

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.*

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

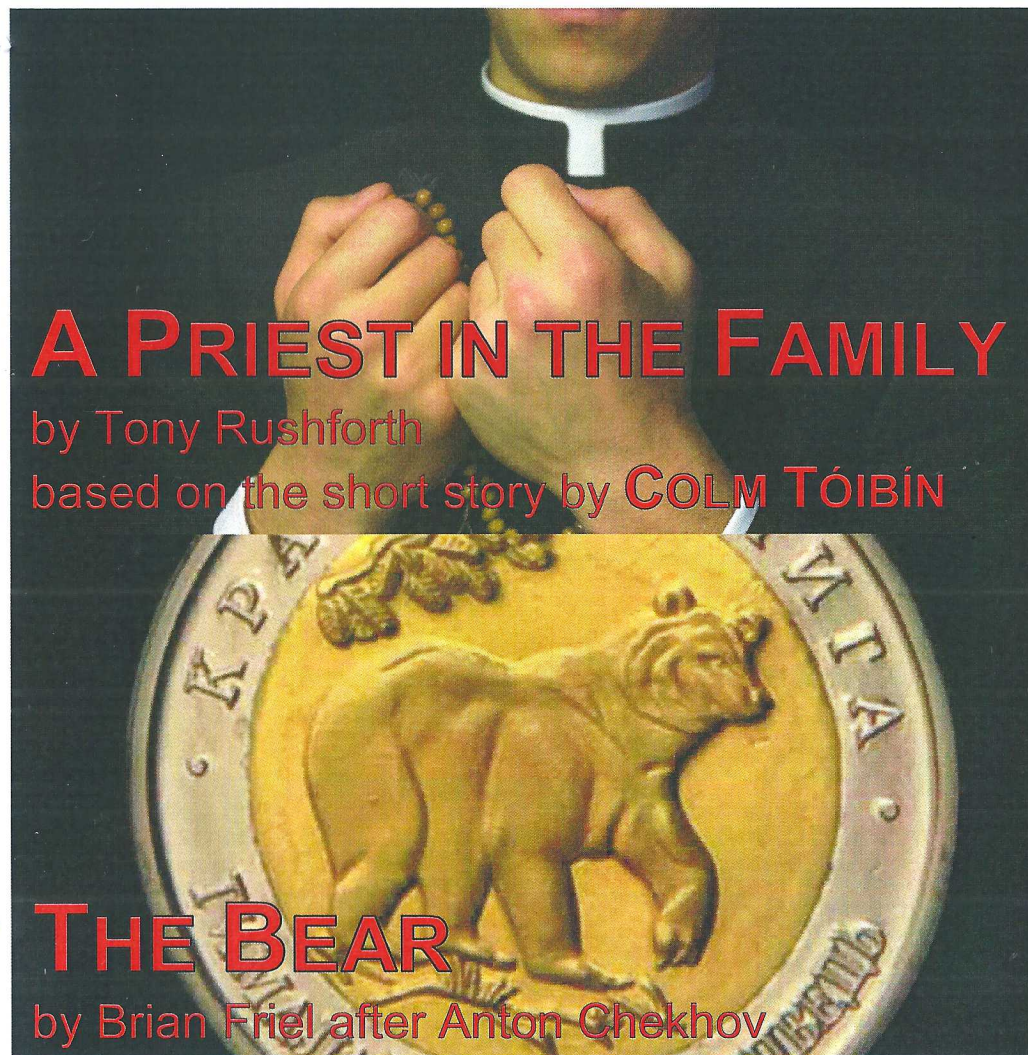
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

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 Studio

2 – 10 February 2018

Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, hearty meals and handmade cakes, and is the perfect spot for a pre-theatre meal or intermission ice-cream.

Order interval drinks before the show to beat the crowds.

Regular opening hours:
Monday to Saturday,
9:00 am to 7:30 pm

Also open before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



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 2018 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.

