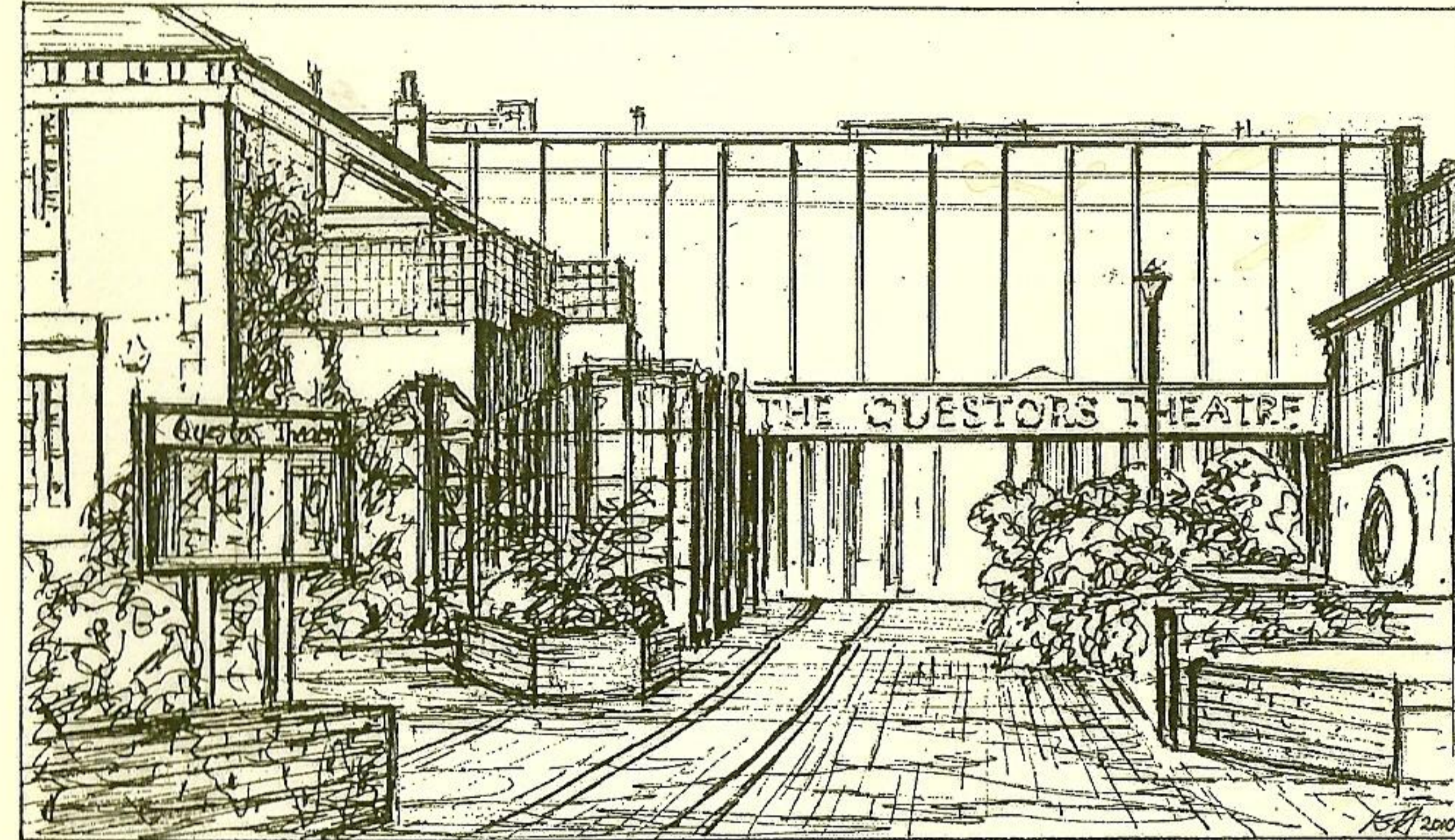




Questors, Ealing's Theatre



# THE WINSLOW BOY

by Terence Rattigan

The Studio

13 – 28 January 2012

## 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.

Opening Hours:

Tuesday to Friday	11:30 am – 7:30 pm
Saturday	9:00 am – 5:00 pm
Sunday	2:00 pm – 5:00 pm

For Playhouse productions:

Hot meal menu up to 7:00 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 2012 edition of The Good Beer Guide and we are 2011 CAMRA Greater London 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.

