

NEXT QUESTORS PRODUCTIONS

Dracula - Fangs of Destiny

By Andrew Whelan and Mark Fitzgerald

7th -15th June 2013, The Studio

A brand new comedy staging of the classic horror story.

Mrs Warren's Profession

By George Bernard Shaw

15th - 22nd June 2013, The Playhouse

Two strong women in a classic mother-daughter relationship are put under immense strain by revelations of the mother's life and profession.



Programme: Carla Evans

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

ENGAGED

BY W.S.GILBERT



The Playhouse
18th - 25th May 2013

THE QUESTORS THEATRE



CAFÉ

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



OPENING HOURS

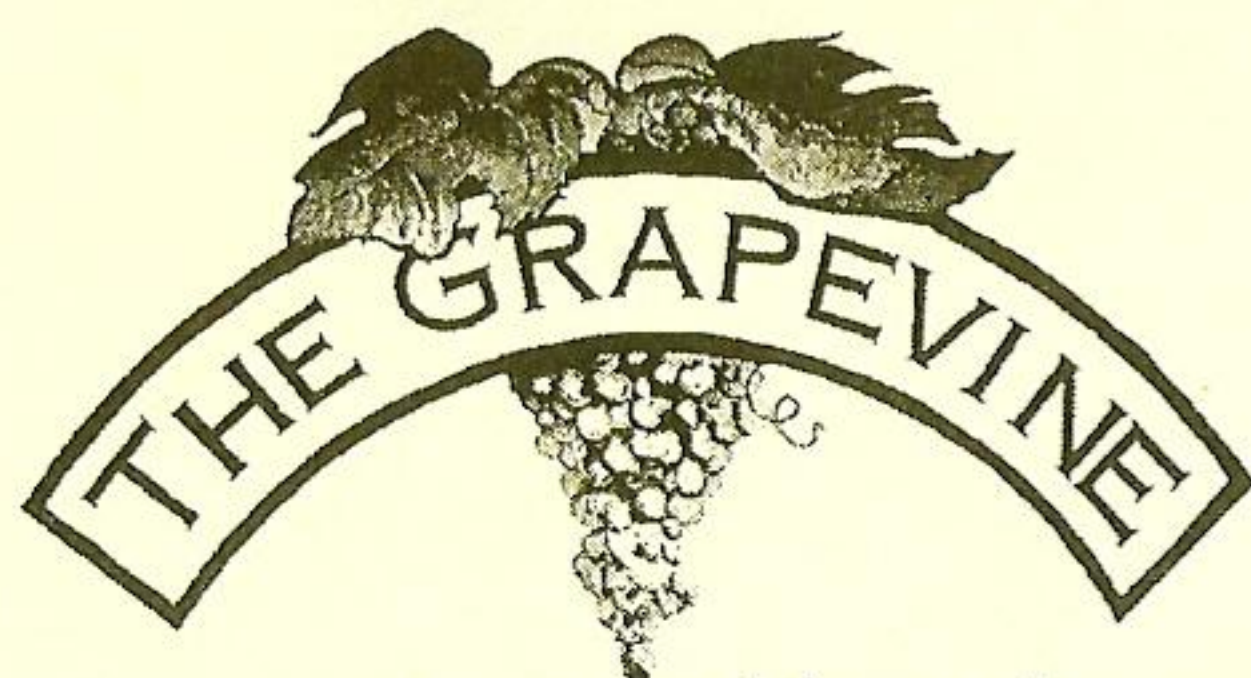
Tuesday - Friday 11.30am - 7.00pm*

Saturday 9.00am - 5.00pm

* Last orders for food at 6.30pm



For Playhouse productions: hot meal menu up until 6.30pm
followed by drinks, ice creams and snacks through the first interval.



www.questors.org.uk/grapevine

OPENING HOURS

7.00pm - 11.00pm (10.30pm close on Sundays)

Sunday: midday - 2.30pm

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 lunchtime and is managed and staffed entirely by volunteers.

We are proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2013 edition of The Good Beer Guide and we were CAMRA National Club of the Year 2012.

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.

Spring Mini Beer Festival

6th - 8th June 2013

Neither the Café nor the Grapevine is able to accept credit cards.

