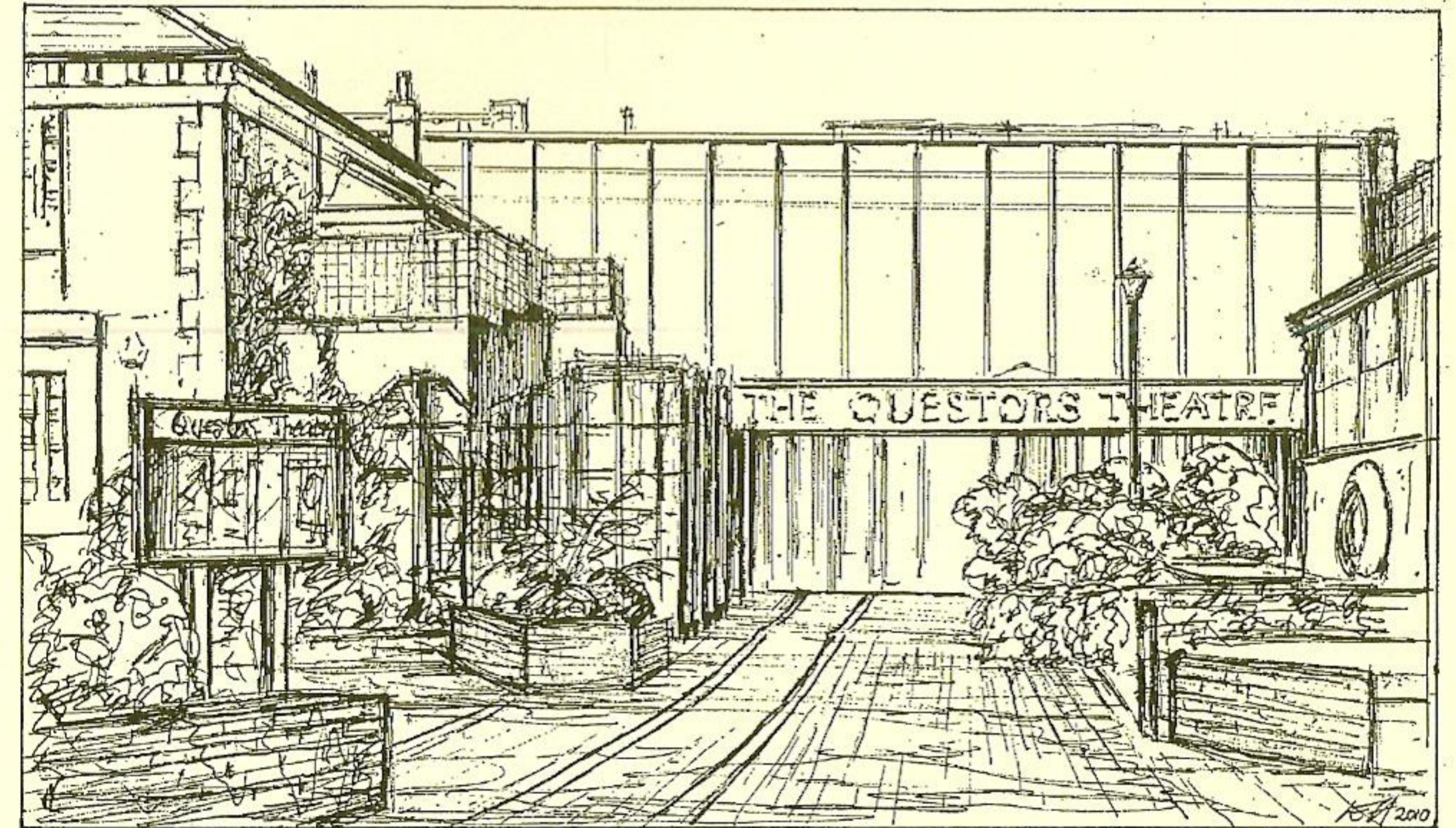




Questors, Ealing's Theatre



MRS WARREN'S PROFESSION

by Bernard Shaw

The Playhouse

15 – 22 June 2013

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 – 7:00 pm*

Saturday 9:00 am – 5:00 pm

**last orders for food at 6:30 pm*

For Playhouse productions:

Hot meal menu up to 6:30 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 2013 edition of The Good Beer Guide and we are **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.

