

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.

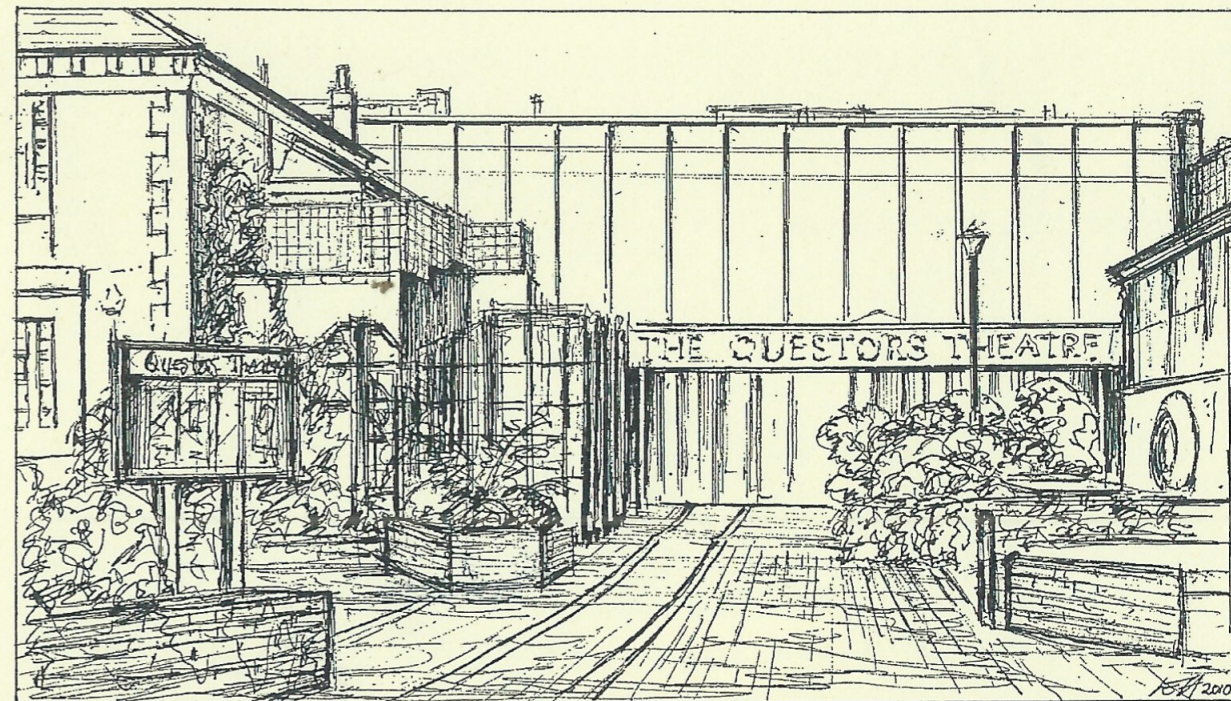
Cover Image: Elaine Hagan

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



THE VILLAGE BIKE

by Penelope Skinner

The Studio

22 – 30 January 2016

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 midday – 5:00 pm

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

For Judi Dench Playhouse productions:

Hot meal menu up to 6:30 pm (not Sundays) with drinks, ice creams and snacks during the first interval.

Sunday matinees midday to 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 2016 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



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



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and their production of

The Village Bike



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THE VILLAGE BIKE

by Penelope Skinner

The Studio

22 – 30 January 2016



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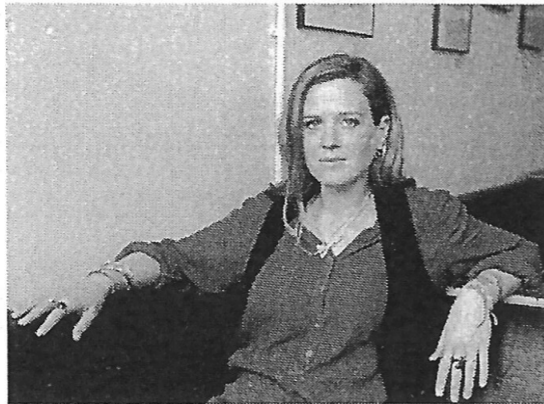
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The Village Bike

