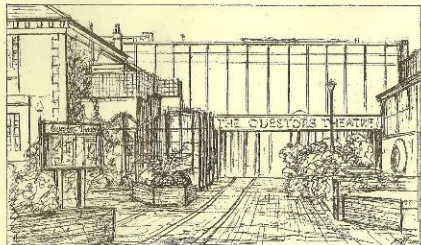




Questors, Ealing's Theatre



THE HOUSE OF BERNARDA ALBA

by Federico García Lorca

translated by Gwynne Edwards

The Studio

28 May – 5 June 2010

Qafé

Have you tried the Questors Qafé experience yet?

Serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Pre-theatre hot meal menu available on show nights up to 7:00 pm.

Opening times:

Tuesday to Friday

10:30 am to 7:00 pm or end of the interval for Playhouse productions

Saturday

9:00 am to 7:00 pm or end of the interval for Playhouse productions

Sunday

1:00 pm to 6:00 pm

The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as 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 2010 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 times:

7:00 pm to 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime midday to 2:30 pm

Spring Mini Beer Festival: Thu 27 to Sat 29 May

See questors.org.uk/grapevine/ for more details

Unfortunately, neither the Qafé nor the Grapevine are able to accept credit or debit cards.



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The House of Bernarda Alba

The House of Bernarda Alba is Federico García Lorca's last play, which he finished on 19 June 1936 but had no final chance to edit. On 18 July, Franco's fascist forces staged a coup against the elected Republican Popular Front and, on 16 August, Lorca was arrested for his socialist leanings (and very probably also for his homosexuality). On 18 August he was shot by Francoist thugs in an olive grove near the village of Viznar and buried in an unmarked grave. The recent discovery there of a mass grave and the debate about whether it contains Lorca's remains gives a greater poignancy to this staging of the play. The silence of the Franco regime over Lorca's death is exactly the kind of silence that Lorca refers to in this play – the silencing of truth. Due to Franco's subsequent dictatorship, the play was not officially premiered until 1945 in Buenos Aires, with its first performance in Spain not until 1964.

Despite Lorca's intention to write a play that was purely realistic and not poetic in any way (this is confirmed in his introductory note to the play: 'The poet points out that these three acts are intended to be a photographic documentary'), the poet in Lorca couldn't help but imbue his naturalistic tragic plot with symbolism. Lorca does this at every level, starting with his choice of character names: the name Bernarda has associations with a Catholic order of silence, 'Bernardos'; Alba is the Spanish word for dawn; Angustias is associated with the Virgen de las Angustias, the patron saint of Granada, and signifies anguish and affliction; Amelia has similarities to the verb 'amillanar' which means 'to terrify'; Martirio signifies martyrdom; Adela has the same stem as the verb 'adelantar' which means 'to go ahead' or 'to go forward'; Magdalena and María-Josefa have their Biblical references; and Prudencia's name indicates prudence.

Lorca's interest in surrealism, to which he was exposed through his friends the artist, Salvador Dalí, and the film maker, Luis Buñuel, is clearly represented by his trademark use of symbols taken largely from the natural world of his native Andalucía. For him, the moon symbolised death; flowing water and the sea symbolised life force and sexuality, while its antithesis was dried up or stagnant and poisonous well-water; the stabled, hot-blooded stallion represented repressed instinct and frustrated sexual desire as well as highlighting the idea of imprisonment; lizards, too, were associated with sexual desire; pomegranates were a traditional symbol of fertility; and flowers had a variety of associations – dahlias for funerals, orange blossom and myrtle for brides, and oleander for treachery and infidelity.

The surrealists themselves had been heavily influenced by the ideas of the psychoanalyst, Sigmund Freud, and therefore were very interested in portraying and expressing the recently described 'unconscious' and 'subconscious' in their arts. The character of María-Josefa, as well as representing generational continuity, embodies the subconscious and unconscious worlds of many of the play's characters. These different states are also symbolically portrayed through the many references to light, alluding to consciousness or life, and darkness, alluding to unconsciousness or death.

