

FORTHCOMING EVENTS

In the Studio

whatever happened to kathy kirby? *by jimmie chinn*

First produced at the *Duke's Head* in Richmond last year where it enjoyed a sell out run and was highly praised (particularly by *Time Out*) this play deals with one young man's search to discover himself through his dreams and fantasies. Funny, bizarre and tragic.

22 - 29 July at 7.45pm

Studio Extra

The Lemming in the Lifebelt *by Kevin Madley*

A fast moving comedy on a green theme concerning prosperity, ambition, the future of the planet and the meaning of life shown through the relationships and interactions of two brothers and their wives.

27 & 28 July at 10.30pm; 29 July at 6.00pm
Tickets: Members & Guests £2.00

Studio Extra

The Comedy of Errors *by William Shakespeare*

Come and see Shakespeare as it was originally performed. Each actor will receive cue scripts of the play to work on, these consist of their lines and the last **three words** of the previous speech to learn (as did the actors in Shakespeare's day).

For two performances only: 19 & 20 August at 7.45pm
Admission £3.00 on Saturday; £2.00 on Sunday
Tickets available on the night

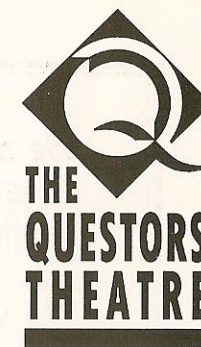
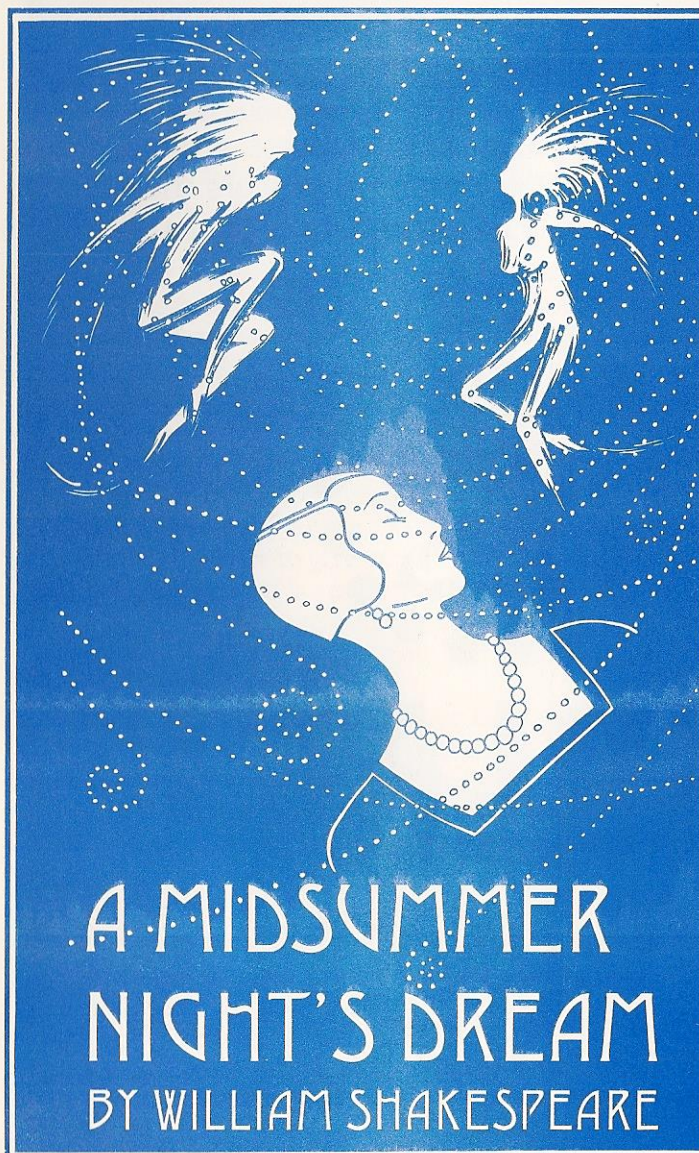
In the Playhouse

Next Time I'll Sing To You *by James Saunders*

At the heart of this rich comedy which won an *Evening Standard* Award, is the theme that we are all hermits in one way or another, whether we choose to live in solitude in a hut, or behind the facade of a character entirely different to the true person locked within us.

