

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
- ✓ Opportunity 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, **when you pay by Direct Debit**, 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
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Registered Charity No. 207516



Questors, Ealing's Theatre



BOEING-BOEING

by Marc Camoletti

translated by Beverley Cross and Francis Evans

The Judi Dench Playhouse

23 September – 1 October 2016



Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 5:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to takeaway, ice cream and a selection of cold drinks.

See teadarling.co.uk for more information about Tea Darling.

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 2017 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

Grapevine Autumn Beer Festival – 27 to 29 October

See questors.org.uk/grapevine for more details

The Grapevine now accepts payments by card (contactless only).

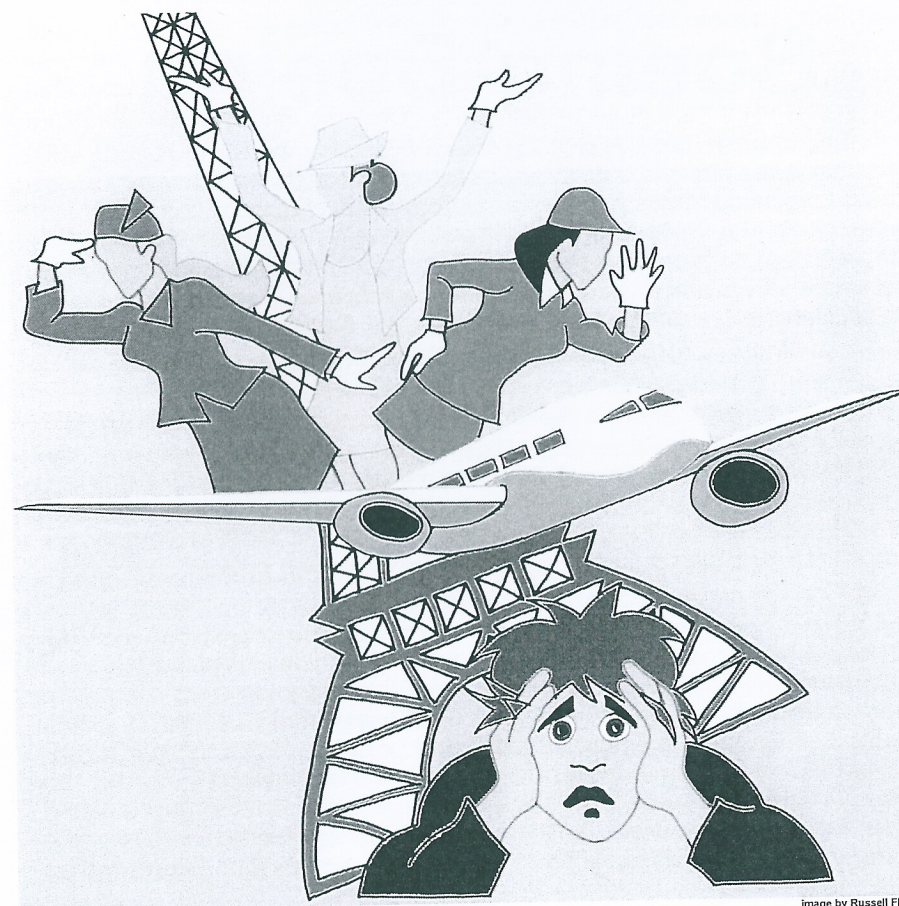


image by Russell Fleet

BOEING-BOEING

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23 September – 1 October 2016

Boeing-Boeing

Marc Camoletti (1923 – 2003) is probably the most successful farceur France has ever produced, at least in commercial terms. He follows in the tradition of Feydeau in writing bedroom farces, or sex comedies. Camoletti's plays have been performed in numerous languages in 55 countries. In Paris alone, 18 of his plays have totalled around 20,000 performances in all. Ten of his plays have also been shown on television.

Written in 1962, the original London production of *Boeing-Boeing*, translated and adapted by Beverly Cross, opened at the Apollo Theatre starring David Tomlinson, then transferred to the Duchess in 1965. It ran for seven years in total, for more than 2,000 performances. Its Broadway debut, however, was less than stellar, running for just 23 performances in February 1965. Despite this, overall it became the *Guinness Book of Records* most performed French play worldwide. *Boeing-Boeing* was revived in London in 2007, running for just under a year, and the production transferred to Broadway in 2008 where it ran for nine months.

