

Coming Productions

IN THE PLAYHOUSE

19 - 26 September

RUNAWAYS by Elizabeth Swados. Directed by Micheal Dineen

World premiere of a hard hitting musical play about young people living on the streets. Based on real life stories and with original music.

10 - 17 October

PRESENT LAUGHTER by Noel Coward. Directed by Brian Ingram

Celebrating Coward's centenary: a charming, libidinous and emotionally immature actor is pursued by two women and an obsessive young man.

IN THE STUDIO

17 - 31 October

DEATHTRAP by Ira Levin. Directed by John Turner

An ingenious thriller in which a middle-aged writer suffering from writer's block finds himself embroiled in a murder.

November **ARCADIA** by Tom Stoppard

Playhouse / Pay

December **OLEANNA** by David Mamet

Studio / Free

THE DEEP BLUE SEA by Terence Rattigan

Playhouse / Free

SEASON'S GREETINGS by Alan Ayckbourn

Playhouse / Pay

[1998 Programme details still to be confirmed.]

Love's Labour's Lost

by

William Shakespeare

Could your name, or your company's name be here? See page 6.



THE PLAY

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FTER more than three centuries of neglect, *Love's Labour's Lost* has finally come into its own. It stands today among those Shakespeare plays which can be guaranteed to fill houses, thrill audiences and – most difficult of all – please actors. Ironically, the play is now popular for precisely those qualities which previously kept it from favour. It has no towering central role, no Hamlet or Falstaff, which makes it ideal for the choice of a student year; though in the days of Garrick and Victorian Actor-Managers, when audiences demanded star actors playing star parts, this made it theatrically unattractive.

Nowadays audiences are prepared to respect the play's sociability, its breadth, its capacity to accommodate on more or less equal dramatic terms a whole community of characters from a king to a constable and clown. Its language, too, has been vindicated. In the past, on stages cluttered with scenery and elaborate costumes, its verbal virtuosity must have seemed odd and irrelevant. On today's barer boards the lines sing and crackle with wit, or creak along with laughable pedantry, the language seeming part of the comic action.

This is not to say that the play offers exclusively verbal pleasures. It is full of brilliantly engineered situations where the dialogue expresses and intensifies deep dramatic tensions. Perhaps the multiple eaves-dropping scene is

the most famously contrived and modern audiences have come to enjoy something deplored by their predecessors; theatrical contrivance no longer repels us. We do



not now expect plays to be 'realistic'; we simply want them dramatically telling. *Love's Labour's Lost* no longer strikes an audience as crabbed and juvenile; it is today celebrated as the first work of Shakespeare's genius.

The comedy was composed about 1595, when Shakespeare was in his early thirties. He had already written at least eight plays, including three of the English histories, *The Comedy of Errors* and *Titus Andronicus* and his creative method had become more or less settled. All his early plays draw heavily on literary sources. Typically, Shakespeare found a good story, conscientiously read round it, then turned his reading into theatre. In the case of *Love's Labour's Lost* he seems to have done something different, and this may explain why the play feels like a sudden creative step forward. There are a few echoes of other plays and the Italian *commedia dell'arte* is a recognisable influence, but no one has ever found a substantial source for the play. It is now thought that in view of the simplicity of the play's plot it was probably Shakespeare's own. Certainly it is easy to imagine the playwright inventing a story in which a King and three lords, shadowed by a clutch of lowlier characters, swear an oath to form an austere academy, break their vows by falling in love with a visiting Princess and her three ladies, and then are separated from their lovers for a year and a day when the Princess hears of her father's death. It is a touching tale; it has charm; and it is packed with dramatic potential.

Shakespeare was to use the theme of love lost and regained to good effect later in both *A Midsummer Night's Dream* and *The Tempest*. But where in *The Dream* the drama lies in magic, and in *The Tempest* the drama lies in metaphysics, the drama in *Love's Labour's Lost* is life itself.

Here, more searchingly and single-mindedly than in any other of his plays, Shakespeare explores the theatricality of culture. Songs and sonnets, prose and poetry, masking, masquing, sighs, formal proposals and formal rejections; these constitute the comedy. And they are the heightened, courtly forms of those words, disguises, illusions and conventions through which we all live on the everyday stage of our world. So this most private play is also thoroughly public. *Love's Labour's Lost* investigates drama, and in doing so it inquires into the character of that sociable, sophisticated and essentially dramatic animal – man!



