

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

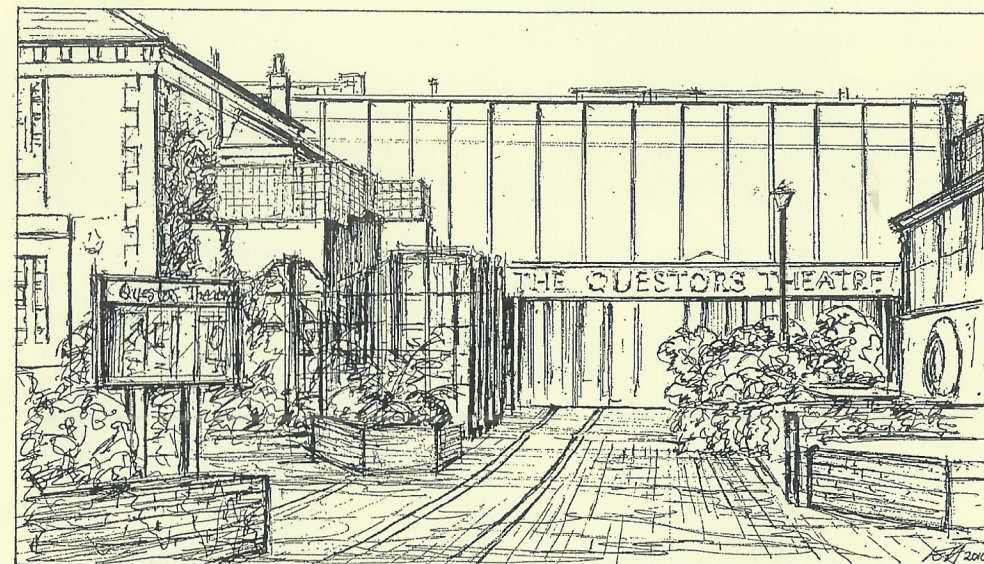
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