16, 18 - 23 September at 7.45pm; 17 September at 2.30pm

Sponsored by Richard and Eleanor Smith



Sponsored by



We at the Midland, as bankers to The Questors Theatre, are pleased to have the opportunity once again to sponsor a Questors production.

We wish the company much success with *A Midsummer Night's Dream* and can assure them that we shall not only be "Listening" but watching!



MIDLAND

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The Listening Bank

We shall be pleased to listen to you at your
local Midland branch, situated at
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Granville Barker's Preface to *A Midsummer Night's Dream*

Pre-eminently in three plays, in *A Midsummer Night's Dream*, *King Lear*, *Antony and Cleopatra*, Shakespeare's stagecraft is at issue with the mechanism of the modern theatre. It is an issue admitted, sometimes even perversely gloried in by editors; by the producer it is commonly evaded as far as may be.

The issue for the three plays is not identical. In *King Lear* it is manifest in the greatness of the subject, in *Antony and Cleopatra* in the scope of the action. In *A Midsummer Night's Dream* it springs perhaps from the subject itself, more certainly from the necessities of its treatment as Shakespeare's stage determined them. Here is a play about fairies, about the adventures of four lovers and some rustics in a moonlit wood; and he wrote it for a theatre in which no visual illusion, as we interpret the term, was possible. His resource – all others beside it negligible – was the spoken word.

But today we are accustomed to the theatre of visual illusion. True, it is not deception we demand: at the age of ten or thereabouts we cease to ask, 'Are they real trunks of trees?' The liking for make-believe lasts longer. 'So this is the forest of Arden.' Give us something that can be called ocular proof of it, if we are to give wholehearted credit to Touchstone and Rosalind. But finally our need is aesthetic. The eye must be occupied and satisfied. It has been taught how to add its gains to the sum of the emotion a play can excite, and it has grown exigent. If it is not satisfied, it will turn traitor and frustrate the other senses.

But can we dress Shakespeare in a garment, however delightful, for which he made no allowance without cramping his play's action and obscuring its beauty? There has been much quarrelling round the question, between those who protest against any garment at all and those who are all for a garment, but at odds with each other – and most bitterly – as to the sort of garment it should be.

But, treat this play how you will, there is none whose interpretation must so much depend upon that uncharted individual quality we call taste. Perhaps Shakespeare's own production was a failure. He wrote no more of fairies, and he was not above trying to improve on a success. But it will be wise not to rely too much upon that possibility. And one piece of practical advice may be offered. Let the producer first bring his work to completion upon Shakespeare's own terms, and none other. If he can perfect the music of the poetry and the grace of the play's movement, not so much else will need doing.

Excerpt from Harley Granville Barker's
Prefaces to Shakespeare. 1924.

The Questors Theatre 48th Student Group presents
A Midsummer Night's Dream
by William Shakespeare

First performance of this production Saturday 15 July 1995

CAST

The Court

Theseus, *Duke of Athens* ALEX BATTERBEE
Hippolyta, *Queen of the Amazons,*
betrothed to Theseus PATRICIA TOMLIN
Egea, *Hermia's mother* ANDREA KENSHOLE
Hermia, *in love with Lysander* LEAH COOK
Lysander, *loved by Hermia* ROBBIE FRATER
Demetrius, *suitor of Hermia* JON RYDER-OLIVER
Helena, *in love with Demetrius* LISA MILNE-HENDERSON
Philostrate, *Mistress of the Revels* PENNY SIMS
Forester and Crooner TIMOTHY WALLACE

The Mechanicals

Mistress Quince, *Prologue in the Interlude* MELISSA REMUS
Bottom, *Pyramus in the Interlude* LESLEY WHYTE
Flute, *Thisbe in the Interlude* TIMOTHY WALLACE
Snout, *Wall in the Interlude* PENNY SIMS
Snug, *Lion in the Interlude* SARAH HARROP
Starveling, *Moonshine in the Interlude* ANDREA KENSHOLE

The Fairies

Oberon, *King of the Fairies* PAUL GITTUS
Titania, *Queen of the Fairies* PATRICIA TOMLIN
Puck, or *Robin Goodfellow* FRANCES CHILDS
Peaseblossom PENNY SIMS
Cobweb ANDREA KENSHOLE
Moth, *First Fairy* SARAH HARROP
Mustardseed TIMOTHY WALLACE

