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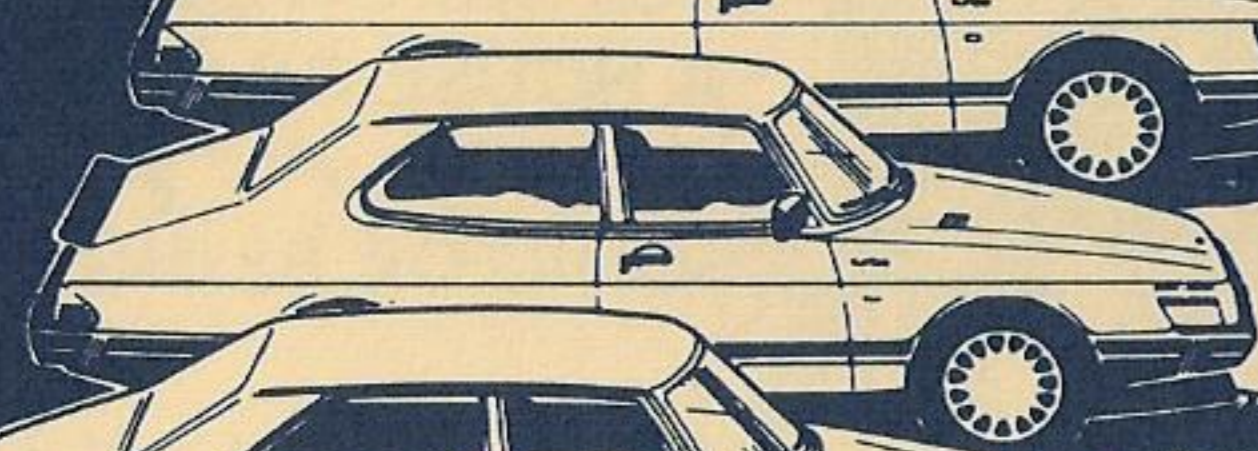
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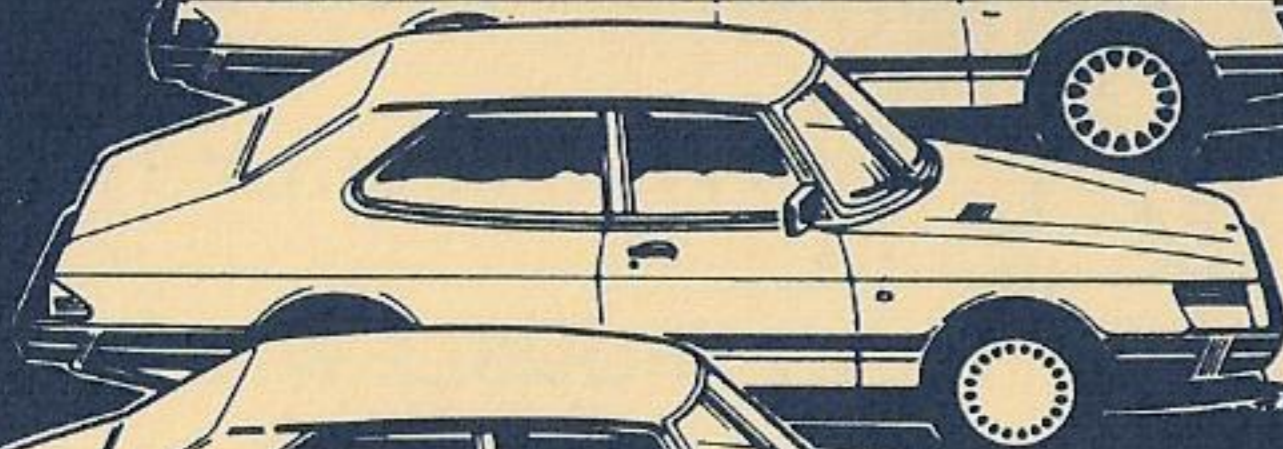
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