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If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions*
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- ✓ 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.*

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 COUNTRY WIFE

by William Wycherley

The Judi Dench Playhouse

27 January – 4 February 2017



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

See questors.org.uk/grapevine for more details

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



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The Country Wife

The Restoration

From 1642 to 1660 there were no theatres operating in England. The puritan government under Oliver Cromwell during the period known as 'the Commonwealth' saw to that. A law was passed which meant that actors could be flogged for performing in public. Acting, along with many other pleasurable activities, was seen as immoral and contrary to the will of God. The old Elizabethan theatres were pulled down, often with the building materials used to build barracks for the army during the Civil War between the Roundheads (the puritan forces) and the Cavaliers (forces loyal to King Charles I).

All that changed in 1660 when the monarchy was restored to the throne in the person of Charles II, son of Charles I who had been executed for treason in 1649. Thus begins the period known as the Restoration, which brought with it profound changes in society. During the Civil War, Charles II had escaped to the continent and spent his time in relative luxury in Holland and then France. He returned to England with a love of pleasure – including a love of the theatre, which was flourishing in France at the time, where Molière was becoming a dominant force. Charles swiftly handed out patents to two friends to run theatre companies, Sir Christopher Wren set about designing theatres for them – and within a few years theatres in Drury Lane and Dorset Gardens were established. Charles took great pleasure in visiting these, often in the company of one of his mistresses, including the orange-seller-cum-actress, Nell Gwynn, who bore him two of his twelve illegitimate children. Known popularly as 'the Merry Monarch' he set the tone for a London-based society in which living for pleasure became the norm amongst the privileged classes. People set about reacting to the days of puritanism with a will.

Restoration Comedy

This is the genre which defined the period in theatrical terms. Tragedy was written and performed, including versions of Shakespeare's plays which were 'improved' to meet the new refined tastes. Nahum Tate's version of *King Lear*, in which both Lear and Cordelia survive (with Cordelia marrying Edgar) and from which the Fool is entirely cut, appeared in 1681;

Shakespeare's version was not seen again until 1838. But it was in comedy that the new breed of Restoration playwrights excelled, starting the very British tradition of 'the comedy of manners' which both celebrates and satirises the behaviour of the privileged classes. For the first time in a British theatre, audiences went to see people very like themselves on stage – people who dressed and behaved like them, who shared their tastes and life-style. One feature of this is the sheer number of 'asides' in Restoration Comedy, when characters address the audience directly, by convention unheard by other characters who may be standing within inches of them on stage. A strong bond was being forged with their counterparts in the audience. A strand in this bond was the shared recognition of the superiority of 'the town' (London) to 'the country' (the place where the rich had their estates from which they derived their incomes and which ensured their ability to live a life of leisure). This strand also runs through English comedy; for example, we see it surfacing in the conversation between Gwendolen and Cecily in Wilde's *The Importance of Being Earnest* over two centuries later.

There were two major innovations in this period: the introduction of sliding scenery on grooves which could create a 'realistic' setting, often with the illusion of perspective; and the introduction of women for the first time on the English stage. Charles II cleverly introduced a law in 1663 making it illegal for men to play women's parts on the grounds that this represented immoral behaviour. In fact, it opened the doors to what is probably still the sexiest period in British theatre history. Restoration Comedy takes as its staple themes sex and money – and the greater of these is sex. Roles were created especially for women to show off their legs (known as 'breeches parts'). *The Country Wife* contains an example of this – and we still have the survival of the tradition in the role of the Principal Boy (i.e. a woman in man's clothing) in pantomimes.

The Country Wife

William Wycherley's play first appeared in January 1675 at the Theatre Royal, Drury Lane. It was his third play and generally regarded as his best. It features the usual complex plot (there are three separate strands to it) and several of the conventional Restoration Comedy 'types' – the naïve country girl, the knowing and ingenious maid, the group of wits who devote their lives to drinking, womanising and sharp, finely-honed witticisms, the lusty middle-aged women bored with their husbands – and, of course, the fop, who aspires to be a wit but has neither the brain nor the judgement to achieve it. And there are the genuine lovers who, as in many good comedies, are brought together against the odds.