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



Questors, Ealing's Theatre



SHE STOOPS TO CONQUER

by Oliver Goldsmith

The Judi Dench Playhouse

30 May – 6 June 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.

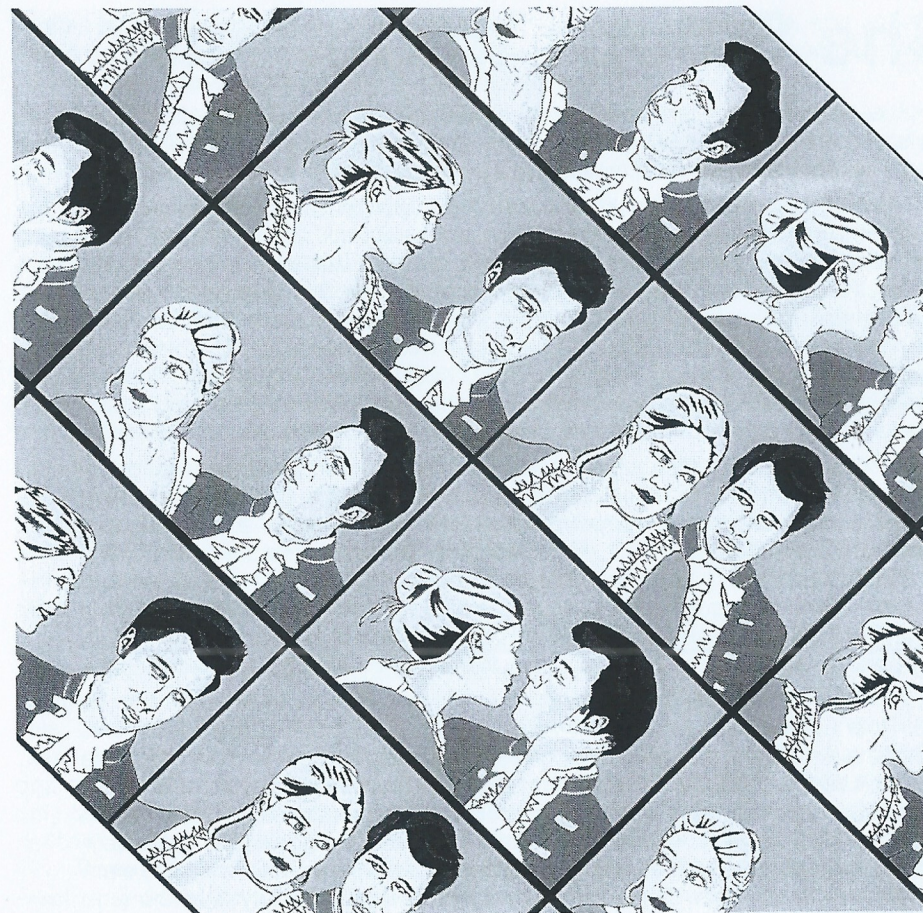


Image: Wanda Duszynska

SHE STOOPS TO CONQUER

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30 May – 6 June 2015

She Stoops to Conquer

Think of a play from the eighteenth century. Sheridan's *The Rivals* (1775) and *The School for Scandal* (1777) come to mind and, yes, of course, *She Stoops to Conquer* (1773) by, um, Goldsmith, was it? But, that's it, isn't it?

Well, it *wasn't* but, in truth, these are virtually the only plays routinely revived today from between *The Recruiting Officer* (1706) and *The Beaux' Stratagem* (1707) by George Farquhar and the end of the eighteenth century. This would have amazed the theatre-loving public of the day. New plays tumbled into the theatres throughout the century and both playwrights and their star performers were popular, even idolised, public figures. A new play in London or Dublin was a fashionable event. Playwrights such as Arthur Murphy, Hugh Kelly, George Colman, Richard Cumberland and David Garrick himself made fortunes from long-running public successes. So why do we not see these plays, know most of these names, today?

After the collapse of the Puritan regime, which had suppressed the theatre and most public entertainment, and the Restoration of the Monarchy in 1660, there was a natural reaction. Theatres were reopened, women were allowed to act on stage for the first time, plays became what we call 'comedies of manners' – risqué and bawdy, often portraying the predatory, self-seeking actions of rakes and mistresses – many protagonists with few redeeming features. Journalists, essayists and commentators expressed outrage at this degradation of public morality and its depiction on the public stage but it was the theatre professionals themselves who started the backlash.

In 1696, Poet Laureate, Colley Cibber, wrote a play called *Love's Last Shift*. It tells the tale of the virtuous Amanda whose philandering husband has deserted her. She lets him believe she is dead, seduces him back into her bed by means of disguise and ultimately reforms him. The play is clever and witty and abounds in 'sentiments' – high-flown expressions of moral principles. The audiences of the day, wearied by cynical protagonists and degenerate morals portrayed on stage, were enchanted and 'Sentimental Comedy' became all the rage. 'Comedy' was the term though seldom are these plays comic in any sense we would recognise today. The plays abounded in speeches such as this from William Taverner's *The Artful Wife* (1717):

"How unnecessary is Thought! What Confusion has it occasion'd! What animosities has it rais'd in the World! ... How delightful is the matrimonial State when two Minds have but one Desire! ... Methinks there should be but few bad Women, Virtue is so delightful! ..."

And, most oddly to us today, laughter itself was seen as distasteful and not fit for those who aspired to polite society. As Lord Chesterfield wrote in a letter to his nephew in 1748:

"I would heartily wish that you may often be seen to smile, but never heard to laugh, while you live. Frequent and loud laughter is the characteristic of folly and ill-manners; it is the manner in which the mob express their silly joy at silly things; and they call it 'being merry'. In my mind, there is nothing so illiberal, and so ill-bred, as

audible laughter. I am neither of a melancholy nor a cynical disposition, and am as willing and as apt to be pleased as anybody; but I am sure that since I have had the full use of my reason nobody has ever heard me laugh."

Sentimental Comedy ruled the stage throughout the first 70 years of the eighteenth century with very little relief. Even Shakespeare's plays were re-written to make them less 'barbarous' and suited to the modern, more genteel tastes of the age.

