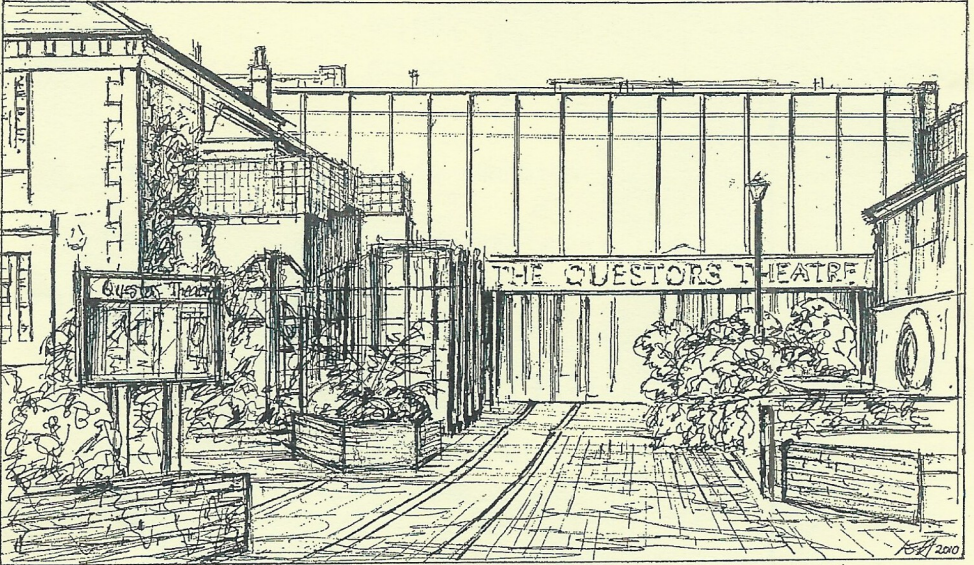




Questors, Ealing's Theatre



THE WOLVES OF WILLOUGHBY CHASE

by Joan Aiken
adapted by Russ Tunney

The Judi Dench Playhouse
18 – 21 March 2015

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 – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm with drinks, ice creams and snacks during the first interval.

Sunday Cream Tea Matinees as advertised.

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 2015 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 Belinda Yonan

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The Wolves of Willoughby Chase

“In an England that never existed, in the reign of King James III...”

What if the adults who protected you no longer could? What if your parents had to go away and the adults you were left with turned against you? These are the monsters we fear in childhood, the “what if”s lurking in the shadows, often no more than a flash of yellow eyes or the flick of a tail or claw.

Fear of the wolves, that threatening and hungry presence glimpsed on the edge of the action, is quite enough to occupy Bonnie Green and her poor cousin Sylvia. Sylvia has just arrived from London as company for Bonnie while Bonnie’s parents, Sir Willoughby and Lady Green, seek a warmer climate to cure the ailing Lady Green. Then a more dangerous threat than the wolves invades Willoughby Chase in the shape of Miss Slighcarp, the distant relation appointed by Sir Willoughby as governess to the girls. Miss Slighcarp is just as hungry for their home and fortune as the wolves are for their lives...

But with the fears come the dreams: what if you discovered friends in the least likely places, at the least likely moments? Seemingly uncrossable barriers of class, distance and Victorian expectations of gender expression are defied again and again by Bonnie and Sylvia. With the help of Simon, James and Emma, they show how kindness to others brings the strength to survive, just as their own friendship strengthens them. This is a message repeated throughout the story: if you have somebody else to be strong for, you can be strong – and there’s no shame in asking for help when you need it. And not every unknown is going to be evil: for every Miss Slighcarp there will be a Mr Gripe, if you can hold out long enough to find them.

There was no such movement as steampunk, any more than there was such a thing as a channel tunnel, in 1962 when Joan Aiken anticipated the possibilities of both in her chillingly atmospheric adventure novel *The Wolves of Willoughby Chase*. Taking as its starting point the note “The action of this book takes place in a period of English history that never happened”, Aiken’s novel involves just enough of England in the 1830s to create a mood and setting we feel we can recognise – trains, stately homes, Victorian countryside and cityscapes. Then the “what if”s can begin...

“...shortly after the accession to the throne of Good King James III in 1832... the Channel Tunnel having been recently completed, a great many wolves, driven by severe winters, had migrated through the tunnel from Europe and Russia to the British Isles.”

Russ Tunney's adaptation brings to life the hunger that drives the wolves, and that drives the humans who behave no better than the wolves. His script was written to be performed by an original company of five actors – rather than our thirty-five! – with Miss Slighcarp's role created by a male actor. Rather than just cast one 'baddie' against gender, it was important to me that we show each and every personality has the potential to be explored in this way. Playing against gender should not mean that a person is 'wrong'; each personality is more than its gender expression, just as the story shows grace and kindness are beyond finance and birth. What if Miss Slighcarp is a Sylvia who never had a Bonnie? What if Mr Grimshaw is a Simon with nobody to protect? If you spend a long time cold and hungry, you could end up “hungry like a wolf”...

