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.

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.

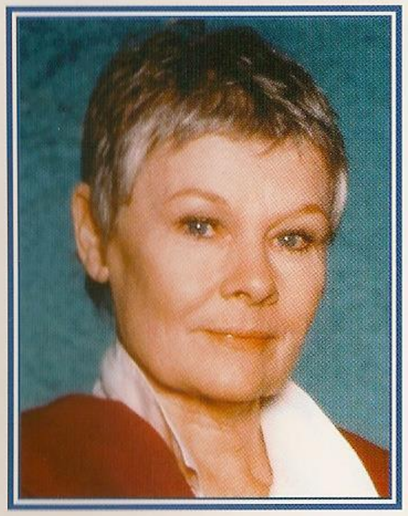
Three ways to book tickets:

- 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.

Box Office: 020 8567 5184
Admin: 020 8567 0011
Fax: 020 8567 8736
Email: enquiries@questors.org.uk
Website: www.questors.org.uk

The Questors Theatre
Mattock Lane
Ealing
W5 5BQ

The Dispute & The Legacy



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

The Dispute & The Legacy

by Pierre Marivaux

Marivaux 1688 - 1763

Pierre Carlet de Chamblain de Marivaux was born into a well-connected and wealthy family. He began his literary career with a play written when he was only about seventeen. His work was to encompass novels, essays (including *Le Spectateur Français* in imitation of Addison and Steele's *Spectator*) and some forty plays. He married in 1717 and had a daughter, but financial and personal disasters were soon to befall him. He lost his fortune in a financial crash in 1720 and his wife died in 1723. Marivaux never remarried and for the rest of his life lived by his pen. He was very successful – though controversial – during his lifetime, but although some of his plays remained in the repertoire his real return to popularity did not come until the latter half of the 20th century, when his work was revalued and rediscovered. Since then he has overtaken Molière as the most frequently revived classical playwright in France. Although companies of French actors brought some of his work to London in the early 1700s, his plays were scarcely ever seen in England until the last decade, which brought productions at the National Theatre, the Almeida and the Lyric Hammersmith amongst others. This is the first time his work has been performed at The Questors.

According to one of his first biographers, as a young man he once arrived a few minutes early at his mistress's house. On entering her bedroom he found her at her mirror, rehearsing the gestures and expressions with which she would later seduce him. Marivaux was much affected. Did she really love him or were her affections just a charade? Were all lovers so duplicitous? Was love just a performance? He fled the house, never to return. The story is probably apocryphal, for it sounds too much like a scene from one of his own plays. However it shows that from the beginning he was viewed as someone who appreciated the difficulty of both recognising and achieving sincerity in affairs of the heart. This is a major concern of both our plays tonight.

His theme is nearly always love, but his attitude towards it is highly unromantic. In his own time he was much criticized (especially by Voltaire) for what was seen as the inconsistency of his characterization, and his lack of conventional plot. It is true that Marivaux's lovers are always inconsistent in their behaviour, for it is precisely the ambiguities and contradictions of human psychology and the mutability of human nature that interest him, and it is also true that not much happens in his plays, at least not if you are expecting the complicated plots with classical dénouements, in which external factors such as tyrannical fathers or inequality of rank have to be overcome to achieve a happy ending. This is precisely where his appeal lies for modern audiences. Marivaux moves the action from the external to the interior. His lovers are always inwardly troubled, by their own changing emotions and mutual incomprehension, and the endings they achieve are by no means entirely happy.

His language is unique. The French have a word for it: *Marivaudage* – the apparently trivial love-banter that often seems nothing more than an elaborate game, but under the surface of which, deep, and often dark currents of emotion flow. This presents his great challenge to actors: the less words there are on the page, the more there is to play.

The Dispute

According to the Prince, and most critics, this play is about a scientific experiment to decide whether it was a man or a woman who was first unfaithful in love. Actually, though, it is clearly just an exercise in cynical voyeurism – a couple of bored aristocrats set up some poor innocents to perform a real-life show for their entertainment. In other words, it's a sort of eighteenth century *Big Brother*. And just like *Big Brother*, the main interest of its audience is in who pairs off with whom, and whether we get to see any action.

Hermiane, at the end of the play, is shocked by the behaviour of the young people being observed, and it is true that Marivaux clearly does not share any Romantic ideas about the essential virtue and innocence of human nature in its pristine state. This Eden certainly contains its serpents, but the original sins the young people commit are, after all, very minor ones. We discover that people can be vain, selfish, randy, jealous and cross. There's plenty to laugh at there (at least, I hope so), but nothing to shock.