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
is able to accept credit or debit cards.



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MRS WARREN'S PROFESSION

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Mr Shaw's Profession

In his early career as a dramatist, Bernard Shaw, wrote what he called his 'Unpleasant Plays'. The first of these was *Widowers' Houses*, a play about slum landlords. The second was *The Philanderer* which looked at marriage laws and the 'New Woman' and ended with a marriage that is doomed to unhappiness all round. The third was *Mrs Warren's Profession*, a bold and brave look at the subject of prostitution and the tangible effect of this way of life on a mother and daughter. These plays were certainly influenced by the social dramas of Ibsen and *Mrs Warren's Profession* ventured into themes that were extremely volatile and risky for the time. Despite the fact that Shaw took great care to craft his play in terms that would satisfy the most sensitive of natures, the outcry against the play was manifest. The Lord Chamberlain's Examiner of Plays refused the play a license apart from allowing two private performances in a club in 1902, some eight years after it was written. Incredibly, it wasn't until 1925 that the play received its first public performance in London. Prior to this, the play had been produced in New York in 1905 but was labelled by the New York Herald as 'morally rotten... It defends immorality. It glorifies debauchery'. As a result of this the police arrested the entire company, actors and management and the play was banned.

So what was it about this play that affected the sensibilities of the theatre going social classes of the time? Well maybe it was because they didn't observe the fact that the play principally dealt with a powerful domestic drama between a mother and her daughter. The two major dramatic scenes between Kitty Warren and her daughter Vivie are central to the play's core. The particular subject matter that got the play so lambasted is mentioned only as a background to one of the key themes, that of social hypocrisy. The arguments in the play are those of traditional values being held up against a radical change in attitudes and the emancipation of women.

Shaw argues in his preface that, "My old Independent Theatre manager, Mr Grein, besides that reproach to me for shattering his ideals, complains that Mrs Warren is not wicked enough, and names several romancers who would have clothed her black soul with all the terrors of tragedy. I have no doubt they would; but if you please, my dear Grein, that is just what I did not want to do.

"Nothing would please our sanctimonious British public more than to throw the whole guilt of Mrs Warren's profession on Mrs Warren herself. Now the whole aim of my play is to throw that guilt on the British public itself."

Mrs Warren's Profession could be classed as a social comedy at one level and a Greek tragedy at another. Right from the beginning, the play sets in motion a series of events that will affect the destiny of Mrs Warren and Vivie. Some people have compared Shaw to Ibsen and Chekov. The patterns are the same. The plays show up how the forces of society are played out in individual lives. In fact Shaw admits that he learned an immense amount from Ibsen and he acknowledged that he studied his plays at a profound level. The play also reflects Shaw's socialism in the fight for equality for women in some little way. In the 1920's, Shaw wrote a book called the *Intelligent Woman's Guide to Socialism and Capitalism* which is about how the economic systems work. Karl Marx was a huge influence on him. Shaw had this overwhelming belief that we could do better, think better and be better.

Although not often revived, Shaw's three earliest plays and *Mrs Warren's Profession* in particular are profoundly rewarding. Some have called it his masterpiece and while it is set in a particular period it has not gone out of date. It is as incisive and perceptive as ever and an intriguing social commentary. Also the themes, the strong sense of purpose and the political and commercial perspective, the characters and their relationships, are as modern now as they have ever been.

In this play Shaw brilliantly explores the eternal conflict that exists between a mother and a daughter. Eric Bentley, the British-born American critic and playwright, said that the play details the birth of Vivie Warren's soul. Judge for yourself as you watch one of Shaw's greatest plays.

Michael Langridge, Director

Next Questors Production

ON THE RAZZLE

by Tom Stoppard

12 – 20 July 2013

The Playhouse

The final Questors production of the season features Questors Student Group 66 presenting two hours of slapstick shenanigans, mistaken identities, misdirected orders, malapropisms, double entendres and romantic complications.