The Questors 51st Student Group presents

LOVE'S LABOUR'S LOST

by William Shakespeare

First performance of this production, Saturday 11th July, 1998

Cast

King Ferdinand of Navarre	.....	RAWDON DE MOOR
Berowne	.....	CHRIS STORER
Longaville	} Lords attending the King	..... JONATHAN ROSE*
Dumaine		..... CLIVE SMITH
Don Adriano de Armado, a Spanish braggart	..	TONI CONESA RIBERA
Moth, a page	.....	VICKI BUTLER
Holofernes, a schoolmistress	.....	JACKIE EDMISTON
Nathaniel, a curate	.....	JOHN DOBSON*
Dull, a constable	.....	STEPHEN RAE
Costard, a swain	.....	JUSTIN STAHLEY
Jaquenetta, a dairymaid	.....	DEBBIE STRIBLING
The Princess of France	.....	ELAINE COXALL
Rosaline	} Ladies attending the Princess	..... CAROLINE NAGLE
Maria		... DEBORAH STRIBLING
Katharine		..... IRENE VILLALON
Boyet, a French Lord	.....	NENAGH MACNAMARA
Marcade, a messenger	.....	SIMON REEVES

* (John Dobson and Jonathan Rose are members of
The Questors Main Acting Group)

THERE WILL BE ONE INTERVAL OF 15 MINUTES

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.

Production Team

Director	.....	JOHN HORWOOD
Co-Director	.....	LUBNA MALIK
Costume Designer	.....	BRYANNE MELVILLE
Set Designer	.....	JOHN HORWOOD
Lighting Designer	.....	DWAYNE DAWSON
Assistant Designer	.....	NEIL PAMMENT
Sound Design	.....	BEN MORGAN SMITH, KRIS COLLIER

Stage Manager	.....	SIMON REEVES
Deputy Stage Manager	.....	CHARLIE LUCAS
ASMs	....	KAREN MILBURN, JACKIE TOWNSEND, SALLY MILTON, LYN JACKSON, ALISON MEIK, IAN BUCKINGHAM, JOEL SCHRIRE
Costumes	.....	BRYANNE MELVILLE, ANNE MELVILLE
Assisted by	.....	CORRINNE NIELD, SUE MILLHOUSE
Millinery	.....	ANTONIA MOTTOLA, HELEN KARASIEWICZ
Construction	.....	JOHN HORWOOD
Hair and Make-Up	.....	LILLIAN HALL, SUN YOUNG LEE SAMANTHA TREWIN
Photography	.....	MARTIN SAPSED
Prompter	.....	WILLIAM HORWOOD

with thanks to:

The House Services Team; Claire Whiteley



THE PLAYHOUSE IS EQUIPPED WITH AN INFRARED 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.

ART EXHIBITIONS

IN THE GRAPEVINE

GILLY THOMAS

30 June – 4 August

GILLY THOMAS graduated from the Central School of Art and Design, London, in 1971, and then took a year's course in Special Advanced Studies in Printmaking. She has since been an art teacher in London, Suffolk and North Wales, a part-time lecturer in North Wales and since 1996 has been teaching in Adult Education in North Wales.

Gilly has had art exhibitions in London, Germany and Wales. Earlier this year she had her first exhibition in our Grapevine Gallery.

Gilly writes, "I make wall-mounted works involving both painting and sculptural techniques, and the use of found objects. They are a personal and enigmatic exploration of ideas, moments and emotions."

Recurring themes are spiritual confusion and time.

IN THE FOYER

GEOFFREY VIVIS

3 July – 4 August

Geoffrey Vivis lectures in art at Amersham and Wycombe College.

He has had many exhibitions, including at the R.A. and R.C.A. and has also exhibited previously at The Questors.

This present exhibiton is in water-colour, though he paints in all media and currently has another exhibition at Missenden Abbey, which is in oils.

Geoffrey was trained at the Royal College of Art.

DON'T FORGET OUR OPEN DAY!!

COME AND SEE WHAT GOES ON IN

ALL DEPARTMENTS AT THE QUESTORS.

Saturday September 5th, 10.00am to 4.30pm

REFRESHMENTS AVAILABLE



EVERY LITTLE HELPS!

Why not sponsor a programme? Contact Tim Godfrey, Appeals Manager, on 0171 622 8104 for details.

Questors 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 both audiences.

NEW MEMBERS EVENINGS

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

President	Dame Judi Dench
Artistic Director	Spencer Butler
Artistic Directorate	Anne Gilmour, Brian Ingram
Director of Studies	David Emmet
Chair	John Davey
Vice-Chairman	Anne Gilmour
Company Secretary	Sue Blake
Club Secretary	Christine Garland
Finance Director	Ken Kettle
Stage Director	Martin Stoner
Marketing Director	Sonja Garsvo
Theatre Manager	Elaine Orchard
Marketing Officer	Caroline Barcock
Productions Secretary	Kris Collier
Membership Secretary	Alice Pennicott
Programme Editor	Vincent McQueen
Questopics Editor	John Dobson
Sponsorship	Tim Godfrey, Alan Drake
Box Office Management	Bridgett Strevens
Programme Sales Organiser	Val Blaxland
Front of House Manager	Eric Lister
Press Relations	Helen Parkinson
Wardrobe Care	Persil, Comfort and Stergene
	Courtesy of Lever Bros.
	Dry-cleaning by C.D.S.

Administration

The Questors office is open from 9.30am until 5.30pm 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 Foyer); just send it to the Theatre with the appropriate subscription, or call 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.

Members of The Little Theatre Guild of Great Britain and The International Amateur Theatre Association