



Questors, Ealing's Theatre

Misery

By Simon Moore

adapted from the novel by Stephen King

The Studio

23 October – 31 October 2009

questors.org.uk

Qafé

Have you tried the new Questors café experience yet?

Opening times Monday – Saturday
Term time 9.00am to 7.30pm
Outside term time 11.30am to 7.30pm
On show nights through until the end of the first interval

Serving specialist teas and coffees, hot chocolate and soft drinks
Selection of paninis and sandwiches cut to order

Pre-theatre hot meal menu available on show nights up to 7.00pm
Take your membership card with you to receive discounts on hot meals and drinks!

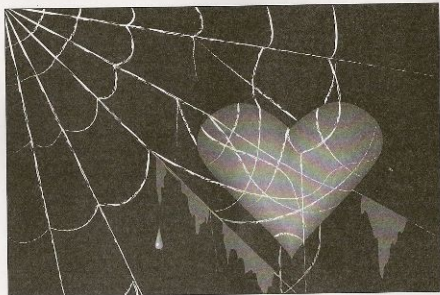
Grapevine Bar

The Grapevine is our friendly club bar open to members of The Questors Theatre and their guests, as well as serving audience members on show nights.

The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers.

We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2010 edition of The Good Beer Guide, and we are 2009 CAMRA West Middlesex Club of the Year. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening hours:
7.00pm to 11.00pm (10.30pm close on Sundays)
Sunday lunchtime 12:00 midday to 2.30pm



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Biographies

Michael Bluth – Constructor

This is Michael's second production here. He enjoyed working on *The Wizard of Oz* so much he came back for more (the workshop facilities here are second to none). He would like to thank Mike Hagan for his help and advice and Alison Gregory for her wonderful set design.

Sue Davies – Properties

Sue joined Questors recently – initially working in wardrobe for *Les Liaisons Dangereuses*. She has since been seen in box office, front-of-house – and the bar! She is delighted to be back in the theatre having trained as a dancer in her youth; she is happily reliving those showbiz days!

John Fryer – Fight Director

John has directed fights at Questors for: *Henry V*, *Peter Pan*, *Richard III*, *A Servant To Two Masters*, *A Midsummer Night's Dream*, *Macbeth*, *Henry VI* and *Les Liaisons Dangereuses*. He has also written and produced several radio plays.

Richard Gallagher – Director

Trained at the Manchester Polytechnic School of Theatre. At Questors, favourites include: *Twelfth Night* (Sir Toby), *Privates On Parade* (Tern), *Travesties* (James Joyce), *Duet For One* (Feldman). He directed *Habeas Corpus* and co-directed his own play, *French Paste*. More recently, he played Lady Bracknell in *The Importance of Being Earnest*. After *Misery*, he will start rehearsals for *Scrooge* in *A Christmas Carol*.

Lydia Georgoula – Deputy Stage Manager

Lydia joined Questors *Acting for All* course in 2006. She has just completed studying on The Student Group 62 where she had the opportunity to appear in *Cinderella*, *Henry VI* (in numerous parts) and *Far From The Madding Crowd* (Maryann Money).

Alison Gregory – Set Design

Alison trained as a set and costume designer at Wimbledon School of Art and is currently working as a visual merchandiser in London. She is very excited to have returned to Questors and to be collaborating with Richard Gallagher for a second time.

Emma Hart – Properties

This is Emma's first production with Questors on props although she has also done front-of-house work on a couple of shows since joining in July. She is a trained actress and is really enjoying working backstage for a change!

Tim Hayward – Lighting Designer

Tim's recent shows include: *French Paste*, *Bloody Poetry*, *The Wizard of Oz* and *Henry VI* at the Questors, *Alice in Wonderland* at Edinburgh, the St Albans International Organ Festival, and open air productions of *As You Like It* and *A Medieval Nativity*.

Kerri Logan – Annie Wilkes

Kerri joined Questors in 2002 from her native Northern Ireland. Since then she has appeared in varied roles and productions such as *Nicholas Nickleby*, *The Recruiting Officer*, *Dolly in Dolly West's Kitchen*, *Julia in After the Dance*, *Stephen Sondheim's Company* and, last season, *Jim Cartwright's Two* – another two-hander. She would like it to be known that she is not a bit like Annie in real life (no matter what you might hear).

Steven Pigozzo – Paul Sheldon

This is Steven's second production at Questors, his first being *Glengarry Glen Ross*. Theatre credits in Canada include Evan in *As Sees in Honey Drown*, Peter in *Prelude to a Kiss*, Owen in *The Melville Boys*, the title role in *Dracula*, Mark Antony in *Julius Caesar*, Lucius in *Titus Andronicus* and Hans in *Alien Guest*. He has several independent film credits, including the award winning short, *Virgin Wanted*. Steven also played a detective in *Forensic Factor* for the Discovery Channel.