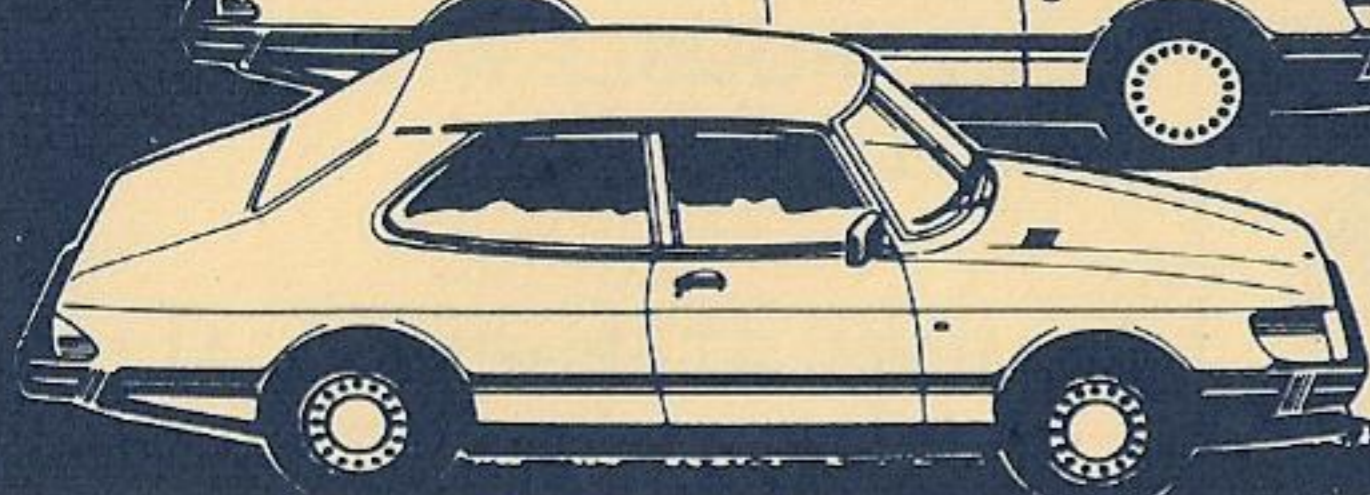
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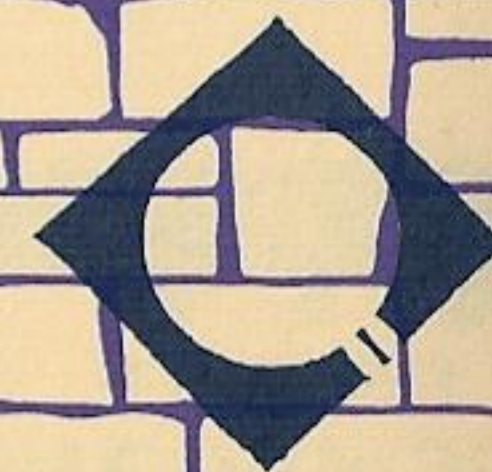
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by Peter Nichols