ENGAGED

BY
W.S.GILBERT

DIRECTED BY MR FRANCIS LLOYD

FRANCIS LLOYD ON *ENGAGED*

I first read *Engaged* some 40 years ago when I was a drama student. It is a play I have long wanted to do and I am delighted to have this opportunity to direct it. It is one of the great comedies in the English language and shamefully neglected for far too long. I am particularly fascinated by the clear pre-echoes of *The Importance of Being Earnest* (written some 20 years later). Did Wilde know the play? I have no idea, although Gilbert and Wilde did know each other and occasionally corresponded. Cecily and Gwendolen in *Earnest* clearly have their counterparts in Minnie Symperson and Belinda Treherne, and the scene (in *Engaged*) where Belinda starts scoffing Minnie's wedding breakfast is surely a forerunner of Wilde's famous tea party scene. The end of the play, when the exact geographical location of the "Scotch Wedding" is revealed, is again remarkably akin to the denouement of *Earnest*.

Although the play might seem to be a romantic comedy, romance is not what motivates any of the characters. Belinda Treherne's apostrophe to her lover, Belvawney, is typical:

I love you madly, passionately; I care but to live in your heart, I breathe but for your love; yet before I actually consent to take the irrevocable step that will place me on the pinnacle of my fondest hopes, you must give me some definite idea of your pecuniary position.

She is not alone in her sentiments. The hero of the play, Cheviot Hill, is staggeringly mean; Minnie is totally mercenary and her own father, Mr Symperson, gives not two hoots who she marries as long as he comes into a promised settlement. Nor are the lower orders any less avaricious. Angus baulks at losing his bride for 30 shillings but is happy to do so for two pounds; even the maid, Parker, is ever on the lookout for a quick shilling or two.

Everyone, without exception, is after money and cares very little how it is obtained. It is perhaps because of this caustic view of human nature that the play was not a great success when first performed.

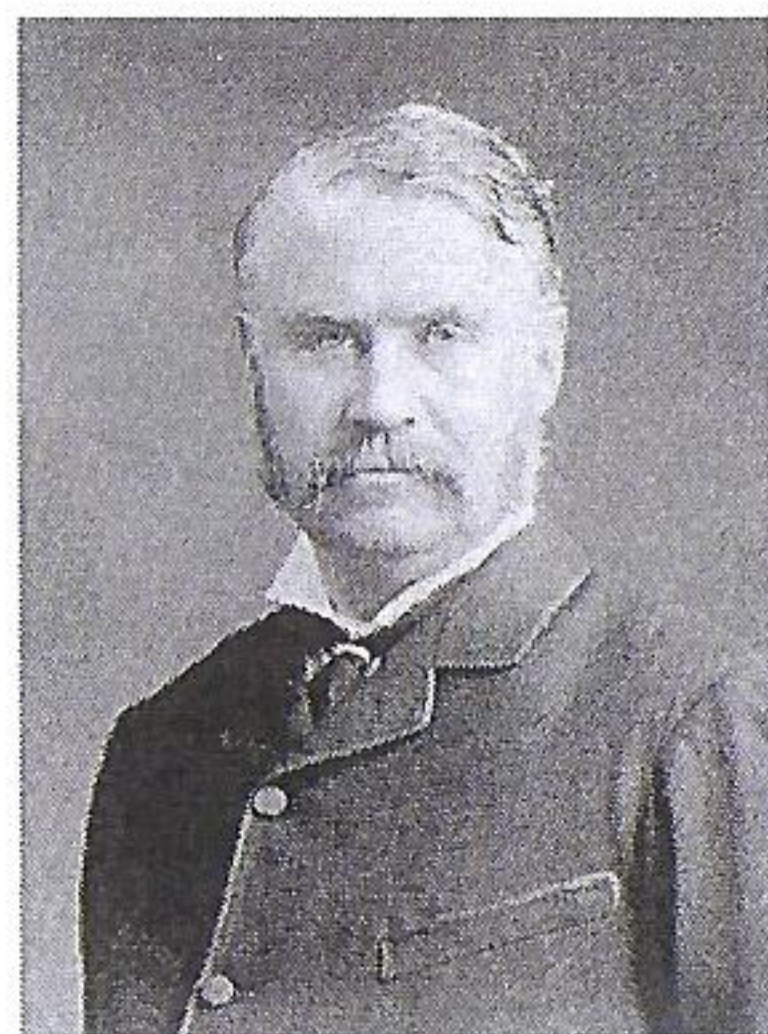
One reviewer who did get the joke, however, was Joseph Knight, who compared Gilbert to Swift. In his *Theatrical Notes*, he wrote:

