhaps it was the lesbian thing; perhaps it was the violence, the cannibalism, the callous inhumanity of the characters in the play that upset people. Even theatre critics called it "disgusting and obscene". But more likely it was the unimaginative response of those who insist on taking even the surreal and farcical at literal face value. Here was a play which was clearly intended to destabilise society by its vicious attack on the monarchy, the political establishment, the church, and the law; which preached distorted moral values; and which undermined the education of our children with its historically inaccurate plot. Even Methuen, Bond's publisher, initially refused to print it because of the author's insistence on the sub-title "The events of this play are true".

But of course, shocking though *Early Morning* may be, its message is profoundly humanitarian, and its purpose, like that of all great drama, is to bring us to a contemplation the world that mankind has built and in which we live. Edward Bond's view of humanity may be unusually pessimistic, but it is undoubtedly an important and thought-provoking view. As he says in his introduction to *Lear*:

*"I write about violence as naturally as Jane Austen wrote about manners. Violence shapes and obsesses our society, and if we do not stop being violent we have no future. People who do not want writers to write about violence want to stop them writing about us and our time. It would be immoral not to write about violence."*

The theme of *Early Morning* is how the politics and values of the past (and not specifically the Victorian age, which is used here as a convenient example) have led to the holocaust mentality of the modern age. We live in a world in which unspeakable acts are committed against thousands, sometimes millions, of human beings, and yet we shrug them off, or even elect governments to carry them out. Some of us participate in them without conscience. Mankind has dehumanised itself for its own selfish convenience, and made humanity simply a product, and as Bond says, "when humanity is a product, you get Auschwitz". The process began when we turned away from a simplistic view of ourselves and the universe and politicised ourselves. "When Galileo looked through that telescope, Auschwitz became inevitable".

Actually, within a year of the first production, Edward Bond was vindicated. As soon as censorship was abolished, the Royal Court revived both *Saved* and *Early Morning* for public performance, and the audience and critical reception was much more favourable. Maybe we can appreciate *Early Morning* even more today. We are less likely to be disgusted by its outward appearance, but surely we ought to find its inner content as obscene as it ever was. The world has certainly not changed for the better in the meantime, and I would like to believe that we now find its events to be very true indeed.

David Emmet  
November 04

# Early Morning

by Edward Bond

First performance 20 November 2004

## Cast

in order of appearance

ALBERT, Prince Consort  
DISRAELI, Prime Minister  
PRINCE ARTHUR  
PRINCE GEORGE, Prince of Wales  
LORD CHAMBERLAIN  
LORD MENNINGS  
QUEEN VICTORIA  
FLORENCE NIGHTINGALE  
JOYCE, Len's girlfriend  
LEN, Joyce's boyfriend  
DOCTOR  
CORPORAL JONES  
PRIVATE GRISS  
GLADSTONE, Prime Minister  
NED, a drummer boy

ANDY ASHFORD  
NIGEL LAWRENCE  
JASON ETHERINGTON  
RICHARD THOMPSON  
GEOFFREY MORGAN  
CHARLIE WILD  
MONYENE KANE  
LIZ CARTER  
SARAH MORRISON  
ROBERT HALL  
MARK REDRUP  
MARK FITZGERALD  
MARC GOLLAND  
MARK REDRUP  
CHARLIE WILD

All other parts played by members of the company

## The events of this play are true

Scenes 1-6 In and around Windsor Castle  
Scene 7 A forest clearing  
Scene 8 Windsor Great Park  
Scene 9 Windsor Castle  
Scene 10 A cave near Bagshot

Interval – 15 minutes

Scene 11 A clearing  
Scene 12 The Long Walk at Windsor  
Scene 13 A hospital ward in Slough  
Scene 14 Beachy Head

Pause – 2 minutes – PLEASE REMAIN SEATED

Scenes 15-20 Heaven

Running time: approximately 2 hours 35 minutes including interval

## Production Team

Director DAVID EMMET  
Designer PETER COLLINS  
Costume Designer SARAH ANDREWS  
Lighting Designer CHRIS NEWALL  
Sound Designer PAUL WILSON  
Heavenly food made by JOVANKA LITVINENKO  
Arthur's head made by GREASEPAINT  
Stage Manager CAROL HUNTER  
Deputy Stage Manager IAN KHOO  
Assistant Stage Managers KATHRYN MILLER  
OMAR AL-OMAR  
JANINE SMITH  
STEVEN TILLET  
Scene painter CATHY KELLEHER  
Properties JANETH KEMPSTON  
Lighting Operator SOPHIE FOSTER  
Lighting Assistants JO MATHEWS  
MIKE CADDY  
Sound Operators LINDA MACDONALD  
ALUN JONES  
Wardrobe BERNADETTE HARDIMAN  
PAULINE WILD  
Wardrobe assistants JENNY YATES  
GEMMA HUGHES  
Make up and hair NICOLA MOUNT  
PIPPA WILLS  
Front of House CHRIS BENNETT  
Photography IAN COLE  
Get-In Crew GEORGE STIDOLPH  
ADRIAN ASHER

