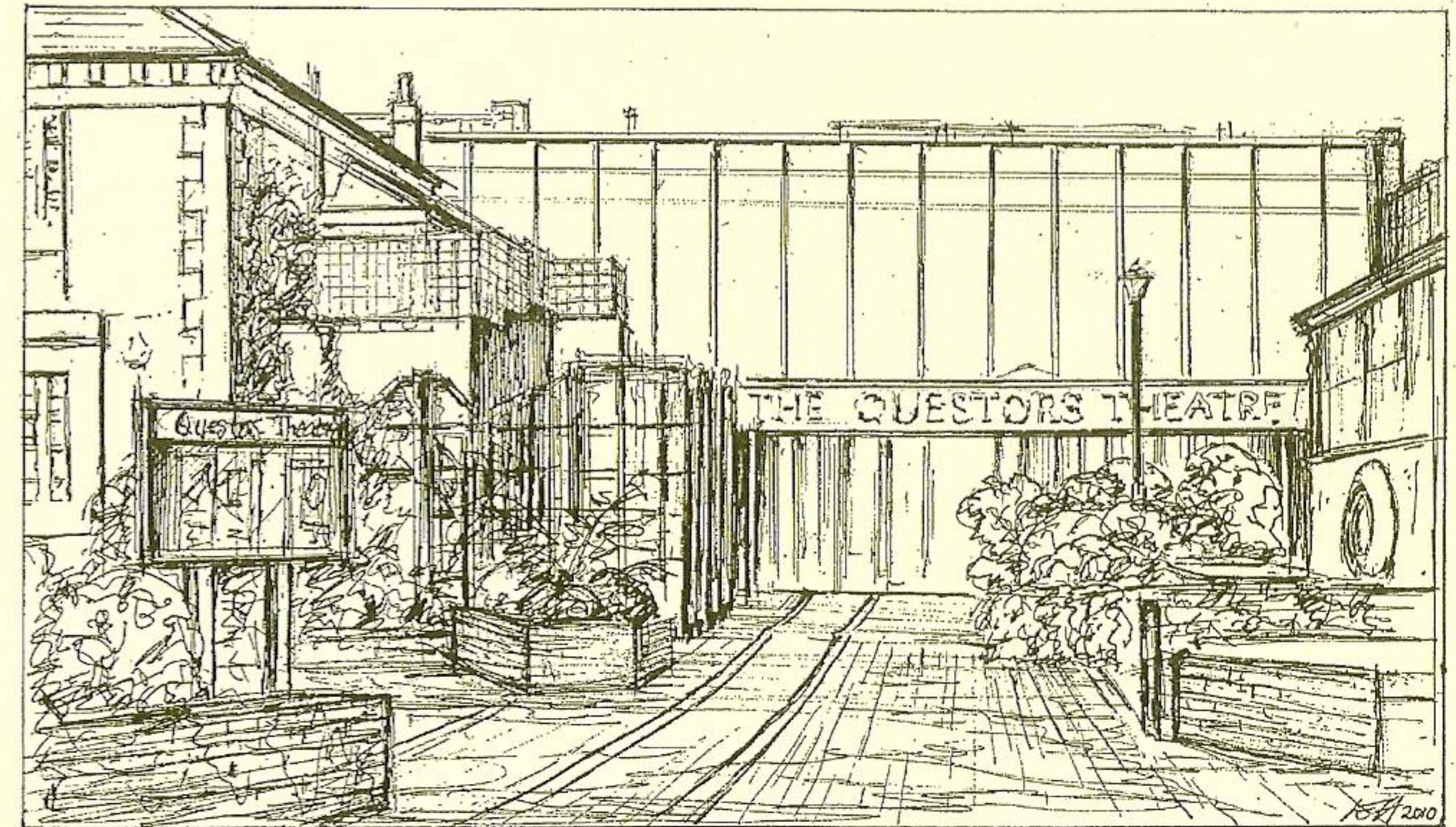




Questors, Ealing's Theatre



THE DUCHESS OF MALFI

by John Webster

The Playhouse

8 – 15 February 2014

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 2014 edition of The Good Beer Guide and we are **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
is able to accept credit or debit cards.