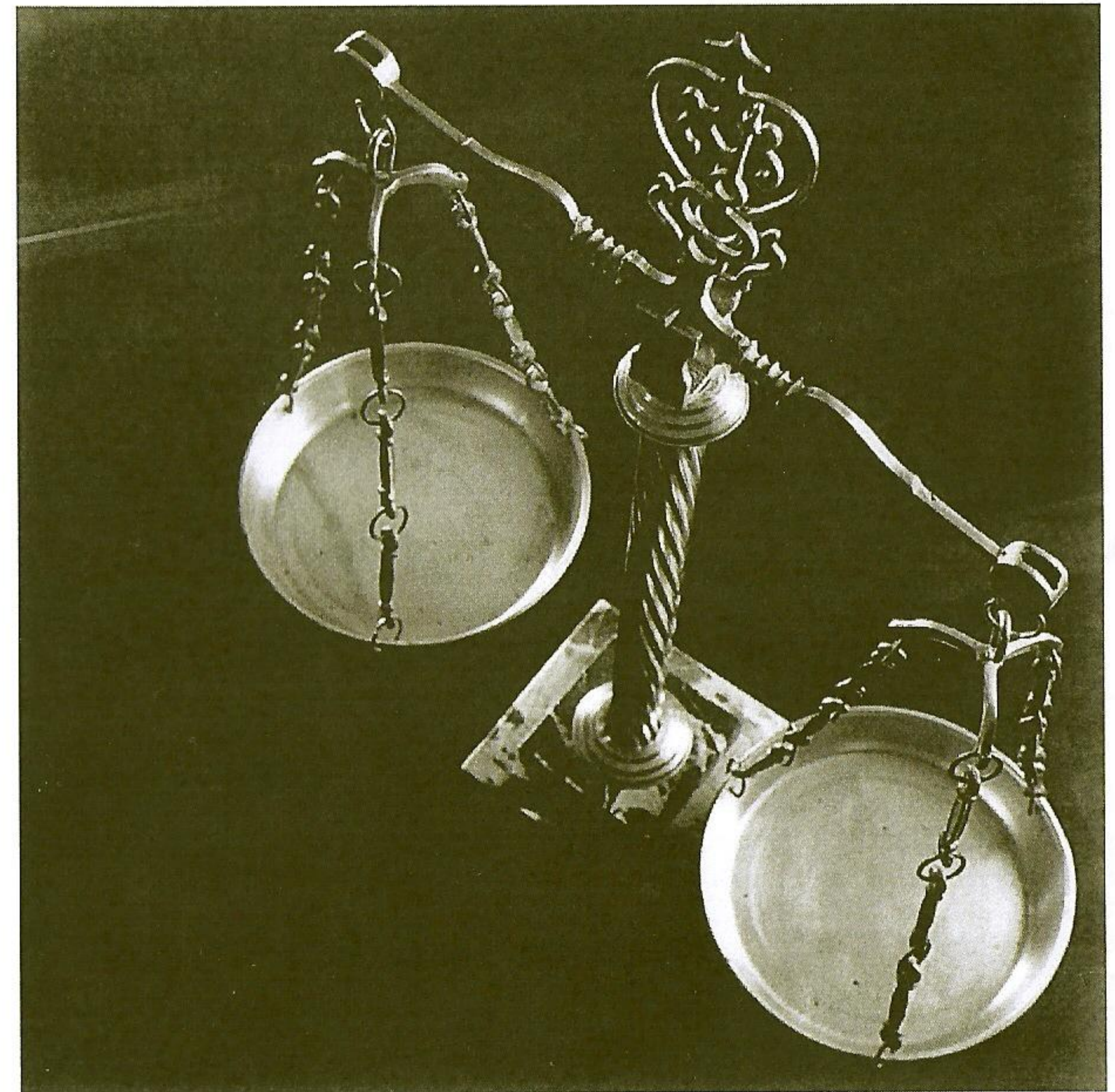
Opening Hours:

