

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 a 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 (there are 3 categories) gives you...

Company member:

- 50% discount on your ticket (excluding Christmas Shows)
- Ticket reservation facility (conditions apply)
- Special offers & invitations
- Club Magazine and monthly mailing
- The chance to act, direct and get involved backstage or with front of house
- Membership of The Grapevine Club

Playgoer Member:

- 20% discount on your ticket (excluding Christmas Shows)
- Regular monthly mailing
- Membership of The Grapevine Club

Friend:

- Regular monthly mailing
- Membership of The Grapevine Club

Discounts at:

Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori

Three ways to book tickets:

- Ring our Box Office on 020 8567 5184 or call in and collect tickets
Open Mon – Fri 11.00am to 1.00pm, Show Nights & Wednesdays
6.45pm to 8.30pm, Sunday Matinees 2.00pm - 2.30pm
- Fill in a booking form (included with diary notes) and return to Box Office
- Book online at www.questors.org.uk

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

The Questors Theatre
Mattock Lane
Ealing
W5 5BQ



The London Cuckolds



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The London Cuckolds

by Edward Ravenscroft, adapted by Terry Johnson

At the time of writing *The London Cuckolds* in 1681 it is likely that Edward Ravenscroft was unaware that he had unwittingly created both a comedy that would be performed over hundreds of years and a rich historical document that would so eloquently illuminate life in London during the restoration period.

King Charles II was restored to the throne in 1660 after 11 years of Commonwealth austerity under Oliver Cromwell, and with him came the massive development of London as an urban sprawl, a financially thriving capital city and a hotbed of sexual liberality.

The London Cuckolds realistically reflects the lives of London's upwardly mobile merchant classes with delicious irreverence.

The 'cuckolds' of the title are three Aldermen of the City; businessmen made successful by shipping goods from overseas into the Thames at London, which had already overtaken Amsterdam as the chief port and commercial centre of Europe. Their 'Alderman' status denoted that they were elected citizens who sat on the city council – a title usually secured with wealth and privilege. This privilege, in turn, created a new breed of woman, 'the bored middle class housewife', who had the time and the financial security to pursue extramarital diversions.

Indeed, the accuracy of Ravenscroft's social commentary is clearly supported by the famous diarist Samuel Pepys. Pepys and his wife, Elizabeth, had improved their social and financial standing under the restored monarchy, which allowed Elizabeth to employ more servants and thus to greatly reduce her household chores. On January 9th 1663 Pepys wrote, '*Walking in the morning, my wife began to speak of the necessity of her keeping somebody to bear her company; for her familiarity with her servants is it that spoils them all, and other company she hath none (which is too true)*'.

As an antidote to this, Pepys hired a dancing master for Elizabeth but his diary entry of May 15th 1663 candidly explains how events disastrously unfolded: '*Home – where I find it almost night and my wife and the dancing maister alone above, not dancing but walking. Now, so deadly full of jealousy I am, that my heart and head did so cast about and fret, that I could not do any business possibly, but went to my office. I am ashamed to think what course I did take by lying to see whether my wife did wear drawers today as she used to do, and other things to raise my suspicion of her*'.

The Aldermen's three wives in Terry Johnson's masterly adaptation of *The London Cuckolds* spice up their own dull lives with the attentions of three lusty young men which results in their husbands' cuckoldom.



About The Questors Theatre - The Questors is the largest community theatre in Europe, with a fully equipped theatre complex the envy of most professional theatres, and 400 members actively involved in productions.

Situated in Ealing, West London, we offer our members a wide range of activities and social events, in addition to a season of around 20 shows a year, a variety of courses and workshops, and a regular programme of visiting companies. We also have a very lively social club in the Grapevine bar. Members can get involved in all aspects of production, as well as participate in the running of events, marketing, front-of-house and other activities.

Since our foundation in 1929, we have had a reputation for achieving amongst the highest standards of any amateur theatre in the world, both in the quality and range of our productions. With two theatre spaces (the Playhouse seats up to 400 people, and the Studio caters for more intimate audiences of around 100), three large rehearsal rooms, a workshop and professional technical facilities, we offer opportunities to excel in all areas of theatre production and design.

As well as exploring the mainstream of modern and classical world drama, we have always been respected for championing new or rarely performed plays and for encouraging experimentation. Our artistic aims and objectives are outlined in *Our Quest*, which can be found on our web site www.questors.org.uk.

The Questors have brought a production to the Minack Theatre roughly every two years since the summer of 1967. *The London Cuckolds* sees our 20th production at the Minack and celebrates 40 years of visiting the Minack since our first production, Racine's *Phaedra*.

If you would like to find out more about The Questors Theatre, our activities, facilities and membership, visit www.questors.org.uk or have a chat with our cast, crew or front-of-house team who will be delighted to tell you more about how to get involved.