But, again, there was a natural reaction to this dumbing-down of the very human enjoyment of a good laugh. Prominent among the protesters was a young man – the always broke, prolific, multi-talented but perennially chip-on-the-shoulder writer from Ireland – Oliver Goldsmith. Goldsmith arrived in London in 1756 in his mid-twenties, determined to make it as a writer. He did anything for money in the writing line, turning out a mass of journalism, essays and all kinds of hack work merely to survive. He wrote huge histories of England, The Roman Empire, and of 'Animated Nature and The Earth'. When he could write from choice, his style is always lively, with a characteristic wit, sensitivity and independence of mind.

His principal success in his first ten years in London was, though, in his friendships. Dr Johnson became his mentor and champion, Sir Joshua Reynolds, Edmund Burke, David Garrick were his friends and supporters. He ventured into poetry in which medium he achieved real success with *The Traveller* (1765) and *The Deserted Village* (1770) and into the novel with *The Vicar of Wakefield* (1766) – all read and treasured still today.

But he became increasingly frustrated by what he saw as the impoverishment of the drama and, in particular, of comedy. He deplored every aspect of Sentimental Comedy and determined to write something to make people laugh. His first venture was *The Good Natur'd Man* (1768) which had some success but didn't make the break from the prevailing fashion as decidedly as he hoped. In 1771 he began again. After many struggles, obstacles, violent opposition from the managers of the only two licensed theatres in London and attacks from the press who saw him as a delicate poet and not a dramatist and who took great exception to his writing plays, *She Stoops to Conquer* was accepted – under pressure from Dr Johnson – by George Colman for his theatre at Covent Garden. There were to be no new costumes, only one well-known actor would appear and the play was put on at the end of the season when few who mattered would be in town.

The first performance was in March 1773. It was a stunning success. The audience roared. Goldsmith was feted and Colman had to go into hiding after his mean-spirited attitude to the production became public knowledge. The play was a long-running popular success, but one from which Goldsmith ultimately gained little. A year later, still broke, he was dead.

Susan Hamlyn

Susan Hamlyn is a teacher, academic and director of *The Good Schools Guide Advice Service*. She has, for 21 years, led the Questors Theatre literature classes. Her MA thesis was entitled *She Stoops to Conquer: The Making of A Popular Success*.

SHE STOOPS TO CONQUER

by Oliver Goldsmith

First performance of this production at The Questors Theatre: 30 May 2015

CAST

in order of appearance

Mr Hardcastle	Julian Casey
Mrs Hardcastle	Lucy Aley-Parker
Tony Lumpkin	Tom Cantwell
Kate Hardcastle	Claudia Carroll
Constance Neville	Jasmin Hinds
Marlow	Dan Martin
Hastings	Jolyon Houghton
Ensemble / Sir Charles	Mark Redrup
Ensemble	Nina Flitman
	Francesca McNally
	Christian Search

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	Stuart Watson
Set Designer	Wanda Duszynska
Costume Designer	Claire Malyon
Original Music by	Daniel Beilby
Lighting Designer	Andrew Dixon
Sound Designer / Operator	Christopher Smith
Production / Stage Manager	Jane Arnold-Forster
Stage Manager / Properties	Harriet Parsonage
Deputy Stage Manager	Jane Dwyer
Assistant Stage Managers	Henry Broom, Tom Clifford, Angus Duke, Rich Keeble, Jesselyn Ng, Ashley Stapleton Debbie Abel, Stephen Neil
Prompters	Wanda Duszynska, Jane Dwyer
Choreographers	Mary Davies, Helen Karasiewicz, Holly Merrick, Jenny Richardson, Pam Smith, Alison Stevens, Sylvia Wall, Jennie Yates
Wardrobe Assistants	Kate Cheetham
Hair and Make-Up	John Green, Carole Swan
Lighting Operators	Jane Arnold-Forster, Toby Burbidge, Barry Jones, Eric Logan, Paul Wilson
Set Constructors	Jennifer Brewer, Andie Dew
Scenic Painter	Henry Broom, Rich Keeble, Tony Smith, Laurie Swan
Get-In Crew	Lucy Aley-Parker, Nina Flitman
Marketing	Carla Evans, Richard Evans
Photographers	