A Footnote on Cuckolds

One other character-type is the cuckold – the man whose wife is unfaithful to him with (at least) one other man. This notion is embedded in Restoration Comedy, but the term has largely dropped out of use and needs clarifying for most modern audience members. The word derives from 'cuckoo' (the bird which invades a nest to which it has no right). But it was a tradition that a cuckold grew horns on his head; no-one knows where this idea originated, but it goes back a long way (it is featured in Marlowe's *Dr Faustus*, for example). Characters often mime this in Restoration Comedy by placing their fists against their temples with the index fingers sticking out. It is no coincidence, of course, that the central character in *The Country Wife* is called Horner – i.e. the man who places horns on the heads of other men by making them cuckolds.

The Country Wife Today

For many years, *The Country Wife* was considered too risqué to present in its original form; David Garrick's cleaned-up version, *The Country Girl* (in which the character of Horner is entirely removed) appeared in 1766 and replaced it. It was not until the 1930s that Wycherley's version re-surfaced. Since then, in a more open, less hidebound age, it has flourished and become regarded as a classic. We hope that you will be both entertained and intrigued by it tonight.

John Davey, Director

Next at The Questors

BIRD ON THE WIRE

by Brian Abbott

3 – 11 February 2017

The Studio

Bird on the Wire is a gripping and darkly humorous exploration of betrayal in every form – political, personal and sexual. This is the first production of a new play by Brian Abbott, whose last play, *No Fairy Tale*, was also premiered at The Questors.

EMIL AND THE DETECTIVES

by Erich Kästner,
adapted by Carl Miller

1 – 4 March 2017

The Judi Dench Playhouse

Someone has stolen Emil's money. There are no grown-ups to help, so Emil and his friends set about tracking down the thief. Come and join Emil and his gang of detectives in an exciting chase through 1920s Berlin.


Learning through plays?


BA (Hons) Theatre Production (Design and Management)

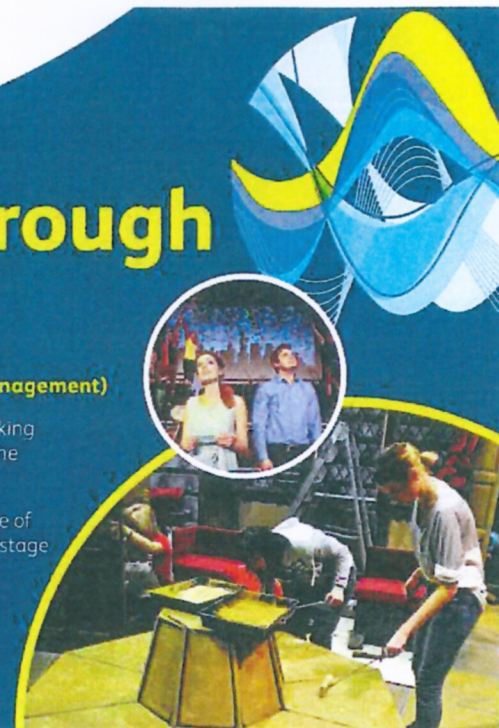
Gain theoretical and practical experience whilst working backstage on shows at both **The Questors** and in the **London College of Music**.

This two-year accelerated course covers a wide range of theatre-related skills, including stage management, stage technology (lighting and sound) and design.