What might shock, though, is the behaviour of the Prince, and the nature of the experiment or entertainment he sets up. For Marivaux – and here he certainly differs from the producers of *Big Brother* – presents us with a dark final scene intended to bring home to the audience its own complicity in the Prince's voyeurism and cruelty. In doing so he makes us uncomfortably aware that the pleasure of prying into other people's lives and making judgements about them is at the heart of all drama, perhaps all literature, not just reality TV.

Steve Fitzpatrick

The Legacy

The Legacy (Le Legs) was first performed in 1736 and has remained popular in France ever since. Six characters and their varying attitudes to money, love and sex are depicted in strikingly contemporary fashion, although the social context is very much of its time. The action takes place on a single day and in one continuing scene. For the past six weeks the Countess has had visitors staying with her at her country house. The appearance of calm is shattered by the need to decide what should happen to part of a substantial legacy: six hundred thousand francs (about £500,000).

Marivaux punctures human pretensions and priorities with a combination of cruelty and affection. He understands how awkward emotional and financial dilemmas can affect everyone, whatever their status. He writes brilliantly and perceptively for women. Although he gives his characters stock anonymous names such as "The Chevalier" and "The Countess", they are all nevertheless portrayed in a strongly individual and original manner. The psychological interplay between the characters foreshadows much later work by writers such as Beaumarchais and Da Ponte in his libretti for Mozart.

As far as we know this is the first time *The Legacy* has been performed in England. The translation attempts to be as faithful to the style and language of the original as possible, whilst creating a performable piece for a modern audience. The music used includes extracts from the *Divertissements* the composer Jean-Joseph Mouret (1682-1738) wrote for Marivaux's plays.

Susan Solomon

The Dispute & The Legacy

by Pierre Marivaux
First performance 11 June 2005

The Dispute

adapted by Steve Fitzpatrick
first performed at the Comédie Française on 19 October 1744

Cast

Hermiane	Carol Fullilove
Prince	Anthony Green
Casrou, a slave	Mike Hadjipateras
Carisa, his wife	Maria Brusa
Egléa	Elizabeth Bichard
Azor	Toby Edmondson
Adina	Camila Fiori
Mesrin	John Barron
Dina	Tara Dowd
Damis	Chris Warwick

Scene:
A garden in a remote spot

The Legacy

first performed at the Comédie Française on 11 June 1736
new translation by Susan Solomon.

Cast

Chevalier (cousin to the Countess)	Mike Hadjipateras
Hortense (cousin to the Marquis)	Maria Brusa
Lepine (valet to the Marquis)	Jonathan Rose
Lisette (maid to the Countess)	Elizabeth Bichard
Marquis	Robin Ingram
Countess (a widow)	Sarah Andrews

Scene:
Summer, the garden of the Countess' country house a league away from Paris.

Production Team

Director (*The Dispute*)	Steve Fitzpatrick
Director (*The Legacy*)	Susan Solomon
Lighting Designer	Francois Langton
Lighting Operators	Sophie Foster, Francois Langton
Sound Designer	Alun Jones
Sound Operator	Alun Jones
Stage Manager	Jo Matthews
Shadow Stage Manager	Kathy Ruthven
Properties	Peter Salvietto
Set Advisor	John Wibberley
Set Construction	John Wibberley
Set Painting	Jovanka Litvinenko
Wardrobe	Jenny Yates, Hannah Taylor
Make-up & hair	Anna Hedley, Anna Cash
DSM *(The Dispute)*	Diane Grimes
DSM *(The Legacy)*	Lauren Naylor
Assistant Stage Managers	Martin Choules, Danny Bailey, Diane Grimes, Kathy Ruthven, Nicole Watson
Photography	Ian Cole