Through costume, gestures and morals more modern than the real 1832, the wonder and terror of Bonnie and Sylvia's story becomes an illustration of what it is to be a child in any era. Where Victorian costume meets modern ideology, imagination and a sense of fun, we have steampunk.

Like all good fantasy (and, indeed, like all good fiction and theatre), steampunk's job is to illustrate a deeper reality, rather than merely representing the literal; commenting on humanity not through its historical record but through its struggles, passions and fears expressed in heightened and fantastical scenarios. Evolving from a subgenre of science fiction novels into a full-blown movement with conventions and community, Aiken's combination of industrial England with later technology and morals is a beautiful illustration of this. (We've kept all the children as their own gender, to express that their choices are not made yet – adult life is different in that the moulds have set, but in childhood, the individual you will become still has the chance to be anybody...)

If a wolf is hungry, it will eat you. If it's not, it might let you walk straight past. And a wolf is as much a wolf when carrying a briefcase and umbrella, swarming in the London crowds, as when it's on Willoughby Wold and covered in fur. Just as it was new for girls to star in what was, to all intents and purposes, a boys' own adventure story, our steampunk wolves and humans go beyond the limits of era and gender expectation to illustrate personality, to show that whatever life throws at you, the important thing is to go on being, proudly and bravely, yourself.

Rachel Knightley, Director

QUESTORS YOUTH THEATRE PRESENTS

THE WOLVES OF WILLOUGHBY CHASE

by Joan Aiken, adapted by Russ Tunney

Lyrics by Russ Tunney. Music by Chris Storer. Incidental music by Ben Reed. Theme music by Miranda Reed. Performed and recorded by Ben Reed and Laura Groves.

First performance of this production at The Questors Theatre: 18 March 2015

WOLVES, SERVANTS, ORPHANS AND LAWYERS

Francesca Diaz, Kamila Filipek, Nerissa Fobie, Nina Goodland,
Stefan Goodland, Kristen Hovanessian, Gwendoline Leprince,
Niall Loftus, Anastasia Michanitzis, Sadie Mohamed, Nell Moran,
Dinah Newall, Ellen Newall, Leah O'Grady, Elizabeth Pearce,
Anisha Peters-Stephen, Molly Pollock, James Sampson,
Holly Simmons

CAST

Bonnie	Julia Chahine
Sir Willoughby Green	Joseph Cumner
James	Dylan Jobar
Lady Willoughby	Grace Kennedy
Doctor Morne	Charlie Smith
Train Guard	Eva Lynch
Sylvia	Kate Harkness
Mr Grimshaw	Anna Ray
Miss Slighcarp	Dana Rimdjonka
Simon	Marley Brown
Inspector	Thalia Shearn
Mrs Brisket	Hala Zein
Emma	Stella Round
Mr Wilderness	Sofia Stepanova
Doctor Field	Miryem Budak
Aunt Jane	Eimear Baigent
Mr Gripe	Sepphiah Barrett

PRODUCTION

Director	Rachel Knightley
Set Designer	Alex Marker
Costume Designers	Holly Merrick, Jennie Yates
Lighting Designer	Francois Langton
Sound Designer & Operator	Chris Smith
Composers	Ben Reed, Chris Storer
Stage Manager	Michelle Weaver
Deputy Stage Manager	Charlotte Walton
Assistant Stage Managers	Ian Black, Joe Booth, Christopher de Gromoboy, Lorenzo Mason, Chloe Pressley
Properties	Claudia Kees
Geese made by	Carla Evans
Prompter	Debbie Abel
Lighting Operator	Janine Hosegood
Lighting Assistants	Terry Mummery, Chris Newall, James Rosen
Wardrobe Team	Mary Davis, Helen Karasiewicz, Jenny Richardson
Constructors	Toby Burbidge, Colin Horne, Alex Marker
Get-In Team	Bernard Brady, Emma Clegg, Carolyn Fallek
Voice Coach	Emma Vane
Steampunk Consultant	Stephanie Moore
Publicity Designer	Belinda Yonan
Hair and Make-Up	Holly Merrick, Jennie Yates
Photographer	Carla Evans
Thanks to:	Cassandra Domingo, Simon Edgington, Marianne Izen, Ben Marcelline, Geoff Moore, Matthew Osporat-Stockton, Charlie Ottmann, Harriet Parsonage, Florentine Pronesti, Grace Quazer-Tighe, Kate Richards, Mike Shadwell, Madeline Tavaré

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

The performance lasts approximately 2 hours including a 20-minute interval.