It is, of course, impossible when dealing with characters, every one of whom is despicable, to count on the slightest manifestation of sympathy from the audience. The experiment has rarely, if ever, been made of supplying a drama in three acts in which there is not a single human being who does not proclaim himself to be detestable. In the present instance it has been made, and it is a success. So witty is the treatment that the piece, to those who are prepared to accept the author's standpoint, is one of the most truthful and original that has, during the late years, been seen on this stage.

1877

A YEAR OF SPORTING TRIUMPH AND DISASTER

1877 was a year of some national setbacks for Englishmen. On 3 March, the English football team was beaten 3-1 by Scotland, only Alfred Lyttleton of Cambridge University managing to score for the home side. Even more shockingly, in Melbourne, the first cricket "Test Match" between England and Australia ended in victory for the Colonials by 45 runs. National pride was restored somewhat with the triumph of Spencer Gove at the inaugural All England Tennis Championship at Wimbledon. Attendance at this event was a little disappointing, however, as most potential spectators preferred to go to Lord's for the rather more important matter of the Eton and Harrow match. (It was a draw.) In a thrilling end to the Gentlemen versus Players match, the Gentlemen triumphed by one wicket, thanks to an unbroken last wicket stand of 46. Even more excitingly, the Oxford and Cambridge Boat Race ended in a dead heat for the only time in history. Gloucestershire, under the captaincy of W.G. Grace, were the runaway county cricket champions.



W. S. GILBERT

William Shwenk Gilbert was born in London in 1836. His father was a naval surgeon (as well as a writer of novels and short stories) and Gilbert's early childhood was spent living abroad in France and Italy. However, he returned to England to complete his schooling at Ealing School, where he became Head Boy and made a reputation as a writer of plays and entertainments. Ealing School has long since ceased to exist, and the site is now occupied by the Rose and Crown Public House. A photograph of the playwright hangs in the main bar.

Following a number of careers, which included the civil service (which he hated), the militia (he became a Captain) and the law, he began to write comic verse and published the *Bab Ballads* (Bab was his childhood nickname) in the 1860s. He also wrote some 70 plays, nearly all of which are deservedly forgotten.

In 1871, he first collaborated with Arthur Sullivan to produce the comic opera *Thespis*. This was not a success, but *Trial by Jury* (1875) was hugely popular. In 1877 (the same year as *Engaged*) *The Sorcerer* was premiered, and from then on the famous G&S operas appeared on an almost yearly basis.

Unlike Sullivan, who wanted to ingratiate himself with the great and the good, Gilbert was a contrarian. He established himself as a Justice of the Peace and Deputy Lieutenant for Middlesex, but was renowned for his refusal to accept that police evidence was always truthful. He was a stalwart clubman but never a comfortable companion. His friend, the actor and playwright Seymour Hicks, said of him: "He always gave me the impression he got up in the morning to see with whom he could quarrel". Occasionally one sees real radicalism in his writing, as in this (discarded) verse from *Iolanthe*:

*Take a wretched thief
Through the city sneaking,
Pocket handkerchief
Ever, ever seeking:
What is he but I
Robbed of all my chances -
Picking pockets by
Force of circumstances?
I might be as bad -
As unlucky, rather -
If I'd only had
Fagin for a father!*

Gilbert was no easy conformist, and this is clearly seen in *Engaged*, which is as savage an attack on avarice as Lucy Prebble's *ENRON*. This perhaps explains why the play received a respectable but not triumphant initial run of 110 performances. Gilbert was knighted in 1904, nearly a quarter of a century after Sullivan received the same honour.

He died in 1911 from pneumonia, which he contracted after diving into the lake at his home in Grim's Dyke to rescue a seventeen-year-old girl who had fallen in. Following his cremation, a plaque was erected on the Thames with the inscription:

His foe was folly and his weapon wit.