The London Cuckolds

by Edward Ravenscroft,
adapted by Terry Johnson

First Performance at the Minack Theatre 17 July 2006

Cast

Wiseacres, an Alderman of London	Jonathan Rose
Doodle, an Alderman of London	Robert Baker-Glenn
Dashwell, a City Scrivener	Tony Diggle
Arabella, wife to Doodle	Nikki Squire
Engine, Woman to Arabella	Anne Sawbridge
Townley, a Gentleman	Paul Brady
Ramble, a Gentleman	David Palmer
Roger, Footman to Ramble and Townley	Paul Vincent
Jane, Eugenia's Maid	Grace Craddock
Eugenia, wife to Dashwell	Izabella Urbanowicz
Loveday, a young Merchant	Iain Stirling
Peggy, bride to Wiseacres	Juliet Vaughan Turner
Aunt, Governess to Peggy	Ffrangcon Whelan
Sailor/Servant/Lamp Boy/Chimney-Sweep/ Watchman/Coachman/Scullery Boy	Edward Lewis
Sailor/Chimney-Sweep/Watchman/Coachman	Derek Chandler
Statue	Sarah Andrews

The play takes place in 1670s London over two days

Act 1, Scene 1	The Thames Embankment – Morning
Act 1, Scene 2	Ramble and Townley's lodgings – Late morning
Act 2, Scene 1	Dashwell's parlour – Evening
Act 2, Scene 2	The Street before Doodle's house – Late evening after sunset
Act 3, Scene 1	The hall in Doodle's house – Night
Act 3, Scene 2	The Street outside Doodle's house – Midnight

An Interval of 15 minutes

The next Day...

Act 4, Scene 1	Communal gardens behind Doodle's, Dashwell's and Wiseacre's houses – Morning
Act 4, Scene 2	Eugenia's bedroom – Evening
Act 4, Scene 3	Peggy's bedroom – Evening
Act 5, Scene 1	Communal gardens behind Doodle's, Dashwell's and Wiseacre's houses – Early morning

Production Team

Director	Sarah Galton
Costume Designer	Dawn Metayer
Costume Interpreters	Basia Kuznar, Maria D'Agostino
Head of Wardrobe	Sarah Andrews
Accessories	Raj Patel
Hat Consultant	Marie O'Regan
Wardrobe Assistants	Lindsay Udell, Pam Smith, Judith Hudson, Susan Pinner, Sue Wild, Saffron Cullane, Sue Peckitt
Set Design and Scenic Art Assisted by	Bron Blake and Jenny Richardson Elaine Hagan and John Stacey
Set Construction	Colin Horne, Gordon Miller, John Wibberley
Get-In Crew	Martin Stoner, Jim Craddock, Nigel Bamford, Geoffrey Morgan
Stage Managers	Clare Watson, Bernard Brady
Deputy Stage Manager	Ruth Parry
Assistant Stage Managers	Chris Edwards, Chris Bath, Marcus Reddington
Light and Sound Designer	Alan N Smith
Lighting Operator	Martin Choules
Sound Operator	Mark Pummell
Prompt	Pam Smith
Fight Coordinators	Juliet Vaughan Turner, Iain Stirling
Hair and Make Up	Florence Carter, Lisa Kennedy
Front-of-House Team	Nigel Bamford, Lizzie Averill, Jim Craddock, Andrew Davis, Sarah Galton, Geoffrey Morgan, Harriet Parsonage, Liz Prior, Harriet Sharp, Martin Stoner
Historical Consultant	Richard Palmer
Character and Movement	Kenneth Rea, Jet Theatre
Marketing	Jim Craddock
Production Photography	Ian Cole

With special thanks to:

Cassy Becker, Laurence Atchison, Greasepaint, Northfields Carpet Centre,
Debbie Jones, Katy Gallantry, Mike Hagan, Wimbledon School of Art,
Michael Smith, Dorothy Galton, Jo Perse, Elaine Palmer, Petal Palmer, Tony Bromham,
Claire Moriarty, Angela Francke, House Services Team, Kingston College Students

Sarah Galton (Director)

The London Cuckolds is Sarah's third Questors production, her directorial debut being James Saunders's *Who was Hilary Maconochie* in 2004, followed by Tom Stoppard's *Travesties* last year. She finds that directing takes her through the gamut of emotions from the depths of despair to total euphoria – and everything in between. When she's not directing she can regularly be seen on the Questors stage acting the gamut of emotions from the depths of despair to total euphoria – and everything in between!

Jonathan Rose (Wiseacres)

Jonathan studied Drama at Middlesex University and is currently earning an illicit living off other actors (he is an Agent). Performance credits include roles in: *The Rehearsal*, *Three Sisters*, *She Stoops to Conquer*, *Love's Labour's Lost*, *The Venetian Twins*, *King Lear*, *The Memory of Water*, *Sweeney Todd* (musical), *The Merchant of Venice*, *As You Like It* and *Mouth to Mouth*.

Robert Baker-Glenn (Doodle)

Robert did not start acting until his mid-twenties but since then has performed constantly. Arriving at The Questors a couple of years ago, he has so far appeared in *The Cherry Orchard*, *The Clandestine Marriage*, *'Tis Pity She's a Whore*, *The Aleutian Islands* and *After the Dance*.

Tony Diggle (Dashwell)

Tony has been a member since 1980. Productions he has appeared in include *Murder in the Cathedral* (1981), *Cabaret* (1983), *Hamlet* (1983), *London Assurance* (1989), *The Real Death of Sherlock Holmes* (1989). This will be Tony's first appearance on the Questors stage since *The Devil's Disciple* (1990).