Biographies

Rachel Knightley – Director

Former QYT senior tutor Rachel Knightley teaches Creative Writing, Speech and Drama from her home in Ealing and for venues across London. A registered LAMDA Exams teacher and previous winner of the Promis Prize for Children's Literature (London Writers), she produces new writing events and has an MA in Creative Writing from Bath Spa University. She studied directing at City Lit and on the Questors' directing course, and is taking a PhD in Creative Writing at the University of Hull. rachelknightley.com

Francois Langton – Lighting Designer

Francois is a freelance lighting designer who has worked in London and toured abroad. At The Questors, he has worked on many shows over the years, including Rachel's most recent productions *Educating Rita* (2013) and *Calendar Girls* (2012).

Alex Marker – Set Designer

At The Questors, Alex is best known for his set designs (over 35 and counting!). Professionally he has designed many productions for venues ranging from the fringe to the West End and he also occasionally directs. His other current production is *The Cutting of the Cloth* playing at the Southwark Playhouse. alexmarker.com

Ben Reed – Composer

Ben grew up in Ealing and studied music at Middlesex University. He is involved in a wide variety of musical projects as a bass player and a drummer, and has made two albums of his own music (*Tall Story* and *Who Dreams of Hyssop*). He has played in pit bands for numerous musicals at The Questors over the years. This is the first time he has contributed original music to a production at the theatre. soundcloud.com/ben_reed

Christopher Smith – Sound Designer

Christopher first got involved with the technical side of theatre in high school. He continued working with sound in university, making recordings for local bands. After university he joined The Questors and has worked as a sound designer and operator on shows ever since, most recently on *Our Country's Good* directed by Amanda Redman.

Chris Storer – Composer

Chris was in Student Group 51 and both acted and taught at The Questors before becoming a professional actor. He has written songs for various productions including *Ubu – The Musical* (The Questors and Edinburgh), *Marriage* (The Questors and Edinburgh), *Granville the Ugly Duckling* (Questors Youth Theatre), comedienne Shazia Mirza's stage show, and a song for the *No More Page 3* campaign.

Meet the Company – Thursday 19 March

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

Emma Vane – Voice Coach

Emma Vane is an actress and voice coach. She works with all sorts of people to help them achieve their vocal potential, to use their voice more creatively or to introduce them to accents they never knew they could master. She has loved being involved with the cast of *Wolves*. A very talented bunch!

Jennie Yates – Costume Designer

Jennie's interest in costume started with an annual pantomime and moved on to small companies. Joining The Questors in 2000, she was soon part of the wardrobe team. She has worked on numerous productions – costuming from stock, making and designing. Recent Questors' credits include *Rope*, *No Fairy Tale* and *Macbeth*.

Enjoyed the Show?

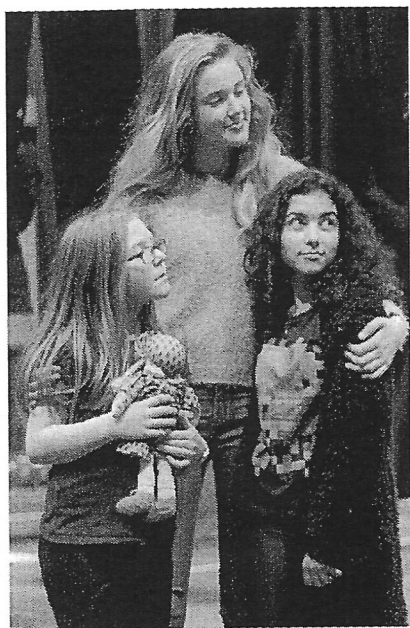
Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.



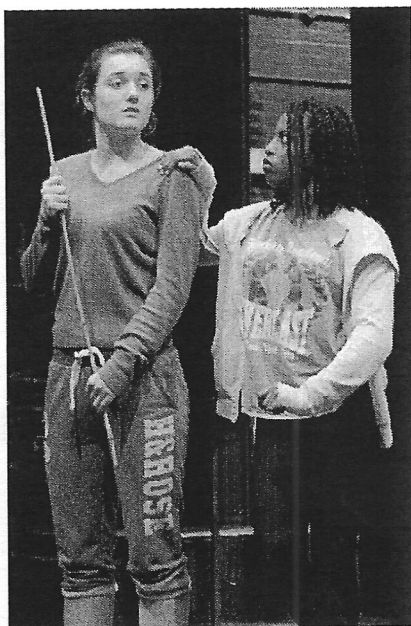
Follow us @questorstheatre and find us on Facebook.



The Cast and Director of The Wolves of Willoughby Chase



Sylvia, Lady Willoughby and Bonnie



Miss Slighcarp and Mr Gripe



The Orphans

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 20 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern



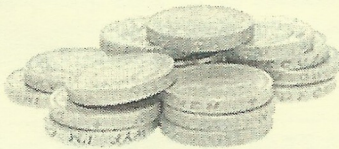
media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.

We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

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Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

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
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

**Reduced prices exclude certain events. †Under 18, excludes certain events, maximum four per event. Must be collected at the performance and accompanied by the 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 lighting 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
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford
12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516

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