CAST

(In order of appearance)

Maggie Macfarlane.....Miss Claudia Carroll
Angus Macalister.....Mr Paul Francis
Mrs MacfarlaneMrs Mari King
Belvawney.....Mr Iain Stirling
Belinda Treherne.....Miss Juliet Vaughan Turner
Cheviot Hill.....Mr Robert Seatter
Mr Symperson.....Mr Alan Waldock
Major MacGillycuddy.....Mr Raymond Childe
Minnie Symperson.....Miss Holly Gillanders
Parker.....Mrs Claire Hardy

THE MUSICIANS

Musical Director - Errol Hui

Singers

Lucy Aley-Parker, John Dansey, Sunita Dugal, Russell Fleet,
Dorothy Lawson, Stephanie Pemberton, Adam Sutcliffe

Pianists

Jan Cunningham & Errol Hui

"Obadiah" music by Martin Waddington
(Words by W. S. Gilbert)

Master of Ceremonies - Annabelle Williams

Meet the Company

Wednesday 22nd May - Upper Foyer

Come and meet the director, cast and crew for an informal discussion
immediately after the performance. Bring a drink and a question.

PRODUCTION

Director.....Francis Lloyd
Assistant DirectorGianluca Arcidiacono
Joint Stage Manager.....Steven Cowan
Joint Stage Manager / Swing.....Frances Sherwin
Scenic Artist.....Dennis Dracup
Costume Design.....Raymond Childe
Wardrobe Mistress / Set Design.....Carla Evans
Design Consultant.....Alex Marker
Production Design.....Daniel Cawtheray
Hair & Make-up DesignJuliette Buck
Gasmen.....Tim Hayward & John Green
Properties.....Harriet Parsonage
Props Maker.....Fallon Lee
Design Assistants.....Emily Crawshaw & Kathryn Stonebridge
Construction Consultant.....Toby Burbidge
Construction.....James Gadsdon
Production Co-Ordinator.....Pip Egan
Assistant Stage Managers.....Charlotte Walton & Katie Harrison
Photographer.....Robert Vass

Wardrobe Assistants:

Therese Andersson
Jean Derby
Moonika Leisson
Kevin McGovern
Susan Millhouse
Susan Peckitt
Jenny Richardson
Valerie Rudd
Pam Smith
Nichola Thomas
Annie Youshie

Hair & Make-up:

Natasha Anderson
Charlotte Jamieson
Ali Lane
Hannah Locke
Svava Margrétardóttir

With thanks to:

*Tony Brett - Costume Store, Essex
Rory Greenfield, Barry Jones*

ENGAGED

Act I

*Garden of a cottage near Gretna, on the border between
England and Scotland.*

Acts II & III

Drawing room in Symperson's house in London.

Three months' interval is supposed to elapse between Acts I & II.

*Three days' interval is supposed to have elapsed between
Acts II & III*

This performance is approximately 2 hours and 15 minutes in
length, including two 15 minute intervals.

TIM HAYWARD ON LIGHTING *ENGAGED*

We have lit *Engaged* in the style of the period. Critics who had grown up with oil light complained of the unbearable glare of the thousands of highly developed gas burners, though today's audience certainly wouldn't take the same view. Without lenses, the lights had to be close to the actors. The unnatural angle of footlights demanded heavy makeup. Auditorium lights stayed on to light actors at the front of the stage, and to enforce morals - a tradition first (scandalously) broken in 1876 at Wagner's new opera house.

The mass of burners cast a flat light with little contrast. Limelight could be focussed, but cost precluded its use outside of special effects. These became increasingly cinematic with fly towers full of moving scenery and much use of pyrotechnics. As a result between two and ten theatres burned down in each of the last 25 years of Victoria's reign. Our gas pipes may look more like electric cables tonight, but our aim is to send you home safe.