MRS WARREN'S PROFESSION

by Bernard Shaw

First performance of this production at The Questors Theatre: 15 June 2013

CAST

in order of appearance

Vivie Warren **Nina Flitman**

Praed **Mike Hadjipateras**

Mrs Kitty Warren **Caroline Bleakley**

Sir George Crofts **Simon Roberts**

Frank Gardner **Richard Graylin**

Rev Samuel Gardner **Mark Redrup**

ACT ONE: The garden of a country cottage, near Haslemere
Surrey, on a summer afternoon

ACT TWO: Inside the cottage, on the evening of the same day

INTERVAL

ACT THREE: The garden of the Rectory, on the following
morning

ACT FOUR: Honoria Fraser's chambers in Chancery Lane, on
a Saturday afternoon, two days later

MUSIC: *The Jazz Suites* by Dmitri Shostakovich

The performance lasts approximately 2 hours and 15 minutes
including a 15-minute interval.

PRODUCTION

Director	Michael Langridge
Assistant Director	Caroline Bleakley
Set Designer	Michael Langridge
Costume Designer	Nichola Thomas
Lighting Designer	Andrew Dixon
Sound Designer	Russell Fleet
Stage Manager	Pam Redrup
Deputy Stage Manager	Bernard Brady
Assistant Stage Managers	Paul Mackley, Andrew Morris
Properties	Jemma Auvache, Kate Townsend
Prompter	Pam Smith
Lighting Operator	Mel Pereira
Lighting Assistant	John Green
Sound Operators	Stuart Neaverson, Christopher Smith
Wardrobe Assistants	Jean Derby, Sue Peckitt
Hair and Make-Up	Calico Heslop, Julia Holman, Yana Tomas
Constructors	Mike Hagan, Barry Jones, Gordon Miller, Joe Smith
Get-In Team	Jemma Auvache, Kate Townsend, Susannah Trail, Paul Wilson
Photographer	Michael Smith
Thanks to	Jane Arnold-Forster, Mr & Mrs D Bleakley, Anthony Green, Alex Marker, Derek & Sarah Stoddart, Delamar Academy, The Kingston Students

Please turn off all mobile phones and similar electronic devices.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Caroline Bleakley – Mrs Kitty Warren, Assistant Director

This is the fortieth play Caroline has appeared in at The Questors, including: *Translations*, *The Rivals*, *Yerma*, *Dancing at Lughnasa* and *Heartbreak House*. Parts include Lady Macbeth in *Macbeth*, Hermione in *The Winter's Tale*, Elizabeth Proctor (*The Crucible*), Betty (*Lady Betty*), Fanny Squeers (*Nicholas Nickleby*), Muriel (*Habeus Corpus*), Else (*Festen*), Merteuil (*Les Liaisons Dangereuses*), Arkadina (*The Seagull*), Mrs Lovett (*Sweeney Todd*), Margot (*Voyager*) and, recently, Elizabeth I (*Mary Stuart*).

Richard Graylin – Frank Gardner

Richard is a new member both of The Questors Theatre and of the acting company itself. He graduated from Arts Ed. in Chiswick in 2005. He is delighted to be making his Questors debut in *Mrs Warren's Profession* with such a talented and delightful cast.

Nina Flitman – Vivie Warren

Mrs Warren's Profession is Nina's sixth production at The Questors, having appeared in *ENRON*, *The Flint Street Nativity*, *Othello* and as Lavinia in *Titus Andronicus*. Like Vivie, she graduated from Newnham College but luckily the resemblance ends there – she would like to emphasise that her mother is nothing like Mrs Warren.

Mike Hadjipateras – Praed

Mike joined The Questors in 2003, since when his productions have included *Bouncers*, *Conversations After a Burial*, *Richard III*, *The Dog in the Manger*, *'Tis Pity She's a Whore*, *The Country*, *The Seagull*, *Glengarry Glen Ross*, *The Marvellous Land of Oz*, *The Comedy of Errors*, *A Flea in Her Ear*, *Doctor Faustus*, *Present Laughter*, *Calendar Girls* and, most recently, *Mary Stuart*. Mike also teaches History and Drama at the Rudolf Steiner School in Hertfordshire.

Mark Redrup – Rev Samuel Gardner

Mark first appeared at The Questors as Christy Dudgeon, in our 1990 production of Shaw's *The Devil's Disciple*. Twenty-three years and fifty-odd shows later, he is enjoying his return to Shaw – 'a little older, though none the wiser'.

Simon Roberts – Sir George Crofts

Recent appearances include Peter (*Blue Remembered Hills*); Felix Humble (*Humble Boy*); Christian (*Festen*); Pip (*Great Expectations*) and Vladimir (*Waiting for Godot*). He has directed *Doctor Faustus*, *Abigail's Party* and Jim Cartwright's *Two*, and is looking forward to directing Pinter's *Betrayal* at the beginning of the new season. Simon is also a member of the Questors Artistic Team.