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

**Grapevine Burns' Night Celebration – Saturday 21 January**

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

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



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## THE WINSLOW BOY

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## Terence Rattigan and The Winslow Boy

By the time Rattigan started work on *The Winslow Boy* in 1945, the Archer-Shee case was old news. Two World Wars had intervened since the young George Archer-Shee had been expelled in 1908 from the Royal Naval College, Osborne (on the Isle of Wight), accused of stealing a five-shilling postal order – by today's values, about £20. Being at a Naval College, George was technically in the services and not only was there no right of appeal to the Admiralty, but there was initially no way even of being allowed to see the evidence against him. His father, however, refused to accept his son's guilt and fought the case tooth and nail through to the House of Commons, employing the services of Sir Edward Carson, the most famous KC of his day, as well as a Member of Parliament.

Rattigan had read about the case in an article by the famous American critic, Alexander Woolcott, published in 1939 (Woolcott was the model for the appallingly-behaved Sheridan Whiteside in Kaufman and Hart's *The Man Who Came to Dinner*, seen last year at The Questors). He immediately sensed the potential for drama, but was discouraged by his friends Anatole de Grunwald, the film producer and screenwriter, and Anthony ('Puffin') Asquith, the director; the former because he found the story 'dull' and the latter because he thought it unstageable. Rattigan remained attracted to the story, however, and *The Winslow Boy* opened at the Lyric Theatre on 23 May 1946 and ran for 476 performances, before transferring to the Empire Theatre, New York, where it ran for a further 218 performances. Within a year there had been productions in France, Germany, Sweden, Switzerland, Denmark, Australia, South Africa, Greece, Norway, Czechoslovakia, Israel and Hungary. In 1948, Rattigan co-wrote the screenplay for the film version with Anatole de Grunwald and it was directed by Anthony Asquith – Rattigan having clearly demonstrated to both men that the story could catch the public imagination.

In his article Woolcott points out that the story is peculiarly English – 'this story of people getting worked up about a matter of principle'; he notes that 'it is impossible to imagine it in the Germany of Adolf Hitler' (this was before the beginning of the Second World War). But the story itself has a universal appeal and perhaps in 1946, in the immediate aftermath of the war, the sense of the importance of individual human rights had been sharpened. This is signalled by Rattigan's dedication of the play to Paul, the son of his friend Sir Henry 'Chips' Channon, with the words '...in the hope that he will live to see a world in which this play will point no moral'.

Although Rattigan faithfully followed the legal history of the Archer-Shee case in the play, he was at pains to make it clear that he was writing a work of fiction: 'The play was borrowed from life, but if the characters too had been borrowed from life then I felt that the play might easily have been dead'. The changes which he makes – in particular, the creation of Catherine, the suffragette and early feminist sister of 'the Boy' (together with her fiancé, John Watherstone) –

give the play a domestic depth and reality, and intensify the significance of the theme. The personal sacrifices of the family in the cause of 'right' – and it is 'right', not 'justice' that is at the centre of the play – underline its importance.

Despite his privileged background (Harrow and Oxford) and his expensive tastes (he was notoriously extravagant and hopeless about managing his own money), Rattigan had liberal views and a sympathy for the marginalised. His own homosexuality was well known in the theatrical circles he frequented, but he was obliged to keep it a secret from the public – and also from his parents. Rattigan had numerous homosexual affairs as well as long-term relationships, but was very reluctant to commit fully to a permanent relationship. That very English male phenomenon, the suppression of one's true feelings, was a feature of Rattigan's own life, as well as of his creation in the play, Sir Robert Morton.