Spinet music for *The Legacy*
arranged and performed by Yvonne Behar

The Cast of
The Dispute

The Cast of
The Legacy

COMING SOON

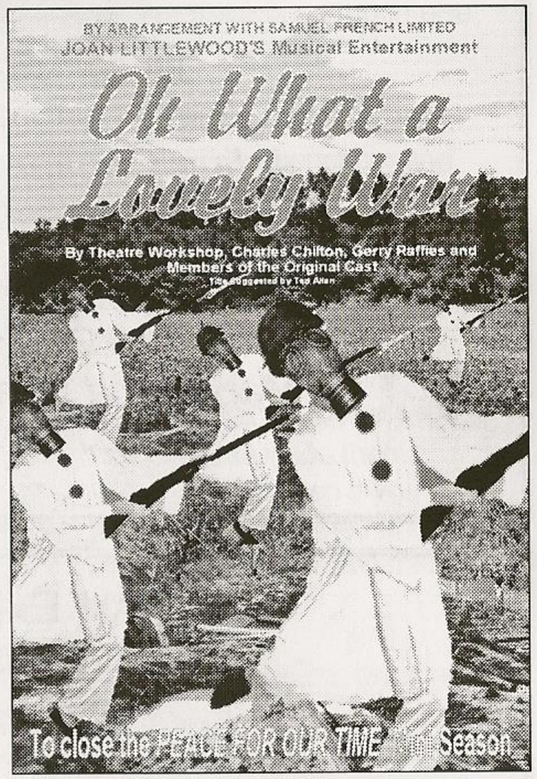
The *PEACE FOR OUR TIME* mini-season concludes with

OH WHAT A LOVELY WAR

by Theatre Workshop,
Charles Chilton, Gerry Raffles and members of the original cast
In The Playhouse 17 - 25 June

Oh What a Lovely War brilliantly puts together a documentary of World War 1, through a cabaret of music and comedy, brought together by a troupe of macabre clowns. The setting is a circus ring and recounts the courage, terror and resilience of the men who fought in the trenches of the First World War.

The production tells the stories of individuals while expanding on the stupidity of the men in power and the greed of the industries that fuelled the fighting. Using the power of satire we encourage you to laugh at the shocking, cry at the laughable and emerge from the theatre humming tunes yet still moved by the horror of war.



The 58th Student Group Double Bill
SEX AND THE CLASSICS
In The Playhouse 15 - 23 July

The Love of the Nightingale

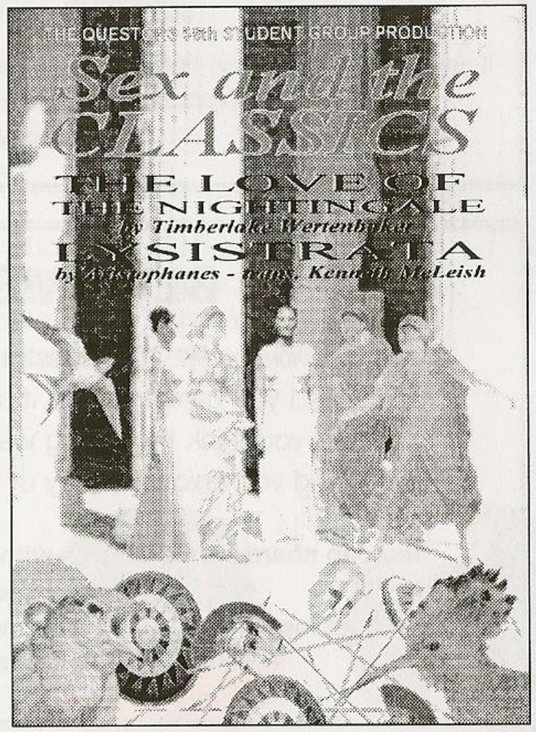
by Timberlake Wertenbaker

The play is based on the Greek Myth of Philomele. The story is one of love, lust, covetousness and revenge.

Lysistrata by Aristophanes,

translation by Kenneth McLeish

The women of Athens, tired of the brutality of a 21-year war, decide to take matters into their own hands by refusing all sexual favours whatsoever until peace reigns, causing great frustration and hilarity in the process.



in The Studio

July 20, 21, 22, 23 at 7.45pm
Ealing Shakespeare Players present
Julius Caesar by William Shakespeare
Box Office 020 8933 0252

July 27, 28, 29, 30 at 7.30pm
Stop Gap Theatre presents
Map of the Heart by William Nicholson
Box Office 020 8995 9725

Art Exhibitions

in the Grapevine Bar

10 June - 28 June 2005 **Nadia Maanani**
A photographic exhibition of the French island of Mayotte.

Abstract poems - a combination of abstract art and poetry, using graphics and digital technology

If anyone is interested in holding an exhibition at Questors and would like further details, please contact Jane Mason on 020 8567 0011 on Tuesdays, Wednesdays or Thursdays.

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
Just log on - type your comments - and click the SEND button.
It couldn't be easier.

Produced by CLS • Tel: 07768 923484

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, or come along to the lower foyer at 8.00pm on the first Thursday of every month for an active members get together.

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