Nikki Squire (Arabella)

Nikki completed the Questors acting course in 1990. After a break abroad and starting her family Nikki has returned to The Questors and has most recently appeared in *The Cure-All* in January 2006.

Anne Sawbridge (Engine)

Anne completed the Questors acting course in 1986. Recent performances include the Mother Superior in *Once a Catholic* and Miss Potter in Terence Rattigan's *After the Dance* (2006).

Paul Brady (Townley)

After several years acting and directing for various amateur groups in Cornwall, Paul returned to London in 2004 and joined The Questors the following year. *The London Cuckolds* is his second outing for The Questors, his first appearance being as Giovanni in last year's production of *'Tis Pity She's a Whore*.

David Palmer (Ramble)

David has been an Acting Member since 1996. Recent performances have included Otto in *Design For Living*, Gratiano in *The Merchant of Venice*, Tristan Tzara in *Travesties*, Bergetto in *'Tis Pity She's a Whore*, Chervyakov in *An Incident at The Bolshoi* and Con in *The Cure-All*.

Paul Vincent (Roger)

Paul has been an Acting Member since 1983. After an absence of several years he returned to the Questors stage as Lenin in *Travesties* in 2005.

Grace Craddock (Jane)

Although Grace has been an acting member of The Questors for nearly 30 years, she still gets a buzz when cast in a play. She finds the collaborative art form of theatre satisfying and absorbing (it also panders to her propensity to show off).

Izabella Urbanowicz (Eugenia)

Izabella joined the Questors as a youth group member in 1997 and went on to complete the acting course in 2004. Her first role as an acting member was as Varya in *The Cherry Orchard* and since then she has appeared in *The Enchanted Knight*, *Travesties*, *This Happy Breed*, *'Tis Pity She's a Whore* and most recently *Coda4Makbet*.

Iain Stirling (Loveday)

Iain joined The Questors in 2001. His recent appearances include Bassanio in *The Merchant of Venice*, Trofimov in *The Cherry Orchard*, Barry in *New Boy* and most recently Peter in *After the Dance*.

Juliet Vaughan Turner (Peggy)

Juliet is a graduate of the 54th acting course. She trained at Cygnet Drama School where she won one of two Sir John Gielgud scholarships. Juliet has fond memories of playing Bobchinsky, a portly man with a prestigious moustache in *The Government Inspector*.

Ffrangcon Whelan (*Aunt*)

Ffrangcon first appeared at The Questors in 1956 as Dorcas in *A Penny for a Song* and has since appeared in many plays, old and new. Most recently she played Berthe in *Hedda Gabler* and Mag in *The Beauty Queen of Lenane*.

Edward Lewis (*Sailor, Servant and other roles*)

Ed trained in Drama at the University of Wales, Aberystwyth. Highlights included Billy in *Billy Liar*, Jack in *Vinegar Tom* and the various characters in Jim Cartwright's *To*. This is Ed's second production at The Questors and he looks forward to progressing further with the company.

Derek Chandler (*Sailor, Chimney-Sweep and other roles*)

Derek joined The Questors in the old 'Tin Hut' days (1962). His Questors credits (in a range of dissimilar parts) include *Henry IV Part I*, *Death of a Salesman*, *Romeo and Juliet*, *Peer Gynt*, *Richard III*, *Amadeus*, *Lady Windermere's Fan*, *The Madness of George III*, *Hamlet*, *The Winter's Tale* and *The Learned Ladies* (our last Minack production in 2003).

Dawn Metayer (*Costume Designer*)

Dawn is studying an undergraduate degree in costume design, at the Wimbledon School of Art. *The London Cuckolds* is her first show and has been undertaken as part of her work placement. Working at The Questors has given her tremendous insight into wardrobe and an enhancement to the theory of her course.

Sarah Andrews (*Head of Wardrobe*)

Initially joining The Questors as an actor recently Sarah's loyalties have lain with the Wardrobe. This season she has designed and made costumes for *'Tis Pity She's a Whore*, *After the Dance*, *As You Like It*, *R.U.R.* and surcoats for *Henry V*. It has been a delightful experience working for and with the students from Wimbledon on this production and she wishes them all well for their future especially in live theatre.

Clare Watson (*Stage Manager*)

As Clare works as a nanny and deals everyday with childish dramas and tantrums she feels she is fully qualified to work with any cast and crew. Her previous stage experience includes *After the Dance*, *Into the Woods*, *Dolly West's Kitchen*, *The Shape of Things* and *'Tis Pity She's a Whore*.

Alan N Smith (*Lighting and Sound Designer*)

Alan enjoys the challenge of bringing visual and aural together. Early credits include *Hans Kohlhaas* and *The Trojan Women*. More recent credits include *The Beauty Queen of Lenane* and *Travesties* with Sarah Galton last year. Alan is looking forward to the 'challenge' that sun, rain, wind and sea at Minack will bring.

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 to Fri, 9.30 - 5.30, email us on enquiries@questors.org.uk