By the time *The Winslow Boy* arrived in the West End, Rattigan had established himself as a significant playwright, albeit with a reputation for rather lightweight plays. *French Without Tears* had been his breakthrough success in 1936, running for more than 1,000 performances. This was followed by what was seen as a relative flop in 1939, *After the Dance*, which despite generous reviews, closed as the shadow of the war approached after only 60 performances. *Flare Path* (1942) and *While the Sun Shines* (1943) confirmed his popularity and, after the war, *The Browning Version* (1948), *The Deep Blue Sea* (1950) and *Separate Tables* (1954) gained for him the recognition he craved as a serious playwright. But the writing was on the wall for Rattigan with the advent of kitchen-sink drama and the 'angry young men', heralded by the Royal Court production of John Osborne's *Look Back in Anger* in 1956 and the growing irreverence of satire exemplified in *Private Eye* and *Beyond the Fringe* in the early 1960s. Rattigan handled the period badly, allowing himself to be identified with his creation 'Aunt Edna' – a fictional theatre-goer whom it was important not to offend by anything which might be too shocking or in poor taste. Rattigan described her as a 'nice, respectable, middle-class, middle-aged, maiden lady, with time on her hands and money to help her pass it, who resides in a West Kensington hotel'. Although Rattigan's view of Aunt Edna is more complex than generally realised, she became a powerful stick to beat him with and his popularity and credibility in the theatre declined during the 1960s. Even The Questors mounted a programme of progressive one-act plays in 1960 under the generic title *Not for Aunt Edna*.

We are fortunate to live in a period where Rattigan's reputation has revived and the centenary of his birth (2011) has thrown up a crop of productions which have consolidated his gradual rehabilitation. It is no longer regarded as an insult to identify him as the master craftsman that he is – but more than that, it is possible to agree whole-heartedly with Michael Billington when he says: 'Few dramatists of this century have written with more understanding of the human heart than Terence Rattigan'.

**John Davey, Director**

# THE WINSLOW BOY

by Terence Rattigan

First performance of this production at The Questors Theatre: 13 January 2012

## CAST

in order of appearance

Ronnie Winslow	<b>Jamie Gould or Louie Waldock</b>
<i>Violet, the Winslows' parlour maid</i>	<b>Mari King</b>
<i>Grace Winslow, Ronnie's mother</i>	<b>Anne Neville</b>
<i>Arthur Winslow, Ronnie's father</i>	<b>Alan Waldock</b>
<i>Catherine Winslow, his sister</i>	<b>Sophie Head</b>
<i>Dickie Winslow, his elder brother</i>	<b>Hugo Frost</b>
<i>John Watherstone, engaged to Catherine</i>	<b>Tony Steele</b>
<i>Desmond Curry, solicitor</i>	<b>Anthony Curran</b>
<i>Miss Barnes, journalist</i>	<b>Alison Roux</b>
<i>Fred, press photographer</i>	<b>Dylan Fryer</b>
<i>Sir Robert Morton, KC</i>	<b>Francis Lloyd</b>

The play is set in the drawing room of the Winslow family home in South Kensington. It takes place over a period of almost two years just before the First World War.

### ACT 1

**Scene 1:** A Sunday morning in July

**Scene 2:** An afternoon in April (nine months later)

### ACT 2

**Scene 1:** An evening in January (nine months later)

**Scene 2:** An afternoon in June (five months later)

The performance lasts approximately 2 hours and 45 minutes including a 15-minute interval between Acts 1 and 2.