Boeing-Boeing relies on a classic formula to set up the comedy wherein the main character is in a relationship with two (or more) other people who believe they are the only one. Goldoni's *A Servant of Two Masters* (1746) is the best known example of this genre. The title is self-explanatory: Truffaldino serves both Beatrice (disguised as her brother Federigo) while also serving Florindo. *Box and Cox* (1847) by John Maddison Morton revolves around an unscrupulous landlady who rents the same room to two tenants, one working nights and the other days. In these plays, the comedy arises from the increasingly frantic attempts of the protagonist to ensure that the competing 'others' do not meet.

Similarly in *Boeing-Boeing*, suave Parisian architect Bernard is engaged to three women, all air hostesses. As long as their flights remain on schedule he can ensure that one is with him while another is airborne and the third is at her destination far away. Abetted by his long-suffering housekeeper, Bertha, Bernard just about manages to keep it together until the arrival of his old school friend, Robert, coincides with the introduction of a new, faster aircraft on one of his fiancée's routes. Worse still, this precarious situation is also literally at the mercy of the elements with a nasty storm over the North Atlantic throwing another spanner in the works.

In the original London production, as in the French original, the air hostesses are called Jacqueline (Air France), Judith (Lufthansa) and Janet (TWA) but for the London revival they are renamed Gabriella (Alitalia), Gretchen (Lufthansa) and Gloria (TWA) for reasons I have yet to uncover. Interestingly, it seems that Camoletti has a fondness for particular character names. In *Don't Dress for*

Dinner, which we presented here at The Questors last season, the male characters are again Bernard and Robert, and Jacqueline is Bernard's wife (and Robert's mistress), although Suzette and Suzanne are involved in this all-French *affaire*, in contrast with the international flavour of *Boeing-Boeing*.

I have chosen to set our version of *Boeing-Boeing* in 1969, rather than in the early 60s when it was written. It seemed to me that the references to supersonic aircraft reflect the optimism of the time. Indeed, the Super Caravelle mentioned by Gabriella was in fact French aerospace company Sud Aviation's Super Caravelle which was merged with the British Aircraft Corporation's work on the Bristol 223 to form the Concorde project. Also, Harold Wilson's 1963 'white heat of technology' speech and the promise of free electricity from nuclear power all point to a degree of faith in science and technology as the solution to all man's ills. The moon landings only added to that.

The late 60s also saw the sexual revolution, aided by the technological advance of the birth control pill, and it seemed important to me to set the play at a point where the women might be operating from a place of greater freedom than that of the early 60s, as my first reading of the play left me at odds with the very outdated sexual politics of the day.

Camoletti satirises this faith in science and rationality, and the French *cartésien* mentality in Bernard's explanation of the rational, mathematical precision of his infidelities, occurring as they do in line with a strict timetable, and with women who have been through a rigorous selection process. To be fair to Camoletti, however, he does not make the women the brainless victims of a deceptive Lothario. In fact it is the women who triumph, each in her own way, and Bernard who is ultimately left thwarted in his desire to have his three cakes and eat them. Nonetheless, I wanted Bertha's disapproval of his shenanigans to be less a matter of prudery or morality and more a matter of raised consciousness and so I have her reading (or perhaps re-reading) Simone de Beauvoir's *Le deuxième sexe* at the start of the second act.

Camoletti doesn't hold back on his use of national stereotypes to provide much of the humour, and it was interesting in rehearsal to see the differences between the French and British versions of the stereotypical American or German. We have taken elements of both and hope they will fly, pun definitely intended.

Ultimately, *Boeing-Boeing* is a love story, and true love prevails. Each of the three fiancées seemed to me to represent an aspect of love: Gloria the lust, Gabriella the fidelity and Gretchen the passion, while each man ends up with the woman whose aspect suits him most. The third woman ends up with the (offstage and never seen) husband of her dreams too, although he is to be pitied if her description of how marriage works is to be believed. I leave it to the wonderfully talented cast to fill in these blanks for you.