Lorca based most of his characters on real people he knew from his childhood village of Asquerosa (later called Valderrubio), near to Granada. Lorca's account of his inspiration which has become 'somewhat embroidered with the passage of time' goes as follows:

'In the house adjoining ours lived "Doña Bernarda", a very old widow who kept an inexorable and tyrannical watch over her unmarried daughters. They were prisoners deprived of all free will, so I never spoke with them; but I saw them pass like shadows, always silent and always dressed in black ... ; at the edge of the yard there was a shared well, with no water, and I used to go down into it to watch that strange family whose enigmatic behaviour fascinated me. And I observed them. It was a silent and cold hell in the African sun, a tomb for the living under the harsh rule of a dark jailer ...'

Although Bernarda appears tyrannical in the vigilance of her daughters, it was expected in Spain in the early 1930s that respectable women live modestly and chastely. In this play we see how deeply ingrained these moral codes were at the time and the consequences of flouting them (even though, during Spain's Second Republic that began in 1931, steps were being taken to extend women's rights). At this time in Andalucía young women and men could not associate out of doors except to exchange fleeting words and glances, and the custom of courtship being confined to the grilles (rejas) of the young women's ground-floor windows still existed. Although all followed these customs, the strict rules of behaviour for women did not apply to men, who lived by completely different standards and enjoyed liaisons with prostitutes, 'loose' women and secret lovers. Women and men lived very different lives and had very different roles, as summed up in Bernarda's words, 'A needle and thread for women. A whip and a mule for men. That's how it is for people with means'.

Although Lorca was subversive in his writing, with his implicit attacks on the traditional, religious and conservative attitudes of the time, he also had a great love for the life and soul of his cultural heritage. His attraction to 'duende', the intense authentic expression of emotion in life or art, and his particular love of the cante jondo (deep song) folk music, so expressive of Andalucía at this time, gives him a special authority to be the poetic spokesman of his culture.

Directing the work of Lorca has been a privilege and it has been wonderful to work with such a talented and committed cast and to have the support of such a capable and hard-working crew. We hope you enjoy the show!

Lorraine Hill

References:

- Brenan, Gerald, *South from Granada*, Penguin Books, London, 1963.
García Lorca, Federico, *The House of Bernarda Alba*, Methuen Drama Student Editions, London, 1998.
García Lorca, Federico, *Three Plays*, Penguin Books, London, 1992.

THE HOUSE OF BERNARDA ALBA

by Federico García Lorca
translated by Gwynne Edwards

First performance of this production at The Questors Theatre: 28 May 2010

CAST

in order of appearance

Servant	Gillian Jacyna
Poncia	Anne Neville
Beggars Woman / 1st Woman	Lydia Georgoula
Girl	Eva Lynch
Girl	Lucia Tremonti
Prudencia / 2nd Woman	Jenny Quille
Maria-Josefa / 3rd Woman	Margaret Owen
Bernarda Alba	Louise Templeton
Angustias	Lucy Parker (Ibbison)
Magdalena	Rachel Griffiths
Amelia	Helen Doughty
Martirio	Freddy Henry
Adela	Emilia Reid

The play takes place in an inner courtyard in the house of Bernarda Alba.

ACT I	the day of the funeral
ACT II	a week later
ACT III	a few weeks later

The performance lasts approximately 1 hour and 25 minutes and has no interval.

The Company is indebted to Lucy Parker (Ibbison) and Lydia Georgoula for taking on their roles at short notice.

PRODUCTION

Director	Lorraine Hill
Assistant Director	Lucy Parker (Ibbison)
Set Design by	The Questors Design Department
Costume Designers	Nichola Thomas, Sue Davies
Lighting Designer	Chris Newall
Sound Designer and Operator	Paul Wilson
Stage Manager	Zyg Staniaszek
Deputy Stage Manager	Arthur England
Assistant Stage Managers	Jenny Childs, Steve Cowan, Anthony Curran, Philippa Egan, Lydia Georgoula
Properties	Philippa Egan, Sue Davies, Freddy Henry
Design Coordinator/Head Constructor	Clive Whitcroft
Set Constructors	Steve Cowan, Henry Broom
Scenic Painter	Dennis Dracup
Promoter	Pam Smith
Fight Arranger	John Fryer
Lighting Operators	Jane Arnold-Forster, Mel Pereira
Wardrobe Assistant	Pam Smith
Wigs, Hair and Make-up	Emily Johnson, Valentina Rock
Spanish Advisors	Nuria Lopez Garcia, Juan Rafael Morales
Andalucian Research	Brenda Hill
Photographer	Peter Collins
Thanks to	Elaine Bates, Maria Carmen Linares Esteban, Mike Hagan, Alex Marker, Philip Roden, Emma Russell, Alan N Smith, Nigel Worsley, The Office Staff, The Questors Choir

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

Biographies

Helen Doughty – Amelia

This is Helen's first role with The Questors, after completing the Introduction to Acting course. She is also a member of the Richmond Shakespeare Society where she played Nancy in *Gaslight*. Helen is currently in her gap year between leaving school and going to drama school.