## PRODUCTION

Director	<b>John Davey</b>
Assistant Director	<b>Ann Clifford</b>
Set Designer	<b>Ray Dunning</b>
Costume Designer	<b>Sarah Andrews</b>
Lighting Designer	<b>Tim Hayward</b>
Sound Designer	<b>Nigel Worsley</b>
Stage Managers	<b>Tina Harris, Sylvia Wall</b>
Stage Management Team	<b>Liz Cooper, Maria Daker, Jasmin Hinds, Stephanie Melikian, Penny Seyfert</b>
Properties	<b>Harriet Parsonage</b>
Prompter	<b>Kate Dunning</b>
Lighting Operator	<b>John Green</b>
Sound Operators	<b>Jane Arnold-Forster, Paul Comerford, Diane Scheidecker</b>
Wardrobe Assistants	<b>Mary Davies, Helen Karasiewicz</b>
Hair and Make-Up	<b>Carla Araujo, Ria Biggerstaff, Ben Boyle, Eumni Kim, Nikki Wright</b>
Wig by	<b>Greasepaint</b>
Production Photographer	<b>Richard Mead</b>
Grateful thanks to	<b>Alec Atchison, Henry Broom, Colin Horne, Gordon Miller, Jo Perse, Jenny Richardson, Jon Webster</b>

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

### **Sarah Andrews** – Costume Designer

Sarah joined The Questors in 1977 as a member of Student Group 32 and since graduating has appeared in many plays, most recently *The Comedy of Errors*. Sarah is one of the triumvirate that runs the Costume Department and has designed and dressed a countless number of shows, most recently *The Talented Mr Ripley*, *Hobson's Choice*, *Dublin Carol*, *A Flea in Her Ear*, *The Libertine*, *The Rover*, *The Accrington Pals*, *The Comedy of Errors* and *A Christmas Carol*.

### **Ann Clifford** – Assistant Director

Ann has worked with Zyg Staniaszecz on his new writing initiative directing two rehearsed readings. She was a researcher for Peter Field, the director of *Broken Glass*. She has been part of The Questors' Directors' scheme.

### **Anthony Curran** – Desmond Curry

Anthony has been an acting member since 1992 and is a graduate of Student Group 47. He has appeared in roles as diverse as Mole in *The Wind in the Willows* and Estragon in *Waiting for Godot*. He recently played Hobson in *Hobson's Choice*.

### **John Davey** – Director

Joined in 1971 and, after an enforced break, John returned to directing earlier this year with *A Little Patch of Ground*. He has acted in and directed numerous plays at The Questors, was Artistic Director for five years and Chair for eight. He is also reigning World Coarse Acting champion with his play, *The Glass Ménage à Trois*.

### **Hugo Frost** – Dickie Winslow

Hugo joined The Questors in August 2011. He comes from a background of Shakespeare, Dickens and musical theatre. He has also worked in television drama (*Foyle's War*). He thinks The Questors is a great local theatre and is thoroughly enjoying *The Winslow Boy*.

### **Ray Dunning** – Set Designer

Sets designed by Ray for The Questors include *The Daughter-in-Law*, *Bartholomew Fair*, *The Glass Menagerie*, *The Two Gentlemen of Verona*, *The Man Who Came to Dinner*, *Right you Are (If You Think So)*, *State of the Art*, *The Seagull*, *Under Milk Wood*, *Pelléas & Mélisande*, *The Taming of the Shrew* and *The Devils*.

### **Dylan Fryer** – Fred

Dylan has been a member of The Questors for nearly a year and has played Freddie in *Hobson's Choice* and Fred in *Present Laughter*, so this Fred makes it a hat-trick. Away from the theatre, Dylan works as a postman in Chiswick.

### **Jamie Gould** – Ronnie Winslow

This is Jamie's first major role in an adult production at The Questors and he hopes to be in many more. He has previously appeared in *Alice Through the Looking Glass*, *Beauty and the Beast* and *Brave New World*. He hopes to audition for the National Youth Theatre when he is 16 years old.

### **Tim Hayward** – Lighting Designer

Tim's recent shows at The Questors include: *Misery*, *Jeffrey Barnard is Unwell*, *The Rover* that toured in Cornwall and Slovenia, and *Entertaining Strangers*. Other work in the last year includes *Macbeth* at Pudding Lane Theatre and the International Organ Festival in St Albans.