Pam Redrup – Stage Manager

Pam has stage managed many shows – most recently *Otherwise Engaged*. She particularly enjoys working at Questors and has a mission to build up the backstage team. She extends an open invitation to anybody who can wield a paintbrush, knock a nail in or paint a wall – don't be scared: you'll be made very welcome.

Paul Robinson – Lighting Operator

Paul joined Questors in March 2009. He first worked on *Les Liaisons Dangereuses* as sound operator, followed by the student production, *Far From The Madding Crowd*, as lighting operator. He is also a member of the Concorde Players.

Tom Stevenson – Assistant Stage Manager

Tom Stevenson is in his first year as a Kingston Student doing a BTEC in Production Arts and working at Questors as part of his course. This will be his first show and he has been a very valuable ASM who is looking forward to being seen a lot more at Questors.

Jack Watson – Assistant Stage Manager

Jack is in his first year at Kingston College and really enjoying it. He has been working on shows since the age of 15 and has never looked back. *Misery* is his first show at Questors and he has enjoyed all it has to offer.

Matthew Wilson – Sound Designer/Operator

Misery is Matthew's second production with Questors, close on the heels of Simon Gray's *Otherwise Engaged*. Matthew's interest in the theatre started at school when he became involved with the annual productions and gained a Saturday job at the local theatrical suppliers.

Clive Whitcroft – Constructor

After being an audience member for years, Clive was invited to build the set for *Charley's Aunt* in 2008 by his old friend Francis Lloyd. He followed this by being asked to build sets for *Two*, *Macbeth*, *The Alchemist*, *Glengarry Glen Ross* and *The Importance of Being Earnest*.

Jennie Yates – Wardrobe Supervisor

Jennie's interest in costume started with an annual school pantomime before she moved on to small local companies. She came to Questors in 2000, soon becoming part of the small team that runs its extensive wardrobe. In the nine years since, she has worked on numerous productions, costuming from stock, making and designing. Her Questors' credits are too many to list, but include *The Lion*, *the Witch and the Wardrobe*, *Travesties*, *Habeas Corpus*, *The Enchanted Knight* and *Brave New World*.

MISERY

By Simon Moore; adapted from the novel by Stephen King

First performance of this production: 23 October 2009

CAST

Paul Sheldon **Steven Pigozzo**

Annie Wilkes **Kerri Logan**

The play is set in the late seventies in Colorado.

There will be one interval of 15 minutes.

**Please turn off all mobile phones, pagers and watch alarms.
The use of cameras, video cameras and
recording equipment is prohibited.
Thank you.**

PRODUCTION

Director	Richard Gallagher
Designer	Alison Gregory
Lighting Designer	Tim Hayward
Sound Designer/Operator	Matthew Wilson
Stage Manager	Pam Redrup
Deputy Stage Manager	Lydia Georgoula
Assistant Stage Managers	Tom Stevenson, Jack Watson
Lighting Operator	Paul Robinson
Wardrobe Supervisor	Jennie Yates
Properties	Sue Davies, Emma Hart
Fight Director	John Fryer
Design Assistant	Alex Jorge
Scenic Artist	Stephanie Taggart
Constructors	Michael Bluth, Clive Whitcroft
Photography	Matthew Addison

The Questors wishes to thank: John Backshall (Property Renovations), Martin Choules, Mark Fitzgerald, Caroline Fleming, Mike Hagan, Tony Hall, Collin Horn, Lucy Ibbison, Claudia Kees, Francois Langton, Alex Marker, Romana Mason, Ellis McNorth-Gibbs, Chris Newal, Chris Petch, Bill and Vera Redrup, Simon Rudkin, Ben Sandford, Martin Stoner, Studio House Services, Barbara Tate, Rachael Trezise, Wickes of South Ealing (supplier of the sanitary ware).