Thanks to:  
Jennifer Reid, Adrienne Talbot, Fielding Primary School

## The Cast of Early Morning



*From left to right*  
Jason Etherington, Mark Fitzgerald, Charlie Wild,  
Marc Golland, Liz Carter, Andy Ashford,  
Robert Hall, Nigel Lawrence, Sarah Morrison,  
Mark Redrup, Monyene Kane, Geoffrey Morgan,  
Richard Thompson

## COMING SOON

### The Lion, The Witch and The Wardrobe

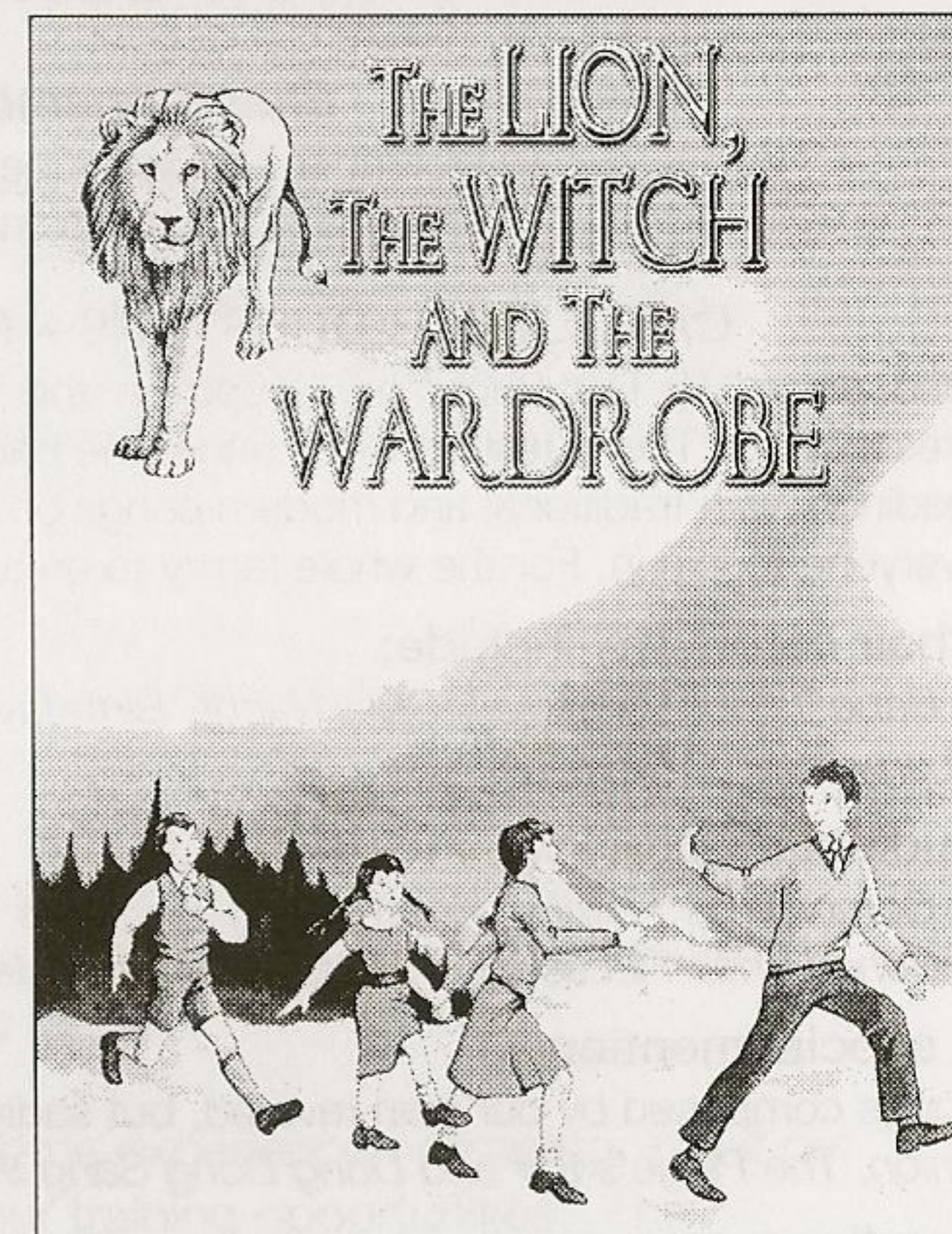
by C.S. Lewis

Dramatised by Adrian Mitchell

In the Playhouse

December 11 - 8 January

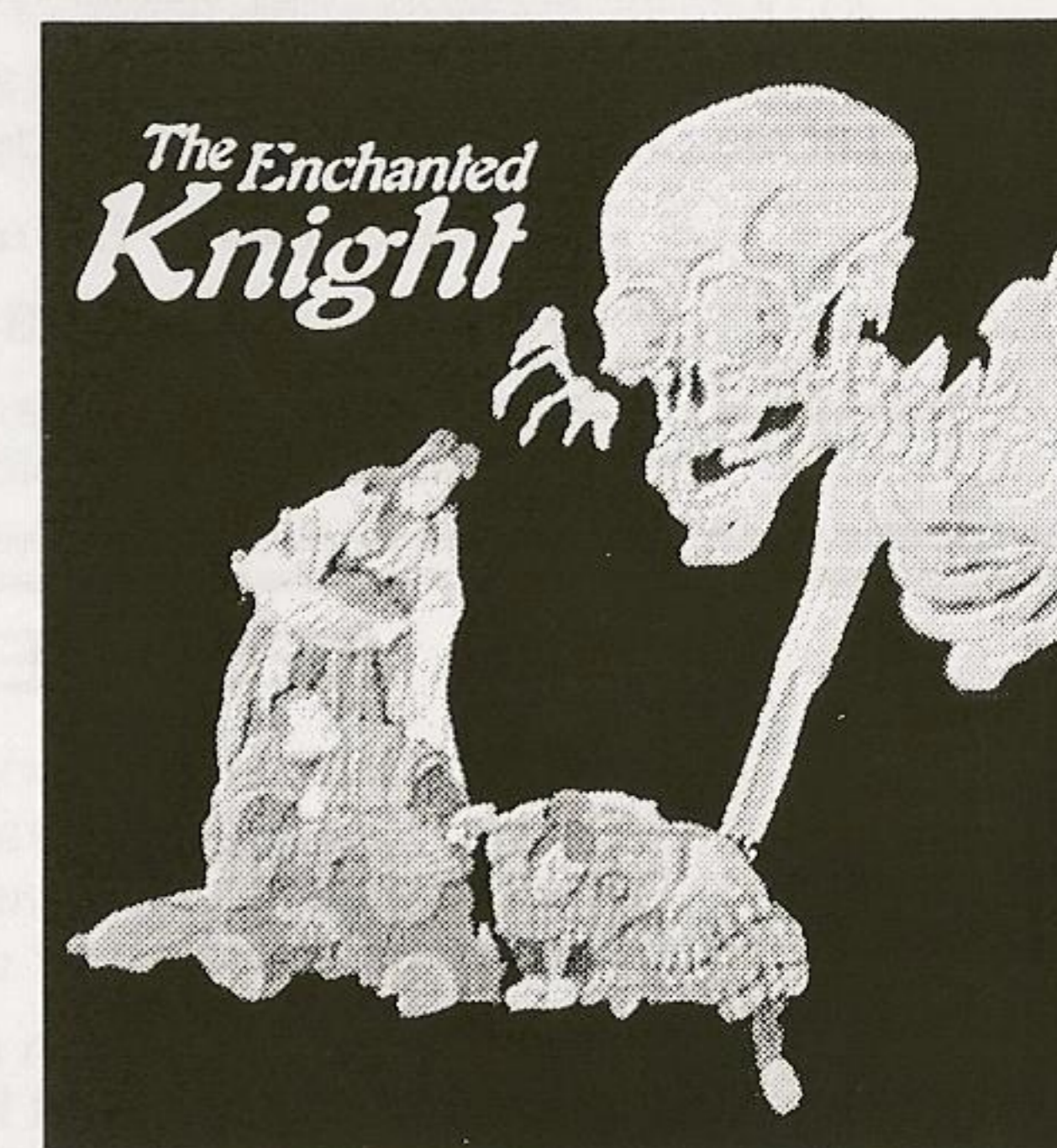
Join Lucy, Edmund, Peter and Susan on a fantastical adventure through the wardrobe into the magical land of Narnia, in this musical adaptation of CS Lewis' classic story. Cast under an evil spell by the cruel White Queen, it is forever winter in Narnia but never Christmas! All the creatures live in fear of her terrible magic. Only the four children from our world, helped by Mr Tumnus the faun, Mr and Mrs Beaver and a host of other magical talking animals can save Aslan the Great Lion, bring Narnia back to life, and make sure that Christmas finally arrives.