Image by Peter Collins

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The Duchess of Malfi

Jacobean theatre – a little introduction

The Duchess of Malfi was first performed around 1613-14, ten years after King James VI of Scotland became James I of England, following the death of Queen Elizabeth. The period of James VI & I's rule (1603-1625) is called Jacobean from the Latin word for James, Jacobus.

This short period witnessed some of the finest writing the English stage has ever known. Shakespeare wrote *Othello*, *King Lear*, *Macbeth* and *The Tempest*. Ben Jonson contributed *Volpone*, *The Alchemist* and *Bartholomew Fair*. Thomas Middleton wrote *The Revenger's Tragedy*, *Women Beware Women* and, with William Rowley, *The Changeling*.

You could enjoy the plays too of Marston, Heywood, Massinger and Dekker, but it's in the work of John Webster that we can find much of the spirit of the Jacobean age.

Ten years after James came to the throne, those who'd hoped the replacement of the ageing and increasingly cantankerous Queen Elizabeth with a younger James would lead to greater opportunity were often sorely disappointed.

Young men graduated from Oxford, Cambridge and the Inns of Court expecting great things, only to find that a degree and doubtless a stack of debt did not mean independence and a guaranteed future. Suddenly plays featuring these angry young men – like Marston's *The Malcontent* – were all the rage and the stage showed embittered revengers turning to violence to deal with their misfortunes.

Into this world stepped John Webster, with *The Duchess of Malfi*...

What's it all about, Malfi?

You've seen that bit in the film *Shakespeare in Love*, where we meet the young John Webster, haven't you? The nasty little sneak who feeds mice to cats?

Let's just say it's playing fast and loose with the truth.

There's no doubt, however, that John Webster liked exploring the darker side of humanity, both his earlier play *The White Devil* and *The Duchess of Malfi* being full of cruelty, malevolence, horror and despair.

T.S. Eliot famously wrote 'Webster was much possessed by death and saw the skull beneath the skin'. It's definitely there, that sense that Webster is staring critically into the dark souls of his characters. Watch *The Duchess of Malfi* closely and you'll find that every character has at least one speech that cuts unerringly to the heart of the scene.

But if you ever find yourself laughing – and there is humour in this play – don't get used to it. Webster will turn the knife quickly and you'll be shocked to think you were ever feeling so relaxed. It's all the more unsettling because there is love too in *The Duchess of Malfi*, as well as compassion, warmth and hope – all the things that a dramatist can use to make the fall of good people to the machinations of the cruel so hard to bear. Antonio is a good man, a loving and faithful husband and father. And watch what happens to him.

At the heart of the play's tale of fraternal cruelty is the Duchess – like the Cardinal, never given a name. Hers is an incredibly powerful signature role. She epitomizes virtue, strength and nobility, so much so that the part is highly sought after – the list of those who've played her is a veritable Who's Who of the great British actresses.

Above all, the character of the Duchess feels modern. Maybe it's a contemporary cynical sensibility, but Webster's plays feel completely up-to-date. Figures like the Cardinal continue to stalk the corridors of power, the Ferdinands of the world will always elude the International Criminal Court and honest people like the Duchess and Antonio will forever be preyed upon.

If there's one saving grace, it's the role of people like Bosola – those who, given the opportunity, can hold the balance, electing to do either right or wrong.

But if all you've ever known is corruption, can you ever put your faith in doing only good?

Enjoy the show.

Tristan Marshall, director

Next Questors Productions

BE MY BABY

by Amanda Whittington

28 February – 8 March 2014

The Studio

A poignant drama set in the 'Swinging Sixties' follows the fortunes of an unmarried 19-year-old forcibly sent to a Mother and Baby Home to live out the remainder of her now all too evident seven-month pregnancy.

THE BALCONY

by Jean Genet

4 – 12 April 2014

The Studio

Questors Student Group 67 presents a provocative twentieth century classic, set in a brothel at a time of bloody revolution, by one of the leading French playwrights of the last century.