Penelope Skinner's play, *The Village Bike*, played a sell-out run at the Royal Court in the summer of 2011 where it received rave reviews and was twice extended. The play won the 2011 George Devine Award, the Charles Wintour Most Promising Playwright at the 2011 Evening Standard Theatre Awards and was nominated at the 2012 Olivier Awards for Outstanding Achievement in an Affiliate Theatre. It also had a rehearsed reading at the Manhattan Theatre Club as part of their 7@7 series of readings and received its regional premiere at the Sheffield Crucible Studio in September 2012. It was revived in New York in 2014 by the MCC Theatre at the Lucille Lortel Theatre (off-Broadway), directed by Sam Gold and starring Greta Gerwig as Becky.



Penelope Skinner



Edward Elgar and his Bicycle

The Village Bike and Elgar, a strange choice you may say, but to me both are quintessentially English. Penny Skinner's play is set in a small village in England and Becky and John, being the new people, are the outsiders. Edward Elgar was born in the small village of Lower Broadheath, outside Worcester. Elgar felt himself to be an outsider, not only musically, but socially. In musical circles dominated by academics, he was a self-taught composer; in Protestant Britain, his Roman Catholicism was regarded with suspicion in some quarters; and in the class-conscious society of Victorian and

Edwardian Britain, he was acutely sensitive about his humble origins even after he achieved recognition. He nevertheless married the daughter of a senior British army officer. She inspired him both musically and socially, but he struggled to achieve success until his forties, when after a series of moderately successful works his *Enigma Variations* (1899) became immediately popular in Britain and overseas.

Elgar's music is quite often said to be 'Born of the Countryside' and one could quite easily say that of *The Village Bike*. One of Elgar's great pastimes was to cycle around his beloved Malvern Hills where I am sure the wonder of this place inspired his music. His repeating rhythms and the pulse of his music echo the rate the body assumes whilst walking. They have a physical movement and the faster movements take you as if cycling downhill without holding on. It is said that even the trees inspired his music and I'm sure he could lose himself as he cycled through the country lanes and indulge his fantasies. In *The Village Bike*, Penny Skinner's character Becky buys a used bike in order to enjoy the local countryside and in doing so enables her to act out her fantasies which leave her cycling downhill without holding on with disastrous results.



Elgar Statue in Hereford

Why music at all? Do you really need it? What will it bring to the play? I was lucky enough to have a father who loved opera, although I must admit I didn't always appreciate that as a child! If it was on the radio, it was on in our house, if it was on the telly, it was on in our house, and the weeks the Welsh National Opera were on at the New Theatre Cardiff my dad was in his seat in the Gods! We were taken as children and my father often sang around the house as I do now so showing life without any music would not be at all realistic to me. Music is a universal language and the emotional content touches each of us and aids our imaginations. So with little set and no country lanes the music carries us, assisting our imaginations as we ride through the English landscape, the warm summer sun on our backs or the haunting chords reflecting the desolation of lives that lay shattered in front of us.

The hardest part of choosing Elgar is trying to decide which of his wonderful music to use. I have had many hours listening to his amazing works and trying to fit the emotion of a piece to the scene either just finishing or about to start. I often leave a play wondering what that piece of music was so have listed all the Elgar we have used which, as you can see, is a very small token of a major works.

Stephanie Pemberton, Director

THE VILLAGE BIKE

by Penelope Skinner

First performance of this production at The Questors Theatre: 22 January 2016

CAST

in order of appearance

Becky	Holly Gillanders
John	Tom Cantwell
Jenny	Elizabeth Ollier
Mike	Chris Waldock
Oliver	David Hovatter
Alice	Carol Fullilove

The play takes place in three cottages in a village somewhere in middle England, at the height of summer.