Music from the Questors Foyer

Excerpts from *The Sorcerer* (1877)

Overture

Aria (Constance): "When He is Here"

Recitative and Ballad (Dr Daly):

"Time Was, When Love and I Were Well Acquainted"

Aria (Aline): "Happy Young Heart"

Duet (Lady Sangazure and Sir Marmaduke): "Welcome Joy, Adieu to Sadness"

Ballad (Alexis): "For Love Alone"

Songs by Sir Arthur Sullivan

"Let Me Dream Again" (1875)

"In the Summers Long Ago" (1867)

"The Lost Chord" (1877)

"The Buttercup" (duet from *Cox and Box* 1870)

"The Distant Shore" (1870)

"Little Maid of Arcadee" (1870)

"The Dormouse and the Snail" (1896)

"My Dearest Heart" (1877)

"The Long Day Closes"

"Now Jurymen Hear My Advice" (from *Trial By Jury* - 1875)

Songs by contemporaries

"Excelsior" (Balfe 1857)

"Come into the Garden Maud" (Balfe 1857)

"I'll sing thee songs of Araby" (Clay 1877)

"In the Gloaming" (Annie Fortesque Harrison 1877)

PRODUCTION BIOGRAPHIES

Gianluca Arcidiacono - Assistant Director

Gianluca was a member of Student Group 64. At The Questors he has played Sheridan Whiteside in *The Man Who Came To Dinner* and Karl/Steve in *Clybourne Park*. Gianluca was also Assistant Director on *Mary Stuart*.

Juliette Buck - Hair & Make-up Designer

Juliette is an aspiring hair, make-up and special effects artist, currently studying at the Delamar Academy at Ealing Studios. Her first job on a Questors Theatre production was as the hair designer for Queen Elizabeth in *Mary Stuart* earlier this year.

Raymond Childe - Costume Designer

After training and working as a professional actor, Raymond changed careers and spent 30 years as a costume designer for Thames TV, Tetra Films, Granada, and others. Highlights include *Beauty and the Beast*, *Rainbow* and *T-Bag*. He has acted in plays at The Questors since the 1970s, and costumed many shows, including *Cinderella*, *A Little Night Music*, *Nicholas Nickleby*, *The Wizard of Oz* and *Mary Stuart*. Rumour has it that costumes for *Aladdin* will be his next project.

Emily Crawshaw - Design Assistant

Emily has worked on *Mary Stuart* and *Engaged*, having joined The Questors in January of this year. She is a keen dancer, especially liking modern jazz and made her debut appearance on The Questors stage aged nine. In the coming year Emily is hoping to extend her theatrical production experience.

Dennis Dracup - Scenic Artist

Dennis is a filmmaker, installation artist, painter and musician. His painting and installation works have been shown in solo and in group shows in the UK and abroad. Dennis joined The Questors Theatre in 2002 and since then has been an active member in the scenic painting department as well as sound design/composition.

Tim Hayward - Lighting Designer

Tim's shows at The Questors include: *The Rover* (which toured in Cornwall and Slovenia), *Entertaining Strangers*, *The Winslow Boy*, *After October*, *Absurd Person Singular* and *Around the World in 80 Days*. He will be lighting the St Albans International Organ Festival in July.

Errol Hui - Musical Director

Errol is delighted to return to The Questors since his involvement in the pre-show cabaret for *Hay Fever* in 2009. A music teacher by trade, he tries to keep up his playing, from Handel to Gershwin and jazz standards, whenever he sees a keyboard instrument of some description. Errol hopes his renditions of G&S melodies amongst others tonight would be of appropriate authenticity.

Fallon Lee - Props Maker

Fallon has designed and made props for a number of productions at The Questors Theatre, ranging from the quirky to the surreal. She has worked on *Coarse Shakespeare - The Final Folio*, where the props were supposed to be that bad!; constructed a 14th century burial ground from papier-mâché and replicated Mary Queen of Scots' last letters and execution warrant.

Francis Lloyd - Director

Francis Lloyd has directed *After the Dance*, *French Paste*, *Charley's Aunt*, *The Importance of Being Earnest*, *Otherwise Engaged* and *Hobson's Choice*. He has been an acting member of The Questors for nearly 20 years, first appearing as Bohun in *You Never Can Tell*. More recent roles include Sir Robert Morton in *The Winslow Boy* and Stephen in *Dealer's Choice*.

Frances Sherwin - Joint Stage Manager / Swing

Frances joined The Questors in 2011 and has worked as an ASM on *A Flea in Her Ear*, and as DSM on *Coarse Shakespeare - The Final Folio*, *Night Of The Soul*, *Mary Stuart* and *Absurd Person Singular*. She became an acting member in 2012. This is her first production as Stage Manager, albeit joint.