Thanks to: **John Fryer, Dominique Gerrard, Mike Hagan,
Richard Halberstadt, Sarah Hannah, Shaan Latif-Shaikh,
Alex Marker, Pam Redrup, Gary Reid**

Biographies

Lucy Aley-Parker – Mrs Hardcastle

Lucy graduated from Webber Douglas some years ago and worked in repertory, TV and pantomime. Her first appearance at The Questors was Smeraldina in *A Servant to Two Masters*, which also toured to Venice. Having been directing and coaching more recently, she is happy to be performing again; albeit in her third Yorkshire accent! And she's thrilled to be touring to the amazing Minack Theatre.

Daniel Beilby – Original Music Composer

Daniel was involved in theatre from a young age, first acting in youth theatre, then writing songs and comedy sketches for productions at Oxford University, where he studied English. Since then he has composed original music for plays, short films and the concert hall. At The Questors he has worked as a Sound Designer, and has written scores for *Antigone* and *Macbeth*. He also works as a pianist.

Tom Cantwell – Tony Lumpkin

This is Tom's eighth play at The Questors having graduated from Student Group 61. Previous roles have included Antonio in *The Rover* (also at Minack), George in *Luca's Spoon*, Tom Stone in *The School of Night*, Eric Cross in *No Fairy Tale* and most recently Richard in *Futures*.

Claudia Carroll – Kate Hardcastle

Claudia has been acting at The Questors for five years and has enjoyed some great roles, including the eponymous heroine in *The Duchess of Malfi* and, most recently, one of the Weird Sisters in *Macbeth*. She loves the costumes that come with any production pre-twentieth century and can't wait to be drenched to the bone on the Minack stage! Also, to stop all this stooping; her back is beginning to seize up.

Julian Casey – Mr Hardcastle

Julian joined The Questors in 2006 and has appeared in *Mouth to Mouth*, *Comedians*, *Much Ado About Nothing*, *Knives in Hens*, *Two*, *The Taming of the Shrew*, *Three Sisters*, *The Winterling*, *Othello*, *Romeo and Juliet*, *Dracula: Fangs of Destiny* and *West 5 Story*. He played the Giant in the Christmas 2014 production of *Jack and the Beanstalk*.

Wanda Duszynska – Set Designer

Wanda trained at Central St Martin's School of Art and Design, and Central School of Speech and Drama. At The Questors, she completed Student Group 52, since when she has regularly acted in and designed shows. In the last two seasons she acted in Ayckbourn's *House & Garden* and designed the *The Rise and Fall of Little Voice*. Most recently she took part in Crucial Image's devised piece, *The Haunted Kimono*, in the Studio.

Meet the Company – Wednesday 3 June

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

Andrew Dixon – Lighting Designer

Andrew has been lighting productions at The Questors since he joined the BBC in 1968. He later lit many programmes there but has cherished the opportunities to add his contribution to some excellent plays produced here. This is the first show that he has lit at the Minack and is wondering if he should back tonight's show with views of the English Channel or project images of country hills onto the sea mists in Cornwall. Probably neither!

Nina Flitman – Ensemble

Nina has been a member of The Questors for almost four years, with her most recent roles including Lady Macbeth, Sylvia in *The Pride*, and Vivie in *Mrs Warren's Profession*. She is on the theatre's social media team, and is part of the editorial team that puts together *QLife* magazine. In any spare time left in her day, she works as a financial journalist.

Jasmin Hinds – Constance Neville

Previous roles include Queenie in *Be My Baby*, Olivia in *Twelfth Night* and most recently Sarah Kane's *4.48 Psychosis*. Professional credits include Dmitri Krymov's *A Midsummer Night's Dream (As You Like It)* at the Barbican. Jasmin graduated from Student Group 66 in 2013 and has just accepted her place on the BA (Hons) Acting course at RADA.