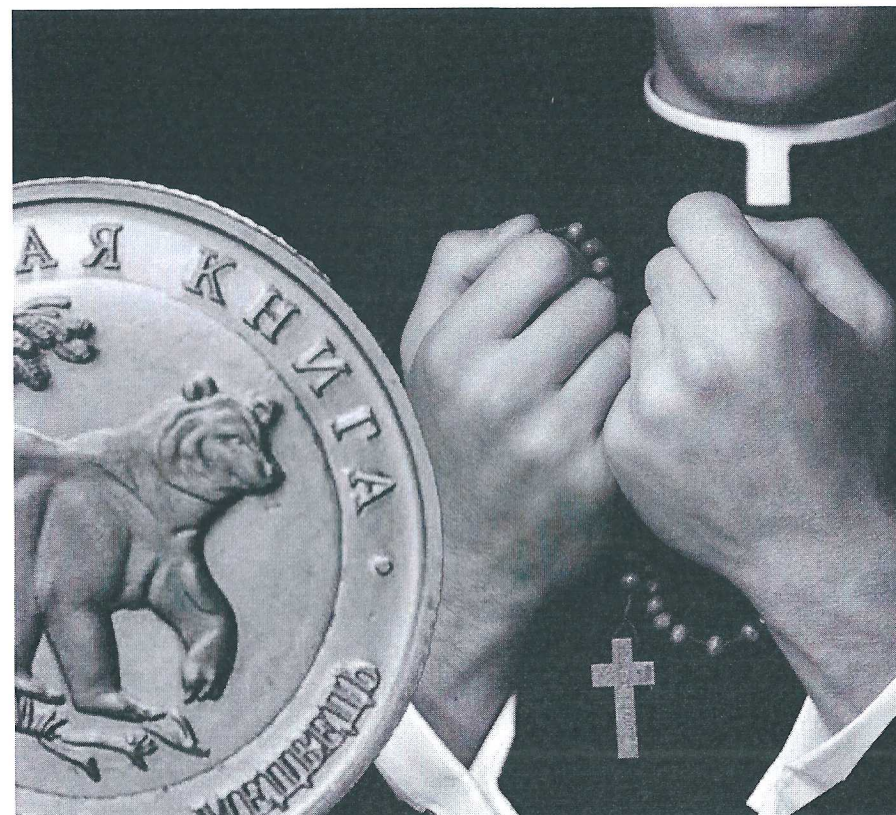
Opening Hours:

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.

Fields and the Grapevine accept payments by card.



A PRIEST IN THE FAMILY

by Tony Rushforth

based on the short story by **COLM TÓIBÍN**

THE BEAR

by Brian Friel after Anton Chekhov

The Studio

2 – 10 February 2018

A PRIEST IN THE FAMILY

When I first read *A Priest in the Family*, I immediately saw it as a play. However, it took a couple of years before I found the time to consider this seriously and it was a cheering day when I was told that Colm Tóibín had given me permission to go ahead with the project.

The principle problem was to find a dramatic form which would enable me to communicate not only the play's narrative but the important sub-text. It is not surprising that Colm Tóibín is a great admirer of Henry James who is the master of sub-text (read *The Master* which pays tribute to Henry James) and so the use of a Chorus came into my mind and not just because of the connections with Classical Tragedy. The Chorus would be able not only to communicate Molly's thoughts but they also would be the watchers, observers and listeners in a community where 'everyone knows everything about everyone'.

It was important that Tóibín's narrative would move swiftly across the different locations. Hence to facilitate this and to give greater focus to Molly's plight, I visualised that the staging would be within a kind of 'empty space', visually selective and economical without the distracting clutter of realistic stage presentation. The play is an intimate 'Chamber Play' and ideally suited to our small auditorium.

I wish to thank Gerard Boynton, Simon Meadon and Jananne Rahman for their valuable advice over the early drafts of the play. In rehearsal the actors have generously contributed to the final revisions and I am most grateful to them.

Tony Rushforth, Director of *A Priest in the Family*

COLM TÓIBÍN has written ten novels, three of which (*The Blackwater Lightship*, *The Master* and *The Testament to Mary*) have been nominated for the Booker Prize, while *Brooklyn* won the Costa Novel Award and in 2013 was made into an award-winning film. He has written many works of non-fiction and two collections of stories, one entitled *Mothers and Sons* which includes *A Priest in the Family*. Colm Tóibín is Irene and Sidney B. Silverman Professor of the Humanities at Columbia University and Chancellor of Liverpool University.

THE BEAR

Although *The Bear* is possibly one of Chekhov's lesser known plays, this 'Farce in One Act', as it is subtitled in its original, is an excellent representative of its genre.

Farce is all about exaggeration: "and this little farce is sure-fire, with a situation of the stubborn woman who meets her match in an angry man ... a clash between a man who is driven mad by women and considers them faithless, and a woman who is determined to remain faithful even in the face of her dead husband's infidelity"¹.

This culminates in a duel being proposed and, what is more, accepted. The duel as such does not take place, yet nonetheless Elena Popova and Smirnov are fighting a duel throughout the play, in which the two of them are either advancing or retreating, the result of this being that Smirnov can only start to behave like a gentleman as a direct response to Popova refraining from behaving like a lady.

In Chekhov's original work, written, published and performed in 1888, the play reflects on and pokes fun at the liberal discourses of mid to late 19th century Russia concerned with 'The Woman Question'. Therefore *The Bear* was engaging in a dialogue with Chekhov's contemporaries concerning current views on women's emancipation².

