



# THREE ACTS OF MURDER

 THE QUESTORS THEATRE

# PROGRAMME NOTES

In his introduction to the play, Nick Dear writes " *I have liberties with history, too. In my opinion there's far too much of it .... This tactic served to discompose all those who urgently wanted to know what [Hogarth] ate for breakfast the morning after finishing 'Gin Lane' but.....I have lost no sleep over this - because I never let the facts get in the way of a good story.*" He went on to say that he wanted to write a play about television in an age before the camera, about the subconscious in an age before Freud and about sex before terms (or concepts) like "femininity" or "sexuality" existed.

When I was asked to direct this play, many months ago, one of the first things I did was to research William Hogarth and his times, in order to fix the context. It was fascinating and exciting to come across incidents and characters in the play; Mrs. Needham, for example was a notorious bawd who died three days after being pilloried in 1731. Hogarth was a founder member of the sublime Society of Beefsteaks, but it wasn't established until 1735. It was said at the time that George II reigned, but Queen Caroline ruled, etc., etc..

However fascinating the research was, it became clear that *The Art of Success* is more than a biographical drama. In her superb biography of Hogarth, Jenny Uglow writes "*Hogarth saw his art in terms of the stage, of human actors engaged not only in comedy and tragedy, but in the muddled morality play of daily life*". The play not only captures the sprawling, confused, contrasting nature of early 18th Century London, but incorporates some of the splendid characters of that society. Every character is superbly crafted, each a little larger than life, each, like much of Hogarth's work, somewhat grotesque and surreal. It's very much a twentieth century play, however, with the content and the style reflecting contemporary concerns and theatrical forms. It's real "in your face" drama - an extraordinary play.

**ROGER LEWIS**

*Thanks to*  
Barry Jones & The Questors Office Staff  
Music by J.S.Bach

# THE ART OF SUCCESS

by Nick Dear

First performance of this production: Saturday 8 January 2000

## CAST

(in order of appearance)

William Hogarth - <i>a painter and engraver</i>	Nigel Lawrence
Henry Fielding - <i>a scurrilous playwright</i>	Peter Kennedy
Frank - <i>a member of Parliament</i>	Michael Smith
Oliver - <i>a rake</i>	Chris Moore
Mrs. Needham - <i>a bawd</i>	Hilary Shearing
Louisa - <i>a prostitute</i>	Elaine Coxall
Jane Hogarth - <i>William's wife</i>	Lizzie French
A Jailer	Martin Stoner
Sarah Sprackling - <i>a murderess</i>	Caroline Nagle
Sir Robert Walpole - <i>a Prime Minister</i>	Paul Francis
Caroline of Anspach - <i>the Queen of Great Britain</i>	Anne Sawbridge
Whores and Madwomen	Joanne-Louise Joshua
	Victoria Butler
	Lynn Jackson
	Stephanie Williams

Other parts played by members of the company

*London in the 1730's*

## CREW

Director	Roger Lewis
Set Designer	John Rolfe
Costume Designer	Tim Heywood
Lighting Designer	Ellis Pritchard
Sound Designer	Alistair Lark
Movement Director	Peter Kennedy
Makeup & Wigs Designer	Julia Cruttenden
Stage Manager	Jonathan Gardner
Deputy Stage Managers	Helen Carter, Brin Parsonage
Costume	Sarah Andrews, Teresa Atkinson, Nigel Bamford, Sarah Bowerman, Julia Cooke, Grace Craddock, Jean Derby, Anne Gilmour, Kath Harrington, Sue Millhouse, Ossie Peled, Christopher Tomlins, Syvia Wall
Construction	Peter Collins, Jim Craddock, Emma Goodwin, Christopher Tomlins, Zena Ali, Lynn Jackson
Props	Chris J. Bennett, Mel Pereira
Lighting Operators	Liz Averill, Aine McGreevy
Sound Operators	Monica Crisp, Stephanie Williams, Samantha Acasti, Yvonne Fisher, Victoria Parkins, Tania E. Roberts, Sonal Sudhir
Assistant Stage Managers	
Makeup & Wigs	

THE ART OF SUCCESS  
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# FORTHCOMING PRODUCTIONS

22nd - 29th January

**THE BALCONY** *by Jean Genet & translated by Barbara Wright & Terry Hands*

**IN THE PLAYHOUSE** - Free to Members

Set in an exotic brothel where fantasy and reality merge and separate, this is play about a world where morality is turned on its head and nothing can be taken for granted.

Contains Adult Themes, not suitable for children.

5th - 12th February

**NOT I: A PIECE OF MONOLOGUE: FOOTFALLS:**

**OHIO IMPROMPTU:** *4 short plays by Samuel Beckett*

**IN THE STUDIO**

Images that will haunt you for the rest of your life. Some of the strangest and most beautiful pieces ever written, by the 20th Century's greatest theatre innovator. A rare chance to see four of Samuel Beckett's great late plays.

19th - 26th February

**DEAD FUNNY** *by Terry Johnson*

**IN THE PLAYHOUSE** - Free to Members

An hilarious comedy about life, love, sex, impotence, the English sense of humour and dead comedians. Eleanor wants what Richard won't give her. Richard wants to be left in peace. Benny would rather rest in peace, but for tonight, at least, his fans won't let him.

26th February - 4th March

**THE CAUCASIAN CHALK CIRCLE** *by Bertolt Brecht*

*translated by James & Tania Stern, with W. H. Auden*

**IN THE STUDIO**

When the rebel Princes kill the Governor his abandoned son is adopted by the servant Grusha. However when the Governor's wife catches up with Grusha she goes to court to get her baby back. This Tug-of-Love drama is presented by The Questors's Young People's Group.

11th - 18th March

**THE MATCHMAKER** *by Thornton Wilder*

**IN THE PLAYHOUSE**

Swift moving farce set in Yonkers/New York in the early 1880's that tells the story of a rich old merchant who decides it's time to get married and to that end employs a matchmaker setting all concerned on course for a hilarious climax of complication.

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