Jolyon Houghton – Hastings

Jolyon has been acting at The Questors since joining the Youth Theatre, before moving on to Student Group 62, and then studying Collaborative and Devised Theatre at Central School of Speech and Drama. His notable roles include Brandon in *Rope*, Sidney in *Absurd Person Singular*, Romeo in *Romeo and Juliet* and Gabriel Oak in *Far from the Madding Crowd*.

Claire Malyon – Costume Designer

She Stoops to Conquer is Claire's fourth production as Costume Designer for The Questors. It has been great fun to work on a different historical era as well as reuniting with some old friends in the cast. Once again, she thanks everyone in the wardrobe department who has stitched away madly on her behalf.

Francesca McNally – Ensemble

For The Questors, Francesca has appeared as Joanna in *Night of the Soul*, Daphne in *Present Laughter*, Angina in *Coarse Shakespeare – The Final Folio*, Frances in *After October*, Maggie in *The Man Who Came to Dinner*. She trained at East 15 and teaches QYT and Young Studio. She is very much looking forward to Minack.

The Questors Presents SHE STOOPS TO CONQUER

The Minack Theatre
on the Cliffs at Porthcurno, Cornwall

June 22 – 26

minack.com for tickets

Dan Martin – Marlow

Dan has been a member of The Questors since 2009 and has acted in many productions since then. He also directed *Woyzeck* as part of the Questival last season and co-directed this year's production of *Macbeth*. Dan also sits on the Board of Trustees and is Director of Studies for the Acting for All and Platform courses. Dan has worked on plenty of open air stages over the years, but can't wait to perform at the best of them all: Minack.

Mark Redrup – Ensemble / Sir Charles

This is only the second time Mark has been in an 18th Century English comedy, the other being *A Clandestine Marriage*. He played Sheridan in *The Madness of George III*, but has never played in a Sheridan. This is his fourth play to go on tour to Minack, the others being *Little Women*, *The Merry Wives Of Windsor* and *The Learned Ladies*. He thinks this is going to be the best of them

Christian Search – Ensemble

This is Christian's third performance in his inaugural season with The Questors having performed with various companies throughout Essex and East London. Recent productions with The Questors include *Macbeth* and the Tennessee Williams one-act play *Talk to Me Like the Rain and Let Me Listen*. Christian is delighted to be portraying a variety of ensemble characters, including unscripted turns as a cow, an owl and an excitable monkey.

Christopher Smith – Sound Designer

Christopher first became interested in sound design at school, while working on musicals. After leaving University he got involved with The Questors, starting by operating sound on shows before moving on to designing. He is also involved in sound recording for television, working on several Sky and BBC shows including *The One Show*. This is his sixth sound design at The Questors.

Stuart Watson – Director

Stuart has directed three previous productions at The Questors: *Knives in Hens*, *Glengarry Glen Ross* and *Rock 'n' Roll*. He has appeared as an actor in *Bouncers* and *Comedians*. Directing credits elsewhere include *Sheltered* (The Tabard), *The Woodsman* (Old Red Lion) and many productions at Putney Arts Theatre where he was Artistic Director from 2010-13.

Next Questors Production

THE YOUNG IDEA by Noël Coward

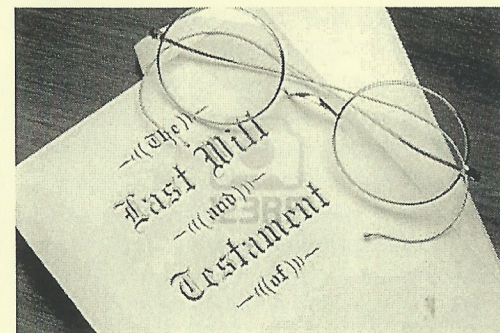
The Judi Dench Playhouse

11 – 18 July 2015

The final Questors production of the season features Questors Student Group 68 presenting this early Coward comedy. It sparkles with his characteristic wit and portrays the clash between bourgeois stuffiness and bohemianism. This will be accompanied by *Hands Across the Sea*, a short farce also written by Noël Coward.

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



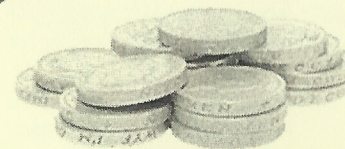
media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.

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.