Brian Friel's version of the play follows absolutely in Chekhov's spirit: "with the modern idiom of his text ramping up the energy levels, Friel lays on the outspoken language as the polite woman loses her temper with the ignoramus"³.

Now add to this mix a devoted, frail and elderly manservant, highly prone to swooning, and, I hope you agree, you have all the ingredients for "the perfect amorous comedy joke"⁴.

- (1) Vera Gottlieb: *Chekhov and the Vaudeville*
- (2) Ivan Turgenev: *On the Eve* (1859)
- (3) Nikolai Chernyshevsky: *What Is to Be Done?* (1863)
- (4) Christopher Murray: Introduction to *Brian Friel: Plays 3*

Sarah Stoddart, Director of *The Bear*

A QUESTORS DOUBLE BILL

First performance of these productions at The Questors Theatre: 2 February 2018

A PRIEST IN THE FAMILY

by Tony Rushforth based on the short story by **COLM TÓIBÍN**

Molly O'Neill, a widow	Wendy Megeney
Father Greenwood, her parish priest	Tony Barber
Nancy Brophy, her friend	Mari King
Eileen, her daughter	Gillian Jacyna
Margaret, her daughter	Pamela Major
Jane O'Neill, her sister-in-law	Grace Craddock
Father Frank, her son	Iain Stirling
Women in the library	Gillian Jacyna, Pamela Major

Chorus: **Tony Barber, Grace Craddock,
Gillian Jacyna, Mari King, Pamela Major**

The play is set in a small town in Ireland about ten years ago.

THE BEAR

by Brian Friel after Anton Chekhov

Elena Ivanova Popova, a young and attractive widow	Nina Flitman
Luka, her frail, elderly manservant	Tim Pemberton
Gregory Stepanovitch Smirnov, a landowner	Julian Casey
(voices off: Dasha – Lisa Varty; Pelagheia – Sarah Morrison)	

The action takes place in the drawing room of Elena Popova's country house.
A very hot afternoon in the summer of 1890.

The performances last for about 2 hours and 5 minutes, including a 20-minute interval,
during which the audience is asked to vacate the auditorium.

PRODUCTION

Director (<i>A Priest</i>)	Tony Rushforth
Director (<i>The Bear</i>)	Sarah Stoddart
Costume Designer (<i>A Priest</i>)	Sylvia Wall
Costume Designer (<i>The Bear</i>)	Raymond Childe
Set Designers	Bron Blake, Geoff Moore
Lighting Designer / Operator	Martin Stoner
Sound Designers	Richard Halberstadt, Russell Fleet
Stage Manager	Russell Fleet
Deputy Stage Manager	Amanda Blake
Assistant Stage Manager	Will Busby, Nikki Amory
Properties	Harriet Parsonage
Prompter (<i>A Priest</i>)	Bridgett Strevens
Prompter (<i>The Bear</i>)	Debbie Abel
Irish Speech Advisor (<i>A Priest</i>)	Anthony Curran
Movement Advisor (<i>The Bear</i>)	Nicholas Jonne Wilson
Wardrobe Assistants	Jean Derby
Sound Operator	Tracy Wickens
Lighting Riggers	John Green, Terry Mummery, Carole Swan
Hair and Make-Up	Karolina Bartnik, Greta Reichel
Photographer	Robert Vass
Videographer (<i>The Bear</i>)	Natasha Vasandani
Thanks to	Anne Gilmour, Shaan Latif-Shaikh, Frances Lloyd, Jane Mason, Anne Neville, Jenny Richardson, Valerie Rudd, Mary Rushforth, Paul Wilson

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

Biographies

Tony Barber – Father Greenwood

In his 60+ years of acting in Questors productions, Tony has appeared in more than 80 productions. He has had parts written especially for him, including by James Saunders and John Norman. He has worked in several productions by Tony Rushforth and this will be the third both written and directed by him.

Julian Casey – Gregory Stepanovitch Smirnov

Julian joined The Questors in 2006 and has since appeared in several productions including *Comedians*, *Two* and *The Winterling*. He was in the cast of *She Stoops to Conquer* in 2015, which also toured to Minack in Cornwall, and played Neville in *Season's Greetings* last year.

Grace Craddock – Jane O'Neill

Returning to The Questors after a gap of twelve years, Grace is again enjoying the experience of the creative living jig-saw of theatre. She is chuffed to be part of this talented and supportive company.

Nina Flitman – Elena Ivanova Popova

Nina has been a member of The Questors since 2011, when she appeared as Lavinia in *Titus Andronicus*. Since then she has played Vivie in *Mrs Warren's Profession*, Sylvia in *The Pride*, Lady Chiltern in *An Ideal Husband*, Jacqueline in *Don't Dress for Dinner* and Lady Macbeth in the RSC Open Stages production of *Macbeth*.