Apply now to start September 2017

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 john.davey@uwl.ac.uk



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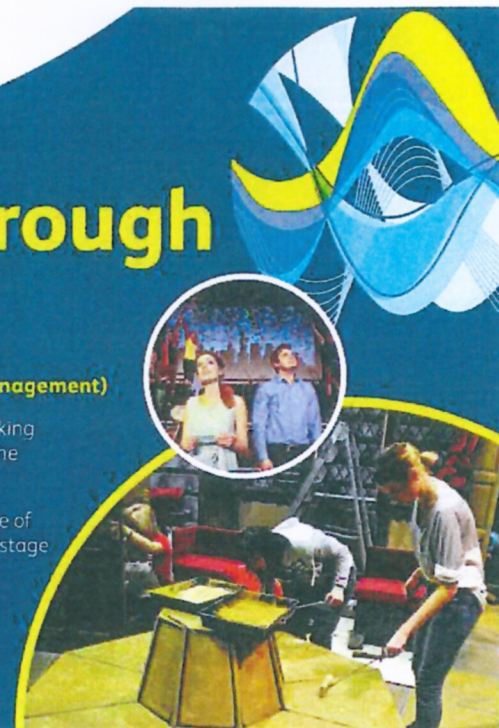
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THE COUNTRY WIFE

by William Wycherley

First performance of this production at The Questors Theatre: 27 January 2017

CAST

in order of speaking

Horner	Tristan Marshall
Quack, a doctor	Anthony Curran
Sir Jasper Fidget	Howard Shepherdson
Lady Fidget, his wife	Kerri Logan
Mrs Dainty Fidget, his sister	Gillian Jacyna
Harcourt	James Burgess
Dorilant	Victor Mellors
Sparkish	Tim Pemberton
Pinchwife	James Goodden
Mrs Margery Pinchwife, his wife	Claudia Carroll
Alithea, his sister	Charlotte Sparey
Mrs Squeamish	Sarah Morrison
Lucy, Alithea's maid	Francesca McInally
Old Lady Squeamish	Anne Neville

MUSICIANS/FACILITATORS

Composer / Arranger / Keyboard	Graham Reid
Flute	William Morton
Percussion	Laurence Reid

The play takes place in London: the lodgings of Horner; the lodgings of Pinchwife; the New Exchange (a shopping district in the Strand); and Covent Garden Piazza.

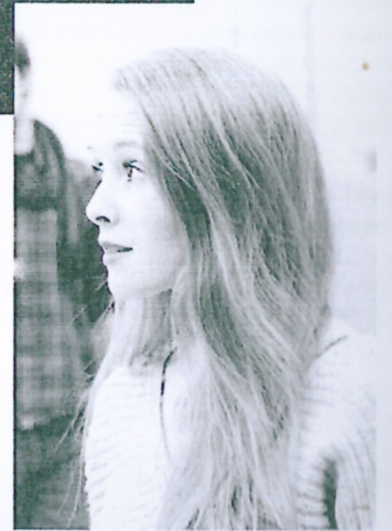
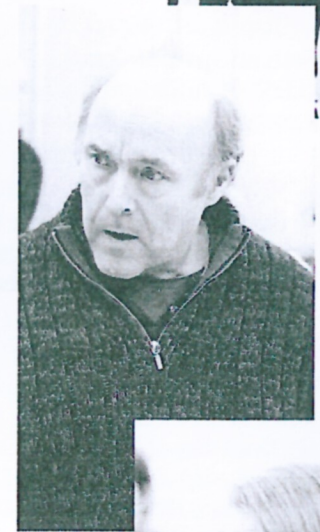
The performance lasts approximately 3 hours including a 15-minute interval.