Misery

Ever since Medusa rattled her wig at Perseus, villainy has been an equal opportunity role in literature, drama and, more recently, in film. Women have terrified us every bit as much as men – and, it could be argued, more so. Our perception of females as nurturers and givers of life is confounded when they start to misbehave and the prime example of this is the terrifying Annie Wilkes in *Misery*. She is (or was) a trained nurse and worked in care homes; she saves Paul's life and nurses him back to health ... but that's all over within minutes of the play opening and she begins to misbehave on a grand scale. When Kathy Bates won her Oscar for the film version, Annie entered the realms of cult. Interestingly, she has a counterpart: Jane Hudson in the Davis/Crawford horror, *Whatever Happened to Baby Jane?* which has the same structure of escalating madness. Stephen King – a past-master of the horror genre – has mixed all the right ingredients into his story, including the isolated, snowbound house, the crippled victim (who must blame his own stupidity as much as fate), the potential rescuers who cannot be contacted and, of course, Annie's increasingly violent bedside manner. Simon Moore's adaptation keeps its tongue firmly in its cheek and lets us enjoy the whole lurid, hyperbolic horror whilst giggling at some of its more obvious contrivances. It differs from the film in many respects and I am forbidden to reveal any more than – in the most famous scene – the book and the play employ an axe where the film chose a hammer. In his book, King has cleverly subverted the more usual situation of the trapped female at the mercy of the predatory male. This reversal makes the whole piece more psychologically interesting and gives it an edge that, were the roles reversed, would have left us with a pretty conventional thriller that we've seen a hundred times before.

Annie is – strange to say – a sympathetic predator. She is at the mercy of her frail mental state and is clearly genuine in her insistence that she is Paul's 'Number One Fan'. Somewhere in her crazed mind, she believes she is helping him to the pinnacle of his career. Her past contains several undefined, major traumas; she is probably schizophrenic; she is an erotomaniac (one of the three major stalkers' conditions) and she is psychotic ... but at least she doesn't swear! These days, we have a greater understanding of mental and emotional problems and realise they don't necessarily mean that the sufferer is dangerous, unproductive or weird but we can forget that for now: in Stephen King country, everything goes to glorious extremes in order to build up the terror.

As for Paul Sheldon, he is vain, successful and lonely. He is probably just a jobbing writer but thinks he's a genius and, like Arthur Conan Doyle with Sherlock Holmes, he has created a popular character who becomes a threat to his inflated view of his own potential. Like Doyle before him, he kills his most famous creation before 'popular demand' forces him to write a resurrection. In this production, we have set the play in Paul's head: this is his nightmare; his drugged state and constant pain alter his perceptions to make his surroundings surreal. It's bad enough that he wakes from his car accident being cared for by the sort of woman he employs publicists to keep at bay but when that woman turns out to be a self-appointed literary critic the pen is certainly not mightier than the sword ... or do I mean hammer ... or axe?

Richard Gallagher



Kerri Logan and Steven Pigozzo in rehearsal



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Next Questors Productions:

Broken Glass

31 October – 7 November

The Playhouse

Arthur Miller tells the story of Sylvia and Phillip Geilburg who, after years of marriage, have come to realise that they hardly know each other at all.

The Taming of the Shrew

20 – 28 November

The Studio

Can Petruchio tame the independent and bad-tempered Katherina? Watch the battle of the sexes in Shakespeare's oft-performed and most politically incorrect play.

Ealing's Christmas Production

Charles Dickens' A Christmas Carol

adapted by John Mortimer

12 Dec 2009 – 2 Jan 2010

The Playhouse

Family entertainment appealing to the grown-up in children and the child in the grown-ups.

All performances either 2.30pm, 6.00pm or 6.45pm

Adult £14.00, child (under-16) £7.00,
family (2 adult and 2 child) £37.00

Special prices 12 – 17 December:
adult £10.00, child (under-16) £5.00

Book now, on line www.questors.org.uk

Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half-price personal tickets for Questors productions*
- ✓ Discounted Guest tickets when you bring your friends to Questors productions*
- ✓ Children FREE tickets**
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Colour magazine 3 times a year
- ✓ Regular Members' Newsletter
- ✓ Regular programme card
- ✓ Vote at general meetings
- ✓ Membership of Grapevine Bar

* Reduced prices exclude certain events. ** Under 18. Excludes certain events. Maximum 4 per event, must be collected by the performer and be accompanied by member.

Introductory offer – as a welcome for 1st time members, you can either try us out for six months at half-price, or get your first 15 months membership for the price of 12 months.

Getting the most from your membership

Volunteer help is always needed Front-of-House. No previous experience is needed for selling programmes and stewarding, and training is provided if you'd like to work in Box Office with our computerised system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff, including stage-managers, prop makers, set builders, sound and light designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills we'll find a place for you. We also have courses for those wishing to direct.

The Questors has a high standard of acting, and to maintain this, everyone wanting to act must first take an audition. These are held every month, call the Theatre Office for details of forthcoming auditions.

QYT Youth Theatre

Our Youth Theatre – QYT – runs weekly drama classes for all ages from 6 to 16 years old. Younger groups meet on Saturday mornings and older ages meet on weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt

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