The performance lasts approximately 2 hours and 20 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	Stephanie Pemberton
Set Designer	Bron Blake
Costume Designers	Anne Gilmour, Sue Peckitt
Lighting Designer	Chris Newall
Sound Designer	Richard Halberstadt
Graphics Designer	Nigel Worsley
Stage Manager	Clare Watson
Deputy Stage Manager	Emma Lee Clegg
Assistant Stage Managers	Sarah Louise Clopet, Tara Flynn, Tolani Joacquin
Properties	Emma Lee Clegg
Set Design Execution assisted by	Bron Blake, Doug King, Geoff Moore Sue Collins, Mark Fitzgerald
Lighting Operator	Camille Bortz
Lighting Crew	Terry Mummery, Alan N. Smith, Carole Swan, Andrew Whadcoat
Sound Operators	Zara Hemati, CJ
Get-In Crew	Jessy Moat, Chris Smith, Andy Wolfe
Photographer	Peter Collins
Marketing	Jennifer Nettles
Thanks to	David Emmet, Rowena Poole, Paul Wilson

Biographies

Bron Blake – Set Designer

An active member since the early 1970s, Bron has been doing set design and scenic art since 2004. Productions include *Vincent in Brixton*, *The Seagull*, *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Voyager & Lovers*, *The School of Night*, *After October*, *Betrayal*, *Be My Baby*, *Rope*, *Uncle Vanya* and *The Master Builder*.

Tom Cantwell – John

Since graduating from Student Group 61 in 2008, Tom has gone on to appear in eight productions as an acting member with his most recent role as Tony Lumpkin in *She Stoops to Conquer* visiting Minack in June 2015. Other roles have included Frederick in *The Rover*, George in *Luca's Spoon*, Tom Stone in *The School of Night* and Eric Cross in *No Fairy Tale*.

Carol Fullilove – Alice

Carol joined The Questors in 2000 since when she's taken part in a number of productions including *Tongues of Fire* (2000), *The Birthday Party* (2001), *The Memory of Water* (2002), *Playhouse Creatures* (2002), *Look Back in Anger* (2002), *A View from the Bridge* (2003), *Three Women* (2004), *The Dispute* (2005) and *Bye Bye Blues* (2005).

Holly Gillanders – Becky

Holly joined the Questors in 2011 when she appeared as Gabriel in *The Flint Street Nativity*. Other productions here are *London Assurance*, *Calendar Girls*, *Engaged*, *The Duchess of Malfi* and *The Ruffian on the Stair*. She has also performed at The Questors in Crucial Image's productions of *Macbeth* and *Martin Chuzzlewit*, has participated in three 24-Hour Plays and performed with the Errors of Comedy.

Anne Gilmour – Costume Designer

Anne has been a member of The Questors since 1983 when she worked on the costumes for *Bodies*. Most recently, she has designed or helped with the costumes on *Rhinoceros*, the 4D Directors' Showcase, *London Assurance* and *The Duchess of Malfi*. Anne was formerly Chairman of The Questors and of the Little Theatre Guild, and is currently active in the International Amateur Theatre Association.

David Hovatter – Oliver

David was last seen disguised under a beard in *Macbeth*. In between the odd acting parts, there have been a few devised shows, the most recent of which was *The Haunted Kimono*, and before that *Potter's Amazing Fleas* which went to a festival in Slovenia. He recently directed *Rhinoceros* in the Studio. His first show at The Questors was *Charley's Aunt* in the early 80s.

Chris Newall – Lighting Designer

Chris first joined The Questors in 1968 and since 1997 has designed the lighting for more than 40 productions here, including several children's summer musical theatre shows and a couple of RSC Showcases. In the last couple of years he has lit *The Duchess of Malfi* and *An Ideal Husband* in the Playhouse, and *The Pride, Rope* and *The Wonderful World of Dissocia* in the Studio. For *The Village Bike* he hopes to add leaf-blowing to his repertoire of special effects.

Elizabeth Ollier – Jenny

This is Elizabeth's first production at The Questors, but elsewhere she has appeared in *Still Life* (Laura), *Sisterly Feelings* (Abigail), *Come on Jeeves* (Mrs Spottsworth), *Calendar Girls* (Annie), *Seven Year Twitch* (Fran), *Mammals* (Lorna) and *Handbagged* (Margaret Thatcher).