Andrew Dixon – Lighting Designer

Andrew has been lighting since the age of 12. He has been lighting for The Questors and working for the BBC since 1968. He lit *ENRON* recently using some of the same lights as he did when 12 years old. He doubts that the extra lighting technology used on *ENRON* is likely to still be in use in 55-years' time!

Russell Fleet – Sound Designer

Russell trained at The Actors Institute in the mid-90s and is currently studying for an MA in Actor Training and Coaching at the Central School of Speech and Drama. A member of The Questors since 2006, Russell has most recently appeared in *Sweeney Todd* (Pirelli), *The Flint Street Nativity* (Star) and *Dealer's Choice* (Ash). He has recently taken to the world of sound.

Michael Langridge – Director and Set Designer

Michael is an actor, director and designer and has worked on over 100 productions at The Questors. As an actor he has appeared in *Hamlet*, *Othello*, *Treats*, *The Front Page*, *Good*, *All My Sons*, *Faith Healer*, *Heartbreak House*, *A View From The Bridge*, *Festen*, *The Seagull*, *Broken Glass* and recently played Lord Burleigh in *Mary Stuart*. Among the shows he has directed are *The Hired Man*, *Pack of Lies*, *Noises Off*, *Privates On Parade*, *The Crucible*, *Lady Betty*, *Nicholas Nickleby*, *Great Expectations* and *Sweeney Todd*.

Paul Mackley – Assistant Stage Manager

Paul recently became an acting member of The Questors and has performed in *Antigone* and *Mary Stuart*. As an actor his experience is with the National Youth Theatre where he also worked as an assistant course director. He is also a professional musician and composer, in which capacity he has created many short film scores.

Andrew Morris – Assistant Stage Manager

Andrew Morris has worked backstage and in set construction for numerous shows. He has also appeared in the ensemble for Shakespeare's brutal *Titus Andronicus* and played an entire group(!) of servants in *Romeo and Juliet*.

Pam Redrup – Stage Manager

Pam has stage managed many shows, this being her second with Mike Langridge. Pam is also now a director. Both roles are rewarding in their own way, although directing is far more challenging, as she will find when taking on her biggest project, Alan Ayckbourn's *House & Garden*, two plays performed simultaneously in two theatres with a single cast.

Bernard Shaw

Bernard Shaw (26 July 1856 – 2 November 1950) was an Irish playwright and a co-founder of the London School of Economics. Although his first profitable writing was music and literary criticism, in which capacity he wrote many highly articulate pieces of journalism, his main talent was for drama, and he wrote more than 60 plays. He was also an essayist, novelist and short story writer. Nearly all his writings address prevailing social problems, but have a vein of comedy which makes their stark themes more palatable. Issues which engaged Shaw's attention included education, marriage, religion, government, health care and class privilege.

He was most angered by what he perceived as the exploitation of the working class. An ardent socialist, Shaw wrote many brochures and speeches for the Fabian Society. He became an accomplished orator in the furtherance of its causes, which included gaining equal rights for men and women, alleviating abuses of the working class, rescinding private ownership of productive land, and promoting healthy lifestyles. For a short time he was active in local politics, serving on the London County Council.

In 1898, Shaw married Charlotte Payne-Townshend, a fellow Fabian, whom he survived. They settled in Ayot St Lawrence in a house now called Shaw's Corner. Shaw died there, aged 94, from chronic problems exacerbated by injuries he incurred by falling from a ladder.

He is the only person to have been awarded both a Nobel Prize in Literature (1925) and an Oscar (1938), for his contributions to literature and for his work on the film *Pygmalion* (adaptation of his play of the same name), respectively. Shaw wanted to refuse his Nobel Prize outright because he had no desire for public honours, but accepted it at his wife's behest: she considered it a tribute to Ireland. He did reject the monetary award, requesting it be used to finance translation of fellow playwright August Strindberg's works from Swedish to English.

Adapted from *Wikipedia*

Meet The Company – Wednesday 19 June

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

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
- ✓ Access to *iQ* – the members-only website 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. [†]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 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.

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.

Cover Image: Elaine Hagan

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Programme: Nigel Bamford

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