THE DUCHESS OF MALFI

by John Webster

First performance of this production at The Questors Theatre: 8 February 2014

CAST

The Duchess of Malfi, *a young widow,
twin sister of Ferdinand and sister of the Cardinal*

Claudia Carroll

Ferdinand, Duke of Calabria,
twin brother of the Duchess

Alex Cummings

The Cardinal,
their brother

Josh Lewis

Bosola,
a former servant of the Cardinal

Dan Martin

Antonio,
the Duchess's household steward

Jolyon Houghton

Delio,
his friend and courtier

Tom Cantwell

Pescara / Silvio,
a marquis and a lord respectively

Adam Deane

Cariola,
waiting woman to the Duchess

Holly Gillanders

Julia,
the Cardinal's mistress

Emily Newns

Eldest son
of the Duchess and Antonio

Paddy Exton / Quinn Goodliffe

The performance lasts approximately 2 hours and 30 minutes
including a 15-minute interval.

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

PRODUCTION

Director
Set Designer
Costume Designer
Lighting Designer
Sound Designer

Tristan Marshall
Philip Lindley
Claire Malyon
Chris Newall
Martin Choules

Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Michelle Weaver
Dorothy Lawson
Ian Black, Sarah Vass,
Jaye Webster, Rebecca Wilshire

Properties
Prompter
Fight Coordinator
Choreographer
Assistant Choreographer
Lighting Operators
Sound Operator
Wardrobe Advisor
Wardrobe Assistants

Michelle Weaver
Grace Craddock
John Fryer
Nadine MacLean
Bianca Hopkins
Helen King, Jo Matthews
Kate Townsend
Jennie Yates
Nera Bilhal, Anne Gilmour,
Miriam Hamblin,
Shaan Latif-Shaikh, Diana Piatek,
Alison Simmons, Zoe West
Toby Burbidge, Paul Wilson

Constructors
Lion Painters to the Court of Malfi
Lead Hair and Make-Up
Hair and Make-Up

Ian Black, Chris Newall
Helen McDonald
Susan Dekpe, Aine Kearny,
Carlotta Nuti
Carla Evans, Robert Vass
Peter Collins, Andrew Dixon,
Chris Jervis, Geoff Moore,
Terry Mummery

Photographers
Thanks to

Biographies

Tom Cantwell – *Delio*

A graduate of Questors Student Group 61, this is Tom's fifth play as an acting member. He most recently appeared as Tom Stone in *The School of Night*. Other appearances include George in *Luca's Spoon* and Antonio in *The Rover*, which went to the Minack and Slovenia.

Claudia Carroll – *The Duchess of Malfi*

Claudia was in Questors Student Group 65 and played Oggy Moxon in *Teechers* and Rosita in *Doña Rosita the Spinster & Yerma*. Other shows at The Questors include *After October*, *Trojan Barbie* and *Engaged*. She's also acted in both 24-Hour Plays.

Alex Cummings – *Ferdinand*

Alex graduated from Questors Student Groups 64/65 in 2012. This is his second season as an acting member, having previously appeared in *Night of the Soul*, *Business*, *After October*, *Mary Stuart*, *The Hound of the Baskervilles* and in both 24-Hour Plays. He is a tutor in the Questors Youth Theatre, currently teaching Years 7, 8 and 9.

Adam Deane – *Pescara / Silvio*

Adam joined The Questors as an acting member in 2013, having previously worked with the National Youth Theatre and the Contact Young Actors Company. He has appeared at Theatre 503 and the Old Red Lion Theatre. Roles include Katurian in *The Pillowman*, Autolycus in *The Winter's Tale* and the Duke of Ephesus in *The Comedy of Errors*.

Holly Gillanders – *Cariola*

Holly joined The Questors in 2011 as the vengeful Angel Gabriel in *The Flint Street Nativity*. Subsequent Questors productions have included *Calendar Girls*, *Engaged*, the 24-Hour Plays and the Errors of Comedy sketch group's *Trial and Errors* show. Holly has enjoyed rehearsing for *The Duchess of Malfi* and revisiting the text after A level. She has not enjoyed the corset.

Jolyon Houghton – *Antonio*

Jolyon joined The Questors as part of Student Group 62. After finishing, he studied Collaborative Acting at Central School of Speech and Drama. Since then, he has appeared in *Absurd Person Singular*, *Romeo and Juliet* and in several devised pieces at The Questors with Crucial Image.

Josh Lewis – *The Cardinal*

Josh joined The Questors in 2011 and has appeared in *Annie*, *The School of Night*, *Coarse Shakespeare – The Final Folio* and *After October*. He organised last year's *Musicals Through the Ages* event and brought together another group of vocalists for *Christmas at the Grapevine* in 2013.