Lydia Georgoula – Boggar Woman / 1st Woman

Lydia joined The Questors Acting for All in 2006. As a member of Student Group 62 she had the opportunity to appear in *Cinderella*, *Henry VI* (numerous parts) and *Far From The Madding Crowd* (Maryann Money). Since then, she has worked as a DSM on *Misery* and performed in *A Christmas Carol* and *The Rover*.

Rachel Griffiths – Magdalena

Rachel has been a member of The Questors since 2003. She was in Student Group 61 and performed in *The Caucasian Chalk Circle* and *A Midsummer Night's Dream*. Rachel has also appeared in *Vincent in Brixton* and was previously a member of Doncaster Little Theatre.

Freddy Henry – Martirio

Freddy was in Student Group 49 and appeared in *The Suicide* and *Here Comes the Chopper*. Subsequent productions here include *A Taste of Honey* (Jo), *Miss on the Floss* (Maggie), *Summertalk* (Yulia), *Sweeney Todd* (assorted hags, bags and slags), *Oliver!* (Charlotte), *New Boy* (Louise) and *Dogs Barking* (Vicky).

Gillian Jacyna – Servant

As a member of Student Group 53, Gillian was in *Right You Are! (If You Think So)* and *The Happiest Days of Your Life*. She has since appeared in several Questors productions including *Into the Woods*, *Bye Bye Blues*, *Conversations After a Bar* and *French Pasto*.

Eva Lynch – Girl

Eva has been a member of The Questors Youth Theatre for the past three years and has performed in *The Wizard of Oz* and *Little Shop of Horrors*.

Anne Neville – Ponia

Anne has acted and directed at The Questors for many years. Parts include: Miss Havisham (*Great Expectations*), Miss Shepherd (*The Lady in the Van*), Madame Ranevskaya (*The Cherry Orchard*), Winnie (*Happy Days*) and Amanda (*The Glass Menagerie*). Most recent directing work: *A Servant to Two Masters*, *Trojan Women*, *The Weir* and *The Winter's Tale*.

Margaret Owen – Maria-José / 3rd Woman

This is Margaret's first appearance for The Questors. She last acted at Cambridge in the 50s for the ADC and the Marlowe. Her roles included Stella Heberden in *Saint's Day*, directed by Peter Hall, Queen Isabel in *Edward II*, directed by John Barton, and Goneril in *Dodie Ryland's King Lear*.

Lucy Parker (Ibbison) – Angustias

This is Lucy's fourth appearance at The Questors, having previously enjoyed roles in *The Alchemist*, *Macbeth* and *A Servant to Two Masters*, which toured to Venice. Lucy graduated from Webber Douglas some years ago and has worked in rep., TV and pantomime. This is her first assistant directing role at The Questors.

Jenny Quille – Prudencia / 2nd Woman

This is Jenny's third production with The Questors. She was previously seen in *Dance of Death* and *Macbeth*. Jenny is also a member of the Chiltern Shakespeare Company and the Beaconsfield Theatre Group and she has film, TV and fringe experience.

Emilia Reid – Adela

Emilia graduated from Warwick University in 2008 where she performed in over 10 productions at the Warwick Arts Centre. She attended The American Academy of Dramatic Arts last summer and continues training in London. She has just appeared in a short film and currently works in the film industry whilst building her acting career.

Louise Templeton – Bernarda Alba

Louise's most recent role at The Questors was Margaret in Arthur Miller's *Broken Glass*. She has previously appeared in *Dinner*, *Richard III*, *French Paste*, *Trojan Women*, *Dance of Death* and *This Happy Breed*. She has also taken many lead roles with the Chiltern Shakespeare Company, including Lady Capulet in *Romeo and Juliet*.