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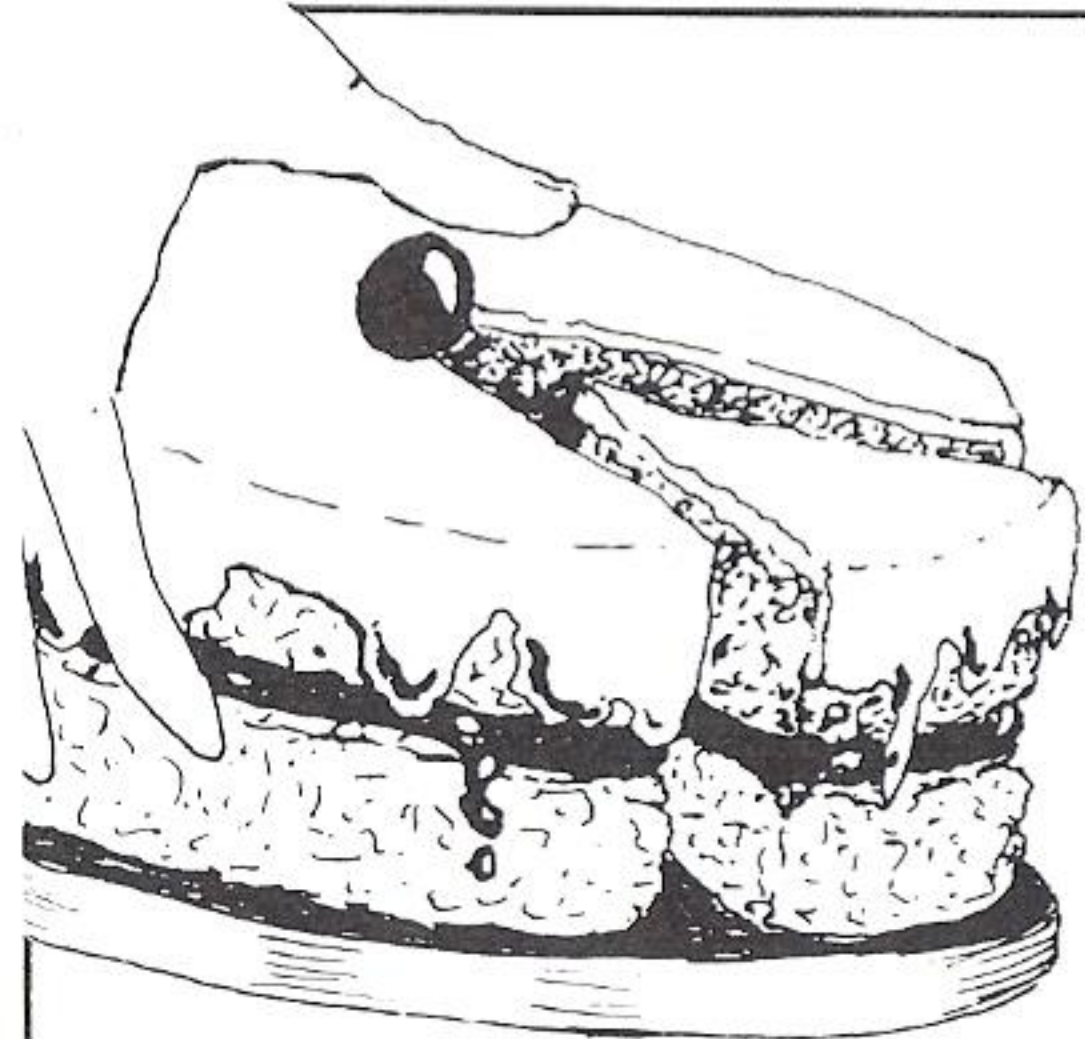
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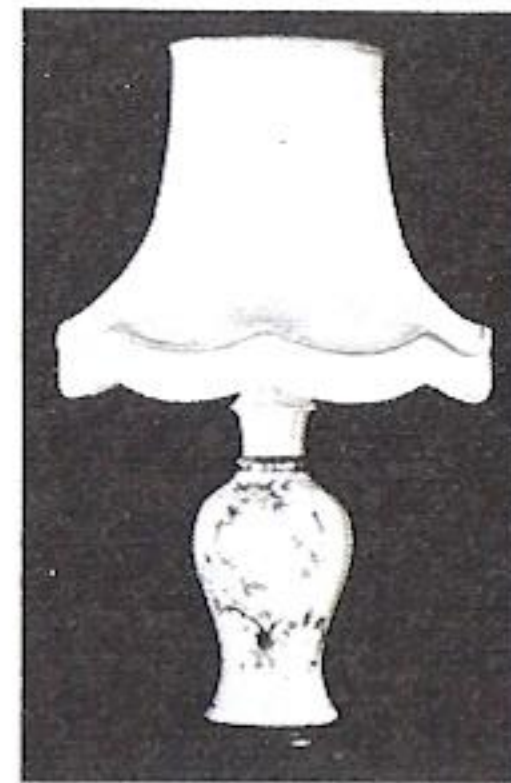
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Vice Presidents: Sir Brian Batsford, Alfred Emmet, OBE, Roger Rees, Michael Williams

