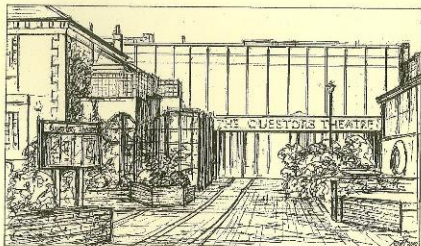




Questors, Ealing's Theatre



THE WINTERLING

by Jez Butterworth

The Studio

25 February – 5 March 2011

Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Now open seven days a week.

Monday to Friday: 10:30 am – 7:00 pm
Saturday: 9:00 am – 5:00 pm
Sunday: 2:00 pm – 6:00 pm

For Playhouse productions:

Hot meal menu up to 6:45 pm followed by drinks, ice creams and snacks through the first interval.

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.

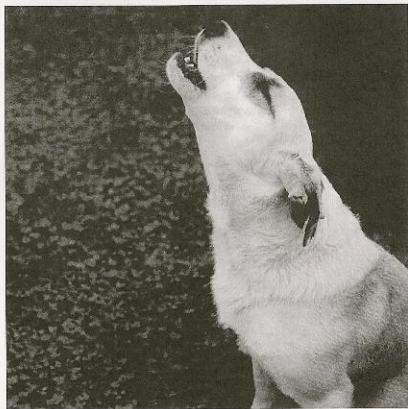
We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2011 edition of The Good Beer Guide and we are 2010 CAMRA West Middlesex Club of the Year. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)
Sunday lunchtime: midday – 2:30 pm

See questors.org.uk/grapevine for more details

**Neither the Qafé nor the Grapevine
are able to accept credit or debit cards.**



www.questors.org.uk

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The Winterling

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The word 'winterling' does not appear in any major dictionary, and a Google search turns up mostly references to a type of early crocus, a make of Bavarian porcelain, or a Florida-based folk-rock band. None of these is relevant. It is actually a Devonshire dialect word meaning a year-old animal born in the winter, or sometimes 'the runt of the litter'. As such it refers both to West's lost dog, born the previous winter, and, metaphorically, to West himself.

Butterworth and Pinter

Best known for his 2009 hit, *Jerusalem*, Jez Butterworth has written five major stage plays, of which *The Winterling*, dating from 2006, is the third. He has also written a number of film scripts, two of which he directed himself. He considers his biggest influence to be Harold Pinter and has said, 'I know (Pinter) and admire (him) enormously. He has a ginormous influence on me. Conversations with him have inspired my work.'

The influence is apparent in all his plays, but *The Winterling* shows it much more markedly than any other, to a degree that suggests deliberate homage. Pinter aficionados will immediately recognise clear references to *The Caretaker*, *The Birthday Party* and *The Dumb Waiter*, but more generally they will recognise the genre that the play belongs to as one that Pinter is usually credited with inventing: the comedy of menace, where the threat of violence can lurk in the most innocent-sounding remark, and yet even the most disturbing reference can have comic potential.

Also thoroughly Pinteresque is the play's concern with unreliable, conflicting and contradictory memories and dreams: the characters seem to exist in an eternal present, prisoners of a past they can neither escape, nor fully possess, but only continually revisit – a past that shifts as unpredictably as the boggy ground beneath their feet.

Not from the community

All the characters in this play live on the edge – on the edge of society, the edge of civilisation, even on the edge of sanity. They are, as West repeatedly tells Lue, 'not from the community'. Living outside the law, they are all, as Draycott says, 'Vagrants. Deviants. Deserters. The depressed'.

The play's wintery Dartmoor setting emphasises that they are driven, not by normal social pressures, but by the elemental forces of Nature and its savage seasonal cycles of birth and death.

The moral world of the play is equally cruel and primitive, dominated by resentment at betrayal and the desire for revenge, whether it be against one's ex-friends and colleagues, as with West; between the generations, as with Wally and Patsy; or, as in Draycott's case, against badgers and the manager of Specsavers in Ashburton.

The female touch

Four out of the play's five characters are male, and aggressively so at that. Their interactions are all testosterone-fuelled struggles for power and territory, laced with the vilest misogyny and homophobia, and dripping with animosity and vindictiveness. They are not, it has to be said, very nice people. It falls to Lue, the only female character, to offer West the opportunity for redemption and rebirth that her gift to him represents, and to give Patsy the chance to escape the fate foreshadowed in her dream.

But while she is the only female character, she is not quite the only female presence in the play: if Patsy is to be believed – admittedly, quite a big 'if' – then even Wally can have his softer side awakened by the redoubtable Rita; meanwhile both West and Patsy have their cultural horizons stretched by the 'speaker-lady' at the Iron Age fort; and of course there is the powerful off-stage presence of the title-character, Dolly the dog.

Escape and rebirth

It is Lue too, with her search for a passport, who represents a longing for escape and the desire for a better life. A better life than Lue's is not difficult to imagine, but while the play's ending is certainly ambiguous, it is more positive than one might expect from such bleak beginnings, and for Lue and Patsy at least there seems to be reason for hope.

As for the others, it is unclear who, if anyone, will be going home in the 'little two-seater', but at least it seems unlikely that Wally's employers' dark intentions will be entirely fulfilled. And as for West, whatever the future may hold for him, his new-found altruism hints at a rebirth and regeneration so unexpected in such a vengeful and damaged man, that one might even start to wonder if a 'winterling' might be a type of early crocus after all.