CAST BIOGRAPHIES

Claudia Carroll - Maggie Macfarlane

Claudia joined The Questors in 2010 as a Student Group member. She played Doña Rosita and Yerma's stepsister in *The Lorca Plays* and Oggy Moxon in *Teechers*. Having loved the SG, she joined SG66 when they needed an extra cast member, for their production of *Trojan Barbie*. Claudia then played Joan in *After October* in which she 'met' Francis Lloyd, who played her lover. She was very glad to, as *Engaged* has been the most fun Claudia has had out of a show since *Teechers*. She hopes the audience agrees.

Raymond Childe - Major MacGillycuddy

Raymond's first production with The Questors was as Mr Tattle in *Love for Love* in the 1970s. He has since performed in many productions, the most recent being as the Prince of Arragon in *The Merchant of Venice*.

Paul Francis - Angus Macalister

Paul's previous roles at The Questors Theatre include Kent in *King Lear*, Antonio in *The Merchant of Venice*, Judge Brack in *Hedda Gabler*, Kurt in *The Dance of Death*, Badger in *The Wind in the Willows*, Sweeney in *Sweeney Todd* and the voice of Audrey Two in *Little Shop of Horrors*. He is next appearing in *A Man of No Importance* at The Bridewell Theatre from 23rd - 27th July 2013.

Holly Gillanders - Minnie Symperson

Hailing from Nottingham, Holly has performed with Robin Hood and the Lace Market Theatre companies. On joining The Questors in 2011, she played Gabriel in *The Flint Street Nativity*. Other Questors shows include *Calendar Girls* and *24-Hour Plays*. She has also appeared in Cruicial Image's productions of *Macbeth* and *Martin Chuzzlewit*, and in the recent Questors' comedy sketch writing group, The Errors of Comedy.

Claire Hardy - Parker

Claire joined The Questors in 2010 and *Engaged* will be her sixth production, having performed in *A Flea In Her Ear*, *Hobson's Choice*, *Heaven's Waiting Room*, *The School Of Night* and *After October*. Claire works for Sony Pictures in Post Production and previously worked in TV production and presenting.

Mari King - Mrs Macfarlane

Mari was a member of the Student Group in the early eighties and has pottered about in several productions since then. She is thoroughly enjoying the opportunity *Engaged* is giving her for pottering about the Lowlands of Scotland, especially as the experience is stretching her range of accents and her ability to laugh maniacally. Mari's most recent appearances have been in *The Winslow Boy*, *After October* and *Coarse Shakespeare - The Final Folio*.

Robert Seatter - Cheviot Hill

Last seen as Jack Worthing in *The Importance of Being Earnest*, Robert has been on and off stage at The Questors for over 20 years where his roles have included Captain Plume in *The Recruiting Officer*, Valmont in *Les Liasons Dangereuses*, Yolland in *Translations*, Don Pedro in *Much Ado About Nothing* and Raymond Brock in *Plenty*. He masterminded the Venice tour of *A Servant to Two Masters*, and pens the odd poem or two when not occupied with his day job at the BBC.

Iain Stirling - Belvawney

Iain joined The Questors in 2001. Previous roles include Barry in *New Boy* (2004), Bassanio in *The Merchant of Venice* (2004), Trofimov in *The Cherry Orchard* (2004), Peter in *After the Dance* (2006), Peter in *Company* (2007) and Willie in *Hobson's Choice* (2011). He also played Vincent in *Vincent in Brixton* (2008) at the Mary Wallace Theatre in Twickenham.

Juliet Vaughan Turner - Belinda Treherne

Juliet was last seen as Gwendolen in *The Importance of Being Earnest* and Angela in *Abigail's Party* in 2010. Outside of The Questors she performed as Bella in *Room Service Included* at The Mill at Sonning last year. She has become very fond of her bum roll and may start wearing it in everyday life.

Alan Waldcock - Mr Symperson

Alan's most recent Questors outing was in *After October* (Brian Guest). He has also performed in *The Winslow Boy* (Arthur Winslow), *A Flea In Her Ear* (Dr Finache), *The Seagull* (Shamraev), *Charley's Aunt* (Stephen Spettigue), *Black Comedy* (Colonel Melkett) and *Great Expectations* (Mr Jagers). Occasionally he appears in the Grapevine Bar.