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	John Davey
Set Designer	Ray Dunning
Costume Designer	Sarah Andrews
Lighting Designer	Chris Newall
Musical Director	Graham Reid
Choreographer	Sarah Page
Stage Manager	Steve Cowan
Deputy Stage Manager	CJ
Assistant Stage Managers	Amanda Blake, Sarah Bower, Will Byrne, Rory Hobson, Grace Lindley, Katt Roberts, Emma Sampford, Roisin Tierney, Fengfan Zhou
Properties	Steven Cowan, CJ, Fengfan Zhou, John Fryer
Mask Maker	Andie Dew
Prompter	Debbie Abel
Movement Coach	Nicholas Jonne Wilson
Lighting Assistant	James Rosen
Lighting Operators	Carole Swan, Roisin Tierney
Wardrobe Assistants	Jane Arnold-Forster, Sara Balestrieri, Mary Davies, Carla Evans, Moonika Leisson, Claire Malyon, Holly Merrick, Jacqui Powell, Alison Simmons, Sylvia Wall, Jennie Yates
Head Constructor	Stephen Souchon
Constructor	Jack Hanrahan
Scenic Painters	Bron Blake, Imogen Brown, Andie Dew, Geoff Moore, Valerie Newall, Ben O'Grady, Roisin Tierney, Fengfan Zhou
Make-Up	Anja Bont, Krystal Buckley
Photographer	Peter Collins
Videographer	Peter Gould
Marketing Assistant	Tim Pemberton
Sparkish's costume designed and made by Jack Wood (1935-2014)	

Rehearsal Photographs



Biographies

James Burgess – Harcourt

James' productions at The Questors include *Measure for Measure*, *Titus Andronicus*, *All Joy of the Worm*, 24-Hour Plays 2016 and *Treats* (rehearsed reading). Other theatre includes *Dido*, *Queen of Carthage* and *The Alchemist* (Rose Playhouse), *A Midsummer Night's Dream* (Edinburgh Fringe), *Love's Labour's Lost* (touring) and *Macbeth in Pitch Black* (touring).

Claudia Carroll – Mrs Margery Pinchwife

Claudia has been at The Questors for six years. She was in Student Group 65, teaches in the Youth Theatre and is an active Acting Member, most recently playing Maroussia in *Burnt by the Sun*.

Anthony Curran – Quack

Anthony is a graduate of Student Group 47 (1994). He has played parts that ranged from Truffaldino in *A Servant to Two Masters* to Estragon in *Waiting For Godot*. His last appearance was as a selection of racist policemen in *The Exonerated*.

James Goodden – Pinchwife

James joined The Questors thirty years ago this year and coincidentally, *The Country Wife* is his thirtieth production. Career highlights include being on stage with his own (much loved) Labrador in *The Recruiting Officer* in 2004 and achieving a lifetime's ambition by playing the dame in *Jack and the Beanstalk* in 2014. His most recent appearance was in last season's production of *The Crucible*.

Gillian Jacyna – Mrs Dainty Fidget

Since completing Student Group 53, Gillian has been in numerous productions including *The House of Bernard Alba*, *Conversations After a Burial*, *West 5 Story*, *French Paste* and, most recently, *Burnt by the Sun*. This is her first 'corseted' Restoration Comedy and, whilst enjoying the production, she is looking forward to being able to breathe more freely.

Kerri Logan – Lady Fidget

This is Kerri's fifteenth season with The Questors, and in that time she has appeared in over fifteen productions, including *Nicholas Nickleby*, *Company*, *Misery*, *Two*, *Hobson's Choice*, *Present Laughter* and *Jack and the Beanstalk*. Most recently, she appeared in *The Crucible* in 2015.

Tim Pemberton – Sparkish

Tim Pemberton has been acting at The Questors for five years, most recently as Vsevolod in *Burnt by the Sun* and Judge Hathorne in *The Crucible*. Roles closer to home in Bucks include Emil in David Mamet's *The Duck Variations* and Antonio in *The Merchant of Venice*. Tim is also part of the Questors marketing and front of house teams.

Tristan Marshall – Horner

Tristan has appeared in a number of Questors productions since joining in 2003, including *Suddenly Last Summer*, *A Russian in the Woods*, *Oh! What a Lovely War*, *Black Comedy*, *Bloody Poetry* and *The Alchemist*. After a recent move into directing and hosting the 24-Hour Plays he's delighted to be back treading the boards.

Francesca McNally – Lucy

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

Victor Mellors – Dorilant

Victor is a former member of the Bristol Old Vic Theatre School Youth Group and National Youth Theatre. Theatre credits include *The Cherry Orchard* (20th Century Theatre), *Measure for Measure* (Bloomsbury Theatre), *Macbeth* (Bloomsbury Theatre), *They Had a Dream* (Cochrane Theatre) and *Twelfth Night* (The Questors).