### **Sophie Head** – Catherine Winslow

Having completed a Foundation Course in Acting at Arts Educational (2009), Sophie has since played Gilda in *Alfie*, Summer in *Summer's Gone* (KDC Theatre) and Lady Capulet in *Romeo and Juliet* (SEDOS). Sophie has also performed at the Edinburgh Festival and in National Youth Music Theatre productions. This is her first production with The Questors.

### **Mari King** – Violet

Mari King was a member of The Questors Student Group in the early 1980s. Since then she has pottered around in various productions and has enjoyed playing several maids dotted around assorted historical time-slots.

### **Francis Lloyd** – Sir Robert Morton

Francis Lloyd joined The Questors to play Bohun in *You Never Can Tell*. Acting parts since then include John in *Oleanna*, Henry Carr in *Travesties* and Wicksteed in *Habeas Corpus*. He has also directed a number of plays including *After the Dance* (also by Rattigan), *Charley's Aunt* and *The Importance of Being Earnest*.

### **Anne Neville** – Grace Winslow

Anne has acted and directed at The Questors for the last 30 years. Productions include *A Winter's Tale*, *Translations*, *A Servant to Two Masters*, *The Weir*, *She Stoops to Conquer* and *Faith Healer*. Parts include: Miss Havisham, Miss Shepherd in *The Lady in the Van*, Madam Ranyevskaya in *The Cherry Orchard*, Winnie in *Happy Days*, Rima in *Dolly West's Kitchen* and Mephistopheles in *Doctor Faustus*.

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## Meet The Company – Wednesday 18 January

Come and meet the director, cast and crew for an informal discussion in The Studio as soon as possible after the first Wednesday performance.

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### Alison Roux – Miss Barnes

This is Alison's second production at The Questors, having appeared in *Jeffrey Barnard is Unwell* last year. Productions elsewhere include Aristophanes, Shakespeare, Shaw, Brecht, Anouilh, Pinter and, latterly with the Putney Arts, Middleton (or Tourneur), Wilde, Beckett and contemporary material.

### Tony Steele – John Watherstone

Tony was a member of The Questors Student Group and then went on to train at The Oxford School of Drama. He has appeared in the following plays at The Questors: *The Homecoming*, *Glengarry Glen Ross*, *A Streetcar Named Desire*, *A Russian in the Woods* and *The Winter's Tale*.

### Alan Waldock – Arthur Winslow

Alan was directed by John Davey in *Macbeth* and *Twelfth Night* back in the 1980s; he says this experience has been 'no less pleasurable'. More recent appearances include *A Flea in her Ear* (as Doctor Finache), *The Seagull* (Shamraev), *Charley's Aunt* (Stephen Spettigue) and *Great Expectations* (Mr Jaggers).

### Louie Waldock – Ronnie Winslow

This is Louie's third production at The Questors after appearing as Bert in *The Railway Children* and the Poulterer's Boy in *A Christmas Carol*. This is the first time he has acted on stage with his grandfather, Alan. He will have been a member of The Questors Youth Group for five years in February.

## Next Questors Productions

### GREEK

by Steven Berkoff

24 February – 3 March 2012

The Studio

A retelling of the *Oedipus Rex* myth: "Greek came to me via Sophocles, trickling its way down the millennia until it reached the unimaginable wastelands of Tufnell Park ..."

### Big Shakespeare Season

OTHELLO

ROMEO AND JULIET

COARSE SHAKESPEARE –

THE FINAL FOLIO

by Michael Green

28 February – 17 March

The Playhouse, in repertory

## 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<sup>†</sup>
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website [members.questors.org.uk](http://members.questors.org.uk)
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

\*Reduced prices exclude certain events. <sup>†</sup>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, get your first 12 months' membership for the price of six.

## 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.

## The 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](http://questors.org.uk/qyt).

Cover Image: Elaine Hagan

The Questors Theatre

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