Sue Peckitt – Costume Designer

Sue has been a member of The Questors for over 30 years and has served in wardrobe for a great many shows, most recently *Rhinoceros*, the 4D Directors' Showcase, *Jack and the Beanstalk*, *Mary Stewart*, *The School of Night*, and *Beauty and the Beast*.

Stephanie Pemberton – Director

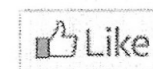
Stephanie has just completed the directors' course at The Questors, for which she directed *Talk to Me Like the Rain and Let Me Listen*. She is delighted to be directing her first full production here, albeit with a play not of her choosing and one she would never have imagined directing! That said she has loved every minute of it and is blessed with having a brilliant cast and production team. Directing credits elsewhere include *Sweeney Todd*, *Guys and Dolls*, *Cabaret*, *Carousel* and *Calendar Girls*. Stephanie is thrilled to be directing the next Questors' pantomime, *Cinderella*.

Chris Waldock – Mike

Chris became an acting member in 1985, having graduated from Student Group 38. He has appeared in a wide range of productions over the years, most recently *House & Garden*, and *Jack and the Beanstalk*. Despite appearances, he is not actually able to fix leaky pipes.

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.

Elgar Music Used

- Symphony No. 1 in A Flat Major, Op. 55 – IV Allegro (1908)
Three Characteristic Pieces for Small Orch. – Mazurka Op. 10 No.1 (1899)
Nursery Suite – The Sad Doll (1931)
Salut d'Amour (1888)
Violin Concerto in B minor Op. 61 – III Allegro Molto, IV Cadenza (1910)
Variations on an Original Theme (Enigma) – Troyte (1899)
Variations on an Original Theme (Enigma) – Nimrod (Adagio) (1899)

Other Music Used

- Fafu – Lounge Project (2011)
Smile When You – William DJ (2012)
The Mask of Zorro – James Horner (1998)
*Where Do I Begin – Francis Lai / Carl Sigman (1970)
Stand and Deliver – Adam Ant / Marco Pirroni (1981)
*Sailing By – Ronald Binge (1963)
* Specified in the script – other music chosen by the Director

Next Questors Productions

THE CRIPPLE OF INISHMAAN

by Martin McDonagh

29 January – 6 February 2016

The Judi Dench Playhouse

A comic tale with a rich cast of characters that also contains darkness in its portrayal of a world so cramped by boredom, religion and isolation that hope is an affront to its order.

DIRECTORS' SHOWCASES

19 – 27 February 2016

The Studio

Enjoy three one-act plays presented in one evening as a showcase by potential new Questors directors: *High Tea* written by Mari Lloyd, *George's Room* by Alun Owen and *Red Peppers* by Noël Coward.

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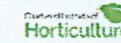


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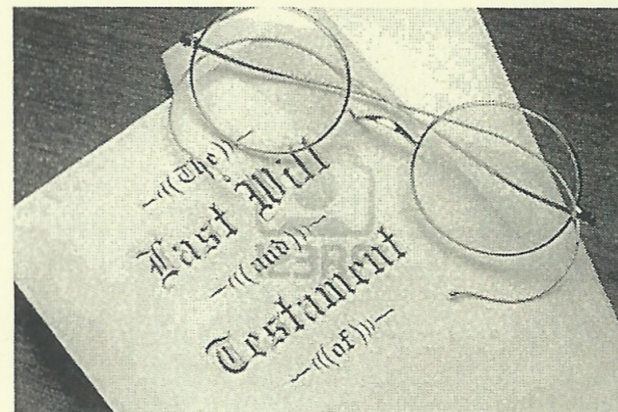
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Become a BEQUESTOR



This season, The Questors, Ealing's theatre, is presenting 17 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). Our splendid new donor board in the upper foyer will record every gift or legacy of £1000 or more (anonymously if you prefer). But no gift is too small to help – they all mount up – and any gift, either while you are alive or in your will, attracts tax relief. We will acknowledge these gifts on the iQ website unless you prefer us not to. 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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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.