### The Enchanted Knight

by David Hovatter

In the Studio, 29 December to 15 January  
A stylised piece, drawing on Chinese theatre and traditional folk tales. The play tells the story of an unorthodox healer, a young woman awaiting execution for witchcraft. Superstition, affairs of the heart and village life (and its unavoidable politics) are all here interwoven in a moral tale. The play conjures up an alternative universe of terrifying evil spirits, samurai battles and ghostly encounters in a medieval feudal setting. An energetic and imaginative piece for a mature audience.



Claremont Players - **THE WIND IN THE WILLOWS**  
by Alan Bennett adapted from Kenneth Grahame's book  
23 - 26 November at 2.30pm, 24 - 27 November at 7.30pm  
Tickets £6 Adults, £3 Concessions BOX OFFICE: 0870 350 0093

Lost Theatre - **Blue Remembered Hills** by Dennis Potter  
1 December - 4 December at 7.45pm in the Studio  
Tickets £8, Students and Concessions £5 BOX OFFICE: 07963 083133

### CAROLS FOR QUESTORS – Featuring the Questors Choir

Wednesday 15 December at 7.45pm in the Playhouse. Tickets: £5 from the Box Office. Presented by The Questors Choir under the baton of Philip Norman. An evening of music and readings, with traditional and modern songs on the festive theme and plenty of opportunity for everyone to join in. For the whole family to enjoy.

#### Choir carols will include:

*A Babe is Born, Wassail, Stille Nacht, Birthday Carol, Quelle Est Cette Odeur Agréable and Cherry Tree Carol.*

#### Audience Carols will include:

*O Come All Ye Faithful, Good King Wenceslas, Once in Royal David's City, While Shepherds Watched Their Flocks by Night and Hark the Herald Angels Sing.*

#### A special mention:

Songs composed by our own revered, but sadly departed, Tim Godfrey: *The Merry Sage and Onion, The Pigge's Ear and Dong Dong Sang the Merry Church Bell.*

#### Readings:

There will be four interludes on the festive theme given by Questors actors.

### Art Exhibition

'LIKE A ROSE TRAMPLED ON THE GROUND'  
by Jackie Tye and Students

An exhibition to raise awareness and support for the registered charity  
*Let the Children Live* for all the children who live on the streets of Columbia.

The Grapevine Bar at The Questors Theatre

9 – 23 October

If anyone is interested in holding an art exhibition or would like further information please call  
Jane Mason in the Questors Office on 020 8567 0011.

### BECOME A CRITIC!

Did you like the Questors show you have just seen?  
Did you hate it, or did it raise some interesting issues?  
Did you think the acting was brilliant or the set surprising?  
Did you enjoy the play or did you find it hard to follow?

You can share your thoughts with us, or read what others have said, at  
[www.questors.org.uk](http://www.questors.org.uk) Just log on - type your comments -  
and click the SEND button. It couldn't be easier.

## Get the most from your membership

Many members join just to see shows, but there is so much else you can do, why not get involved?

Front of house is a great place to start. For programme selling, stewarding or serving in the Café you don't need any experience, and training can be given for anyone who fancies working in Box Office. If you want to meet people and have a good time, then the best place to be is behind the Grapevine Bar - you can volunteer for just one night or many.

Backstage staff, including stage managers, prop makers painters and wardrobe staff, are always welcomed and whatever your skills we'll find a place for you. If you have some experience then The Questors is a wonderful place to be a designer, but even if you don't you can help out on shows and you're sure to get some hands-on experience. The same goes for lighting and sound - the theatre is well equipped and a good place to learn.

You can direct if you have some experience or training, but if not then you can always look out for our training opportunities. The Questors has a high standard of acting and to maintain this anyone wanting to act will need to take an audition. These are held every month - please call the main office for details.

There are numerous other things you can do to help out. If you're free in the daytimes you can help out with envelope stuffing or delivering leaflets, and if you're a bit of a handy man or woman then there are always little jobs to be done.

If you'd like more information about active membership, you can ring the office on 020 8567 0011, Mon - Fri, 9.30 - 5.30, email us on [active@questors.org.uk](mailto:active@questors.org.uk), or come along to the lower foyer at 8.00pm on the first Thursday of every month for an active members get together.