Bette Davis as Margot Channing in *All About Eve* says, "Fasten your seatbelts, it's going to be a bumpy ride!" I hope you will enjoy this one.

Russell Fleet, Director

BOEING-BOEING

by Marc Camoletti

translated by Beverley Cross and Francis Evans

First performance of this production at The Questors Theatre: 23 September 2016

CAST

in order of appearance

Gloria	Rebecca Collis
Bernard	Gerard Collis
Bertha	Sunita Dugal
Robert	Eamon Goodfellow
Gabriella	Samanta Fiorino
Gretchen	Justyna Wnęk

The performance lasts approximately 2 hours and 25 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	Russell Fleet
Set Designer	Fiona McKeon
Costume Designer	Sarah Andrews
Lighting Designer	Andrew Whadcoat
Sound Designer	Christopher Smith
Videographers	Natasha Vasandani, Joe Foster
Stage Manager	Jesselyn Ng
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Amanda Blake, Charlotte Kavanagh, Fiona McKeon, Fengfan Zhou
Properties	Jesselyn Ng, Russell Fleet
Prompter	Amanda Blake
Lighting Operator	Halle Stephens
Sound Operators	Russell Fleet, Robert Walker
Lighting Assistants	Terry Mummery, Chris Newall
Wardrobe Assistants	Mary Davies, Alison Simmons, Jennie Yates
Make-Up and Hair	Lucy Aley-Parker
Set Constructors	Jesselyn Ng, Paul Wilson, Ian Black, Charlotte Young, Steve Cowan, Imogen Ffion Brown
Get-In Crew	Alex Asher, Doug King, Geoff Moore, Stephen Souchon
Photographer	Robert Vass
Marketing Assistant	Eamon Goodfellow
Special thanks to	Alex Marker, Oliver Savidge, Joe Smith, Sarah Vass, Michelle Weaver, Kall Kwik Ealing, the Kingston Students, the <i>Measure for Measure</i> Company

Biographies



Gerard Collis – Bernard

Gerard recently played Gregory Peck in *Me and Gregory Peck* which was a part of this year's Questival. *Boeing-Boeing* marks his first full production with The Questors. Previous acting credits include *Iphigenia In Orem* in *BASH: Latterday Plays*, Ralph in *Frozen*, Ben Harcourt in *The Mercy Seat* and Lord Capulet in *Romeo and Juliet*, all with the Dublin City University Drama Society, and Howie Lee in *Howie the Rookie* with The Littlest Theatre Company, Dublin.



Rebecca Collis – Gloria

Rebecca holds a BA (Hons) Degree in Musical Theatre from ArtsEd. She appeared in the 2014 West End revival of *BASH: Latterday Plays* in the leading role of *Medea Redux* (Trafalgar Studios). Notable credits include Nabalungi in *The Book of Mormon* (LMTO), Rodney in *My Big Gay Italian Wedding* (Edinburgh Fringe), Sally in *My Good Samaritan* (ITV) and as a featured dancer in the opening ceremony of the Olympic Games (BBC). *Boeing-Boeing* marks her first production with The Questors.



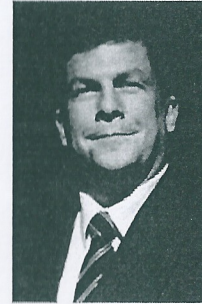
Sunita Dugal – Bertha

Sunita joined The Questors in 2006. Previous roles at The Questors include Celia in Shakespeare's *As You Like It*, Emma Bovary in Fay Weldon's *Breakfast with Emma*, the Spanish Lawyer in Fermin Cabal's *Tejas Verdes* and most recently took part in *All Joy of the Worm*, a celebration of Shakespeare's famous death scenes.



Samanta Fiorino – Gabriella

Samanta is an Argentine actress who has been living for the past three years in London and has trained as an actress at the Royal Central School of Speech and Drama, as well as the National University of Arts in Argentina. She joined The Questors last November looking for new opportunities and challenges, which she has found in *Boeing-Boeing*, her first show with the company.