Theatre Manager: Elaine Orchard

FIRST PERFORMANCE 30 APRIL 1988

The Questors presents

## Born in the Gardens

by Peter Nichols

Directed by ROBERTA GREEN

Set Designer WILL BOWEN

Lighting Designer ANDREW DIXON

Sound Designer IAN HOWLETT

A  
John Good  
Programme

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## Programme Notes

- May 1979** The Conservatives win the general election after the Labour government was defeated by a vote of no confidence two months earlier.
- Margaret Thatcher becomes the first woman prime minister.
- Vietnamese boat people admitted to U.K.
- June 1979** Pope flies to Warsaw to be welcomed by large crowds.
- In his first budget Sir Geoffrey Howe reduces the highest rate of income tax from 83% to 60% and increases VAT to 15%
- Jeremy Thorpe etc. acquitted of conspiracy to murder Norman Scott.
- July 1979** Government publishes proposals for trade union reform.
- President Formosa of Nicaragua resigns and flies to Florida following months of fighting between the National Guard and Sandinista guerillas.
- The Royal Commission on the NHS recommends abolition of prescription charges etc.
- August 1979** Hooded IRA gunmen take part in a Belfast demonstration marking the 10th anniversary of the army's presence in Northern Ireland.
- Earl Mountbatten and members of his family killed by a bomb in Co. Sligo.
- 18 Soldiers die in bomb explosion in Co. Down.
- September 1979** British Leyland announces plans to reduce workforce by 25,000 and close 13 plants.
- Pope visits Ireland.

- October 1979** First Sikh judge appointed in England.
- Sir Geoffrey Howe announces abolition of foreign exchange regulations.
- November 1979** U.S. computer error results in 6 minute nuclear attack alert.
- William Whitelaw announces new immigration law proposals
- Anthony Blunt named as 4th man in Burgess MacLean affair.
- British Steel says that as well as closing Corby and Wales plants giving 11,500 redundancies steel needs 30,000 to 40,000 more redundancies.
- December 1979** New employment bill limits picketing etc.
- January 1980** 63 people beheaded in Saudi Arabia for attacking the Grand Mosque in Mecca in November.
- February 1980** British Leyland says it will have to lay off 50,000 workers.
- Inflation reaches 19.4%
- Robin Cousins from Bristol wins Olympic figure skating championship.
- March 1980** Archbishop Romero of San Salvador, critic of ruling junta, shot dead whilst saying mass and 39 people killed at his funeral service.
- Budget raises prescription to £1. Sickness and unemployment benefit to be taxed from 1982.
- April 1980** Rioting in St Pauls district of Bristol.
- Zimbabwe becomes independent.
- May 1980** Ian McGregor appointed new chairman of B.S.C.
- SAS successfully storm the Iran Embassy siege in London.
- Smallpox eradicated.
- Unemployed figures the worst in May since 1948 at 1,522, 921.

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ROBERTA GREEN

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**Characters:**

In order of appearance

Maud

**RUTH LISTER**

Mo

**ROGER LEWIS**

Hedley

**MICHAEL HEALY**

Queenie

**LYN LANGRIDGE**

The play is set in a Victorian mock tudor house in Bristol in May 1980.

**Act I** Scene 1 Afternoon**Act I** Scene 2 Later the same afternoon

INTERVAL

**Act II** Scene 1 The next morning**Act II** Scene 2 The same**Act II** Scene 3 Later the same day

Director

**ROBERTA GREEN**

Set Designer

**WILL BOWEN**

Lighting Designer

**ANDREW DIXON**

Sound Designer

**IAN HOWLETT**

Sound Operator

**HELEN LINDSAY**

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**P**eter Nichols was born in Bristol in 1927 and educated at the Grammar school there. When he was 18 he joined the RAF and spent two and a half years in India, Singapore, Malaya and Hong Kong. On his return he studied theatre at the Bristol Old Vic, worked as an actor on and off for five years, spent two years at training college and then taught for a few years in London primary and secondary schools. His first Television play was produced in 1959 and since then he has written fifteen more for television including **Promenade, Ben Spray, The Gorge, Hearts and Flowers** and **The Common**. His stage plays **A Day in the Death of Joe Egg, The National Health, Forget-me-not Lane, Chez Nous, The Freeway, Privates On Parade, Born in the Garden, Passion Play** and **Poppy** have won him four Evening Standard Drama awards, Society of West End Theatre awards and Ivor Novello award.

**Born in the Garden** was directed by the author in Bristol and transferred to London in 1980. It has strong autobiographical content, though brother Geoffrey played the trumpet and there was no sister. Tudor Manor was in fact his friend the actor Peter Jeffrey's family house further down the road from his Nichols **Palatine Lodge** in Ashley Down, Bristol. In his autobiography **Feeling You're Behind** Nichols writes "The grounds were large enough to contain a tennis court and inside there was a billiard room with Gothic windows".