Steve Fitzpatrick

THE WINTERLING

by Jez Butterworth

First performance of this production at The Questors Theatre: 25 February 2011

CAST

in order of appearance

West	Julian Casey
Draycott	Geoff Webb
Wally	Myles Brown
Patsy	Jed Chambers
Lue	Sarah Hannah

Setting: an abandoned farmhouse on Dartmoor.

Act I: the dead of Winter – the present.

Act II: one year earlier – the previous Winter.

Act III: the present – the next morning.

The performance lasts approximately 2 hours and 15 minutes including a 15-minute interval between Act I and Act II.

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

PRODUCTION

Director	Steve Fitzpatrick
Set Designer	Philip Lindley
Lighting & Sound Designers	Victoria Butler, Ben Sandford
Production Manager	Ben Sandford
Stage Manager	Arthur England
Deputy Stage Manager	Philippa Egan
Assistant Stage Managers	Tom Gorrie-Stone, Mel Pereira, Jane Salisbury
Properties	Jessy Moat
Prompter	Julie Hadwin
Lighting Assistant	Tim Hayward
Head Constructor	Colin Horne
Constructor	Mike Hagan
Flying Technician	Joel Schrire
Scenic Painter	Jane Salisbury
Get-In Crew	James Gadsdon, John MacCarrick
Front of House	Julie Hadwin
Photographer	Barney Bodoano

Thanks to: **David Blackwell** (local historian), **Barry Jones**,
Ellis McNorthey-Gibbs, **Bridgett Strevens**,
Nichola Thomas, **Jon Webster**

Rehearsal Photographs (by Barney Bodoano)



Julian Casey



Geoff Webb



Sarah Hannah

Myles Brown

Jed Chambers



Biographies

Myles Brown – *Wally*

This will be Myles' fourth appearance in a production at The Questors following roles in *The Seagull* (Nov 2008), *Glengarry Glen Ross* (Feb 2009) and *Abigail's Party* (Feb 2010). He was most recently seen performing outside of The Questors in a new play entitled *Paradise Lost* at The Leicester Square Theatre in October 2010.

Victoria Butler – *Lighting & Sound Co-Designer*

Victoria was Assistant Lighting Designer for *The Homecoming* and *A Christmas Carol*. She was Set Co-Designer for *The Taming of the Shrew* and *The Marvellous Land of Oz*. She has recently appeared onstage as Marge / Sophia in *The Talented Mr Ripley* and Babette in *Beauty and the Beast*. She also directed *Much Ado About Nothing* for Unmasked Productions.

Julian Casey – *West*

Julian joined The Questors in 2006 and made his debut as Roger in *Mouth to Mouth* by Kevin Elyot. He went on to appear in *Comedians*, *Knives in Hens*, *Two* and he played Petruchio in *The Taming of the Shrew* in 2009. In June 2010 he played Vershinin in Chekhov's *Three Sisters*.

Jed Chambers – *Patsy*

Jed was in the 63rd Questors Student Group and during this played Tom Hackford in *The Accrington Pals* and Alcock in *The Libertine*. On becoming a Questors member Jed's first production was *Dublin Carol* where he played Mark. Jed narrowly missed out on drama school last year and is currently auditioning again.

Steve Fitzpatrick – *Director*

Recent productions include *The Taming of the Shrew*, *The Alchemist* (Ben Jonson), *A Funny Thing Happened on the Way to the Forum* (Sondheim), *Much Ado About Nothing*, and Strindberg's *The Dance of Death*. He also acts, most recently in the title role of *Jeffrey Bernard is Unwell*.

TALKBACK – Tuesday 1 March

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

Sarah Hannah – *Lue*

Sarah is currently filming as Susanna Vassa in a period drama, *Joanna Vassa*. Recent credits include: Desdemona in *Othello*, Gemma in *This Dark Place*, PC Paula Rutherford for *The National Police Bravery Awards* and a series of Radio Plays for Clapham South Productions. Sarah last appeared at The Questors as Tourvel in *Les Liasons Dangereuses*.

Philip Lindley – *Set Designer*

Although trained as an architect, Philip began his theatre career as a set and lighting designer before joining the BBC TV Design Department. After 25 years at the BBC he moved to Lisbon designing for the theatre there. He has just returned to live in the UK despite the weather and this is his third design for The Questors, following *Ladies' Day* and *Too Fast*.

Ben Sandford – *Production Manager / Lighting & Sound Co-Designer*

Ben's recent credits at The Questors include Technical Director for *Beauty and the Beast*, Stage Manager for *The Rover*, Sound Designer for *Sweeney Todd* and Lighting Designer for *The Homecoming*. He has also been Producer for *Much Ado About Nothing* (Unmasked Productions), and Set, Lighting and Sound Designer for *Bent* (The Etherics).

Geoff Webb – *Draycott*

Geoff Webb first appeared on the Questors stage in the 1967 production of *Mother Courage* playing the Protestant and Catholic armies. Since then he has played a wide range of parts specializing in agricultural workers and local authority employees. He was cast in the present production as he was able to provide his own costume (including foundation garments).

Next Questors Productions

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)

by Adam Long, Daniel Singer &
Jess Winfield

9 – 19 March 2011

The Playhouse

Three actors perform the canon.

ALICE THROUGH THE LOOKING GLASS

Adapted from Lewis Carroll's novel
by Benjamin Till

31 March – 2 April 2011

The Playhouse

The Questors Youth Theatre presents
this classic fantasy tale.

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
- ✓ The full-colour *Questors Live* magazine three times a year
- ✓ The monthly *QNews* members' newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Access to iQ – the members-only website <http://members.questors.org.uk>
- ✓ Voting rights in the company

*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 testtime. 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

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