Eamon Goodfellow – Robert

Eamon has been acting with various theatres for the past four years in Cheshire, Welwyn and now The Questors. He was recently Malvolio in the Playhouse production of *Twelfth Night* and after *Boeing-Boeing* will play Francis Henshall in the Barn Theatre Welwyn's production of *One Man, Two Guvnors*.



Justyna Wnęk – Gretchen

Justyna is a bilingual actress from Poland. She studied theatre at the SPOT Acting Academy in Krakow, and trained in Student Group 69. She is currently a member of The Polish Theatre in London. This is Justyna's third play at The Questors following her roles as Sarah in *Dead White Males* and Bernadette in *Stags and Hens*.



Russell Fleet – Director

Russell trained as an actor in the 1990s and joined The Questors in 2006. An actor, stage manager, sound designer and occasional costumer, Russell has been involved in 22 productions at The Questors in various capacities. Last season he directed the Studio Christmas 'anti-panto' *The Lying Kind*, also a farce. He is quietly wondering when the Artistic Director will let him loose on a David Mamet play. He holds an MA (Actor Training and Coaching) from the Royal Central School of Speech and Drama.

Meet the Company – Tuesday 27 September

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

Sarah Andrews – Costume Designer

Sarah joined The Questors in 1977 as a member of Student Group 32 and since graduating has appeared in many plays, most recently *The Comedy of Errors*. Sarah has designed and dressed a countless number of shows, most recently *An Ideal Husband*, *The Hound of The Baskervilles*, *The Winslow Boy*, *The Talented Mr Ripley*, *Hobson's Choice*, *Dublin Carol*, *A Flea in Her Ear*, *The Libertine*, *The Rover* and *The Accrington Pals*.

Fiona McKeon – Set Designer

Boeing-Boeing is Fiona's third design for The Questors. Recent designs include: *The Lying Kind* and *Beautiful Thing* for The Questors; *Saffron Hill* and *Realife TV* with Anthony Shrubbsall; and *A Kingdom for a Stage* and *At the Heart of Everything* with Andrew Loudon. Fiona trained at the Victorian College of the Arts, Melbourne. Her Australian credits are: *Splendor in the Grass*, *August: Osage County*, *Savage in Limbo* and *Three Sisters*.

Christopher Smith – Sound

Chris has been a sound designer for The Questors for the last three years, after picking up an interest in it at school and university, as well as working with Amanda Redman's ATS. Chris works in sound for TV for the BBC, Sky and ITV.

Andrew Whadcoat – Lighting Designer

Andrew has been a member since 1995 but only became involved in lighting in 2013. Since then he has been involved in several shows as operator and assistant. He designed the lighting for this year's Directors' Showcase and will be designing the lighting for next year's *Scarborough*.

Next Questors Productions

AFTER THE END

by Dennis Kelly

30 September – 8 October 2016

The Studio

A claustrophobic modern thriller set in modern-day London, this is a disturbing drama with macabre humour. Louise wakes in a nuclear fallout shelter where her colleague Mark tells her he's rescued her from the carnage of a nuclear attack.

THE EXONERATED

by Jessica Blank and Erik Jensen

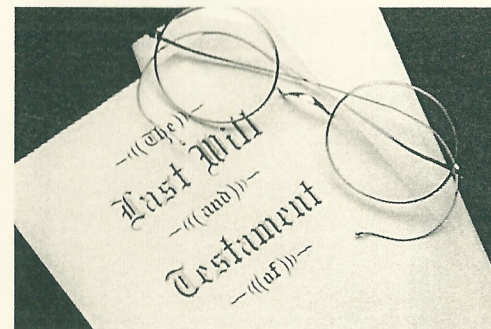
28 October – 5 November 2016

The Studio

This powerful piece of theatre tells the stories of six prisoners, using their own words, who spent years on death row in the United States, living in fear of the electric chair, before each was shown to be the victim of a miscarriage of justice.

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 18 productions – old and modern classics, challenging recent drama, comedies and our great annual Panto. 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. You're reading this because live theatre means a great deal to you too.



Ealing and West London 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. But we receive no public funding.

Please consider making a donation to help us continue to make our huge contribution to the cultural life of the capital. 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.

Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly – every gift of £1000 or more will be commemorated on the donor board in the foyer.

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, or would like any further information, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

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