Dan Martin – *Bosola*

Dan has been a member of The Questors for four years and has appeared in numerous productions including *ENRON*, *The Flint Street Nativity*, *Titus Andronicus*, *The Talented Mr Ripley* and *Sweeney Todd*. Dan is on the Board of Trustees of The Questors and is Director of Studies for its Acting for All course.

Emily Newns – *Julia*

Emily has been acting from the age of six and dreaming about it since she was three. A graduate of Questors Student Group 66, she's appeared in *Trojan Barbie*, *On the Razzle* and in both of the 24-Hour Plays.

Tristan Marshall – *Director*

Tristan has acted in a number of plays at The Questors, including *Bloody Poetry* (Lord Byron), *Black Comedy* (Brindsley Miller) and *The Alchemist* (Subtle). He set up The Questors 24-Hour Plays in 2012, is the theatre's Head of New Writing and a member of the Artistic Director's consultative team. He was Assistant Director on *Annie* in 2011, directed *Business* in 2012 and now returns to the Playhouse for *The Duchess of Malfi*.

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. At The Questors, he has designed *The Winterling*, *Titus Andronicus*, *Ladies' Day*, *Annie*, *Greek*, *Present Laughter*, *Night of the Soul*, *Blue Remembered Hills*, *Mary Stuart*, *ENRON*, *The Hound of the Baskervilles* and now *The Duchess of Malfi*. Philip is Associate Designer at The Finborough Theatre and Resident Designer and Production Consultant at Arion Productions.

Claire Malyon – *Costume Designer*

After gaining her BTEC in Theatrical Costume at Kensington and Chelsea College, Claire has greatly enjoyed her first production for The Questors. She would also like to thank her extended team of wardrobe assistants without whom she would never have succeeded.

Chris Newall – *Lighting Designer*

Chris, who first joined The Questors in 1968, has lit over 30 productions, most recently *Doctor Faustus* and *Romeo and Juliet* in the Playhouse, and *Mary Stuart*, *Betrayal*, *Have I None & Box and Cox* in the Studio. *The Duchess of Malfi* is one of his favourite plays from the golden age of English theatre.

Meet the Company – Wednesday 12 February

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

What does it mean?

The play includes quite a few words that nowadays need a little bit of explaining. Here are a few of them:

A is for **Anchorite** – a religious hermit who would live locked away from the rest of the world.

B is for **Basilisk**. As the Harry Potter fans know, a mythical creature whose gaze turned victims to stone.

C is for **Cassia** – a wild cinnamon, **Civet** – a strong musky perfume and **Cullis** – a strong broth.

D is for **Dogfish** – a small shark.

E is for **Equivocation**. The Macbeth aficionados will have come across this already. It meant lying using evasive language, essentially dodging the question.

F is for **Fortune's Wheel**. The idea that your fate turned in a circle – if you were riding high things would inevitably turn against you.

G is for **Gall** – an irritating sore, **Galliard** – a lively dance, and the **Grecian Horse** – otherwise known as the Trojan Horse.

I is for **Intelligencer** – an informant, a position held in very low esteem in this period, especially so if you happen to have a university degree like Bosola does.

L is for **Laban's Sheep**. According to the Book of Genesis, Laban's flock contained many spotted sheep.

M is for **Mandrake** (also Mandragora) – a plant used to induce sleep.

P is for **Pies** – short for magpies, it's nothing to do with pastry at all. Sorry. And here, **Panders** are pimps, not cuddly animals. Also **Provisorship of the Horse** – in charge of the stables.

Q is for **Quietus Est**. Signed in an account book, it meant the accounts were agreed and accepted as accurate.

R is for **Rank** – corrupt, and **Railing** – complaining. Usually at length.

S is for **Shrifts** – acts of confession to a priest, and **Salvatory of Green Mummy** – an ointment box containing dust from mummified bodies used for medicinal purposes.

T is for **Turtles**. Here, short for turtle doves, associated with love and marriage. Hence the feathers reference.

V is for **Vulcan's Engine** – the net of fine mesh with which Vulcan caught his adulterous wife Venus with her lover Mars.

W is for **When?** – a statement of impatience and **Want** – to lack or miss something or someone.

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 18. 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

The Questors Theatre

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