#### PETER NICHOLS

In the ten or so stage plays I've written, some thought has always been given to "casting the audience", a method that works best when they're not allowed to settle comfortably into any one role. It's one way of accepting, while at the same time exploiting, the limitations of the form. The means are certainly spare, compared to films for instance, but capable of great variation, like those of any good game. Henry James, about to embark on his brief, disastrous playwriting career, wrote that 'one may use them, command them, squeeze them, lift them up and better them. As for the form itself, its honour and inspiration are in its difficulty'. There came a point when I began to feel this difficulty to be too attractive in itself. Trying to manage what James later called 'the hard meagreness of the theatrical form' can become an end, virtuosity for its own sake. I tired of the restrictions and wondered if perhaps my real bent was towards fiction, where scene and costume changes were so easy, weather so convincing and where you never missed a line because another reader coughed. In so many ways, too my plays had been misplaced novels. But when I tried, I found the old problem

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of address had to be tackled again, though without the hard meagreness to help. Now that I could do anything, I could do nothing. Institutionalised, I ran back to my familiar cell. **Born in the Gardens** is a defence of life in a cage, and it occurs to me that all my plays have been about captivity and all the characters captives. The latest too. It shows a playwright who tries to write a novel, fails and falls back instead on writing a play about a playwright who tries to write a novel . . . the audience in this case being cast as a flock of sheep. This has come to be thought of as My Line. Inasmuch as I'm thought to have a style at all, it's the use of bits and pieces from the kind of theatre I enjoyed before seeing plays — Variety, revue, magic shows and pantomimes.

For many years theatre was the best part of my life. These days I seldom go, not wanting to find myself at some play that pretends to ignore me. 'Communal nonsense' appeals to me more. I enjoy those parts of the event that more fastidious writers find tiresome — the audience assembling, intervals, curtain calls, even the accidents that aren't to do with art or entertainment. I wish I'd seen the performance of **The National Health** when someone in the stalls had a cardiac arrest and, from a stage full of actors robed and masked for a surgical operation, one had to ask, 'Is there a doctor in the house?' The writing of scripts might well go on, even if all the theatres closed, because it is a spare, enjoyable and demanding form of composition, what Charles Wood calls 'our side of it'. Revivals and musicals are what the public wants; new plays are risky. Already they have more or less gone from The Great Dark Way. All that can make up for the bother and discomfort and high prices are the rare, small miracles and they will only happen when an event is caused that can't happen anywhere else. When our side of it meets theirs.

#### ROBERTA GREEN

  
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directed by JOHN DAVEY

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IN THE PLAYHOUSE

**THE FRONT PAGE**

by Ben Hecht and Charles MacArthur

directed by Geoff Webb

performances 25 27 28 29 30 JUNE 1 and 2 JULY at 7.45 pm  
26 th JUNE at 3.00 pm

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IN THE STUDIO

**THE FALL OF THE HOUSE OF USHER**

by STEVEN BERKOFF

(Based on the story by Edgar Allen Poe)

Performances 22 - - 28th APRIL at 7.45 pm





# THE QUESTORS THEATRE INFORMATION

## For the Questors Theatre

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 Studio Director  
 Chairman  
 Vice Chairman  
 Secretary  
 Treasurer  
 Administrative Director  
 Stage Director  
 Theatre Manager  
 Productions Administrator  
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 Box Office Manager  
 Front of House Manager  
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**Helen Walker**  
**Roger de Toney**  
**Roger Kelly**  
**Gwenan Evans**  
**Michael Vadon**  
**Eric Lister**  
**Doug King**  
**Elaine Orchard**  
**Jill Gee**  
**Lindsay Udell**  
**Caroline Bleakley**  
**Michael Langridge**  
**Iain Reid**  
**Geoffrey Sellman**  
**Ken Parker**  
**Douglas Thomas**  
**Dorothy Dent**  
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### ADMINISTRATION

The Questors office is open from 10.00 am until 5.00 pm every weekday. If you wish to make contact for details on membership, or hiring the Theatre and rehearsal rooms, telephone the office on **01 567-0011**.

### MEMBERSHIP

If you wish to become a member you can use the form on the page opposite; just send it to the Theatre with the appropriate subscription.

### BOX OFFICE

For personal callers the box office is open in evenings only from 6.45 pm to 8.45 pm on days of performance and five days prior to each Playhouse production.

# THE QUESTORS THEATRE

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