Sarah Morrison – Mrs Squeamish

Since originally joining The Questors in 1980, Sarah has appeared in many productions, most recently as Mokhova in *Burnt by the Sun* and Maria in *Twelfth Night*. She also directs and is a member of the Auditioning Panel.

Anne Neville – Old Lady Squeamish

Anne has acted at The Questors since 1983. Parts include Madam Armfeld in *A Little Night Music*, Rebecca Nurse in *The Crucible*, Grace Winslow in *The Winslow Boy*, Miss Havisham in *Great Expectations*, Miss Shepherd in *The Lady in the Van*, Winnie in *Happy Days*, Maggie in *Dancing at Lughnasa*, Ranyevskaya in *The Cherry Orchard*, Mrs Alving in *Ghosts*, Mother Courage, and Amanda Wingfield in *The Glass Menagerie*.

Howard Shepherdson – Sir Jasper Fidget

Howard joined The Questors in the 1980s and appeared in a wide variety of roles in some eight productions, the last being Brecht's *Threepenny Opera* which was performed at The Questors and on the South Bank as an open-air production. Love of music then took him into the world of amateur opera and for many years he sang with groups across London. *The Country Wife* is a welcome return to the Questors stage.

Charlotte Sparey – Alithea

Charlotte trained at ArtsEd and has worked with such directors as Gary Sefton, Matthew Dunster and, more recently, Sir Trevor Nunn, playing Sylvia in *The Two Gentlemen of Verona*. She is also a professional voice-over artist. *The Country Wife* is Charlotte's first play at The Questors.

William Morton – Flute

William was born and grew up in Sheffield. He played for five years in the RAF Central Band, studying privately with David Sandeman and Geoffrey Gilbert. In 1960, he joined the orchestra of the Royal Opera House, playing the flute parts in operas and ballets under great conductors until his retirement in 2000. He is an Alexander Technique teacher.

Graham Reid – Music Director / Keyboard

Graham started in the far north (Aberdeen) and throughout his teens performed, arranged and conducted many shows. His first involvement at The Questors was as rehearsal pianist for *West 5 Story* in 2014, followed by pianist for Noël Coward's *Red Peppers* in 2016.

Laurence Reid – Percussion

Having appeared in last year's *Red Peppers*, Laurence now takes on his second role at The Questors. Other on-stage experience includes hosting music and poetry nights. He plays drums, as well as percussion and backing vocals, for local bands across South and West London.

John Davey – Director

John has been directing and acting at The Questors since the 1970s and has been both Artistic Director and Chair of the Theatre. Recent productions are *After October*, *Uncle Vanya* and *The Master Builder*, and a David Greig double-bill at the Jermyn Street Theatre.

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 *Boeing-Boeing*, *An Ideal Husband*, *The Hound of the Baskervilles*, *The Winslow Boy* and *The Talented Mr Ripley*.

Ray Dunning – Set Designer

Ray has been designing for The Questors since 1985, starting with *The Daughter-in-Law*, *Bartholomew Fair* and *The Glass Menagerie*. He worked for a decade on numerous productions in the Playhouse and the Studio, before taking a break due to pressure of work. He returned in 2012 to design sets for *The Winslow Boy*, *After October*, *Uncle Vanya* and *The Master Builder*.

Chris Newall – Lighting Designer

Chris first joined The Questors in 1968. Since 1997 he has designed the lighting for more than 40 Questors productions, several Musical Theatre Summer Schools and a couple of RSC Showcases. In the last couple of years he has lit *The Duchess of Malfi*, *An Ideal Husband* and *Don't Dress for Dinner* in the Judi Dench Playhouse, and *The Pride, Rope*, *The Wonderful World of Dissocia* and *The Village Bike* in the Studio.

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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