Lucia Tremonti – Girl

Lucia is ten years old and has been attending drama classes at The Questors for four years while preparing for LAMDA examinations. Here she has acted in *The Wizard of Oz* and *A Christmas Carol*. She has also sung and acted in *Der Rosenkavalier* at the Royal Opera House.

Lorraine Hill – Director

Lorraine has been a drama teacher for seven years and joined The Questors to do more directing. Here she has directed *The Country*, was Assistant Director on *Mercury Fur* and ASM on *Waiting for Godot*. Her most recent school productions were *Alice in Wonderland*, *A Midsummer Night's Dream* and *The Ash Girl*.

Chris Newall – Lighting Designer

Chris has designed the lighting for more than twenty productions at The Questors, his most recent designs being *Further Than the Furthest Thing* and *Abigail's Party*. He lit a couple of scenes from *Bernarda Alba* for an open day a few years ago and is delighted to be lighting this production.

Nichola Thomas – Costume Designer

Nichola has worked in costume at The Questors for eight years designing for *Absolute Hell*, *A Russian in the Woods*, *Suddenly Last Summer*, *A Streetcar Named Desire*, *Plaza Suite*, *This Happy Breed*, *Seascape/Charade*, *Dance of Death*, *Waiting for Godot*, *Separate Tables*, *Two*, *Hay Fever*, *Charley's Aunt*, *The Seagull* and *Sweeney Todd*.

TALKBACK – Tuesday 1 June

Come meet the Director and Cast for an informal discussion in The Studio as soon as possible after the Tuesday performance.

Pictures, Words, Music and Notes

Programme and Publicity Artwork

Drawn by **Lorraine Hill**, based on *Portrait of My Sister*, Salvador Dalí, 1923.

Poem

Tierra Seca (*Parched Land*) by Federico García Lorca, taken from *Poema del Canto Jondo* (*Poem of the Cante Jondo*), 1922.

(*Selected Poems* translated by Marlin Sorrell, Oxford World's Classics, OUP, 2009).

Poem read and projections prepared by **Nuria Lopez Garcia**, with assistance from **Juan Rafael Morales**.

Field Hands' Song

Ya Salen Los Segadores, Mark R Bannister, 2007.

Recorded by **Richard Crofton**, **Stephen Fidler**, **Mike Gahan**, **Tony Millier** and **Mark Tompsell** of The Questors Choir.

Music

The incidental music is taken from the following recordings:

Yo Vengo de Utrera, Pepa de Benito, Harmonia Mundi, 1999;

12 Canciones de García Lorca para Guitarra (*12 Songs by García Lorca for Guitar*),

Paco de Lucia and Ricardo Modrego, PolyGram Iberica, s.a., 1965;

Music Ages Volume 8, La Niña de los Peñales;

Spain, Deutsche Austrophon GmbH.

Notes

Saint Bartholomew, mentioned by Amelia in Act II, is one of the 12 Apóstoles. In Andalucía he is associated with good looks.

The following rhyme is an invocation for protection against lightning and sudden death mentioned by Aoela in Act III:

Santa Bárbara bendita,
que en el cielo estás escrita
con papel y agua bendita.

Blessed Santa Barbara,
you are written in the sky
with paper and holy water.

Saint Barbara was the daughter of a pagan father who confined her in a tower to protect her from the compulsion of the world. On returning from a journey, he found that she had escaped and become a Christian. In his anger, he killed her, but was then struck down and killed by lightning.

The Next Questors Productions

THREE SISTERS

by Anton Chekov

5 – 12 June 2010

The Playhouse

Arguably one of the finest plays ever written by one of the greatest playwrights who ever lived.

THE LIBERTINE

by Stephen Jeffreys

17 – 24 June 2010

The Playhouse

Student Group 63 presents the story of the Earl of Rochester, the most notorious rake of his age.

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 friends to Questors productions*
- ✓ Children's 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 three times a year
- ✓ Regular Members' Newsletter
- ✓ Regular programme card
- ✓ Vote at general meetings
- ✓ Membership of The Grapevine Club

*Reduced prices exclude certain events. †Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

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

Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerized 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.

Questors Youth Theatre – QYT

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

Cover Image: Elaine Hagan

Programme: Nigel Bamford & John MacCarrick

The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516