There will be one interval of fifteen minutes

PRODUCTION

Director JOHN HORWOOD
Set Design JOHN HORWOOD
NICK HAWKER
Costumes designed and made by CHLOË FAINE
Music composed and arranged by MICHAEL CARVER
Lighting Designer LES SMITH
ALAN N. SMITH
Sound Designer MARTIN BRIDGES
Artwork SANDY COVENTRY

Stage Management DAVID GOLDSWORTHY
RICHARD MURPHY
Deputy Stage Manager LUBNA MALIK
Properties CLAIRE WHITELEY
Assistant Stage Managers ALEX HIROM
NATASHA JUPP, JELENA LAKIC,
MARIA LAKIC, MARIA FENTON
Lighting Operator PHILIPPA FORSTER
Lighting Rigger TIM HAYWARD
Sound Operator RICHARD BRIDGEN
Wardrobe JANE MELBOURNE
Set Painting & Construction SANDY COVENTRY
NICK HAWKER
Make-up LORRAINE WILL
SARAH DRAPER both of GREASEPAINT

Thanks to: DAVID DEWHIRST, MINSKYS, JON WEBSTER



THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS NOW POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.



THE PLAYHOUSE IS EQUIPPED WITH A LIFT, WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike.

ART EXHIBITION IN THE UPPER FOYER

8 - 31 July 1995

GEOFFREY VIVIS and DAVID GORDON

Geoffrey Vivis is an elected member of The Manchester Academy of Fine Art and has exhibited at The Royal Academy and The Royal Society of Fine Art as well as The Questors Gallery in 1983 and 1994.

David Gordon has painted all his life. He was elected an associate of The Royal Birmingham Society of Artists in 1978 and made a full member in 1983.

He paints mainly in oils but has recently turned to gouache for smaller works.

ART EXHIBITION IN THE GRAPEVINE GALLERY

15 - 30 July 1995

AINE SCANNELL

Aine Scannell was born in Ireland. She studied art in Ireland, Belgium, England and Spain, where she undertook her MA in European Fine Art. Her work is of a poetic, mythological nature.

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HARLEY WHITE



Harley White Group, Sinclair House, The Avenue, Ealing W13 8NT

0181-998 4942

INFORMATION

THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which is now open to all members. The Bar is open every evening plus lunchtimes on Sundays. Questors members are requested to sign in their guests when entering the bar.

THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30pm and 8.00pm during the run of Playhouse productions, and coffee, tea, and cakes are served during the interval. No hot food will be provided at the Sunday matinées.

NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.

BACKSTAGE PREVIEW

Why not attend one of our new, or prospective members evenings, and have a conducted tour of the Theatre complex. Tours start and finish at the Grapevine Bar, 8.00pm every Wednesday.

THE STUDENT GROUP

The Questors runs a two year part time student course in Acting; details can be obtained from the office.

YOUNG PEOPLE'S GROUPS

There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

For The Questors Theatre

Artistic Steering Committee Chair
Studio Director
Director of Studies
Chair
Vice-Chairman
Company Secretary
Club Secretary
Finance Director
Stage Director
Marketing Director
Theatre Manager
Productions Secretary
Membership Secretary
Marketing Officer
Programme Editor
Questopics Editor
Sponsorship
Box Office Management
Programme Sales Organiser
Front of House Manager
Press Relations
Haberdashery
Wardrobe Equipment
Wardrobe Care

Alan Chambers
Simon Thomas
David Emmet
John Davey
Steve Hames
Sue Blake
Christine Garland
Ken Kettle
Kris Collier
Simon Green
Elaine Orchard
Christine Greening
Alice Pennicott
Fleur Lloyd
Vincent McQueen
Nigel Lawrence
Geoffrey Sellman
Ken Parker
Val Blaxland
Eric Lister
Trish Fox
Tootal Craft
Wilkinson Sword Scissors..Fiskars Ltd
Persil, Comfort and Stergene
courtesy of Lever Bros.
Dry-cleaning by C.D.S.

Administration

The Questors office is open from 9.30am until 5.00pm every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 0181-567 0011.

Membership

If you wish to become a member please fill in the application form (copies in the Foyers); just send it to the Theatre with the appropriate subscription. 0181-567 8736.

Box Office

For personal callers the box office is open every Wednesday evening 6.45pm to 8.30pm; Monday to Friday 11.00am to 12 noon; during productions 6.45pm to 8.30pm; Sunday matinées 2.00pm to 2.30pm; Studio productions 6.45pm to 8.00pm.