Gillian Jacyna – Eileen

Gillian was a member of the Student Group 53. Since then she has appeared in numerous shows at The Questors including: *Conversations After a Burial*, *The House of Bernarda Alba*, *French Paste*, *Calendar Girls*, *West 5 Story* and *Burnt by the Sun*. Last year she went to Minack with *The Country Wife*.

Mari King – Nancy Brophy

Mari completed Student Group 37 in the early 1980s. Since then she has enjoyed working on a variety of shows from Chekhov to Coarse Acting. She is looking forward to appearing in Tony Rushforth's new play, *A Priest in the Family*.

Pamela Major – Margaret

After a spell living overseas, Pamela returned to The Questors in 2015. She has since worked in *The Master Builder* (Aline), *Bird on A Wire* (Olga), *Larkin with Women* (Maeve) and *When the Rain Stops Falling* (Gabrielle). Her most recent appearance was playing Alicia, the cynical and arch confidante in Jane Austen's *Lady Susan*.

Wendy Megeney – Molly O'Neill

A member since the 1980s, Wendy has acted with The Questors at the Minack (*Tom Jones*) and in an international drama festival in Japan (*Black Comedy*). Recent performances have included Mari in *The Rise and Fall of Little Voice*, Catherine in *Arms and the Man*, Mammy in *The Cripple of Inishmaan*, Sunny in *The Exonerated* and Judy in *The Last of the Haussmans*.

Tim Pemberton – Luka

Tim has been with The Questors for six years, last seen as Sparkish in *The Country Wife* and Vsevolod in *Burnt by the Sun*. Recent roles elsewhere include Wesley in *Jerusalem* and Emil in *The Duck Variations*. Tim is also part of The Questors' lighting, marketing and front of house teams.

Iain Stirling – Father Frank

Iain went to the National Youth Theatre and did a degree in Drama and more recently a degree in Psychotherapy. Recent appearances include Nick in *The Last of the Haussmans*, Mitia in *Burnt by the Sun*, Angelo in *Measure for Measure*, Chris Keller in *All My Sons* and Sir Robert Chiltern in *An Ideal Husband*.

Bron Blake – Set Designer

An active member since the early 1970s, Bron has been doing set design and scenic art since 2004. Productions include *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Voyager & Lovers*, *The School of Night*, *Betrayal*, *Be My Baby*, *Rope*, *Uncle Vanya*, *The Master Builder*, *The Village Bike*, *Twelfth Night*, *Measure for Measure*, *Sweet Charity*, *Larkin with Women* and *Endgame*.

Raymond Childe – Costume Designer (The Bear)

Raymond has costumed productions at The Questors since the 1970s, at the same time as being a professional television designer. At The Questors he has designed costumes for fifteen Christmas productions as well as *Nicholas Nickleby*, *Hedda Gabler*, *The Merchant of Venice* and *Mary Stuart*. He is currently working on *A Midsummer Night's Dream* in March in the Playhouse.

Russell Fleet – Sound Designer / Stage Manager

Russell trained as an actor in the 1990s and joined The Questors in 2006. He has since been involved in 26 productions in various capacities as actor, director, sound designer and stage manager. His last stage management credits were DSM on *Stags and Hens* and SM on *Improbable Fiction* in 2016.

Richard Halberstadt – Sound Designer

Richard has been a member since 1958, passing through Young Questors and Student Group 21. He has since moved on to sound design, stage management and directing, most recently directing *A Flea in her Ear*, stage managing *Coarse Shakespeare – The Final Folio* and designing sound for *The Village Bike*.

Geoff Moore – Set Designer

Geoff recently returned to theatre work having retired from the graphic design business. Recent construction, painting and graphics credits include *Uncle Vanya*, *Be My Baby*, *The Master Builder*, *The Village Bike* and *Twelfth Night*. From 1978 to 1983 Geoff designed *The Ride Across Lake Constance*, *When We are Married*, *The White Devil*, *A Streetcar Named Desire* and *Sir Gawain and the Green Knight*. In the early 1990s he assisted on the design of a number of shows in the Studio and Playhouse.

Tony Rushforth – Writer and Director (*A Priest in the Family*)

Tony Rushforth has been directing at The Questors for forty years. He has written six plays. *The Kerry Dance*, *Seascape*, *Lovers* and *Voyager* have been published and were premiered at The Questors. He was Artistic Director of two of our International Festivals which enabled him to see the work of many European companies.

Sarah Stoddart – Director (*The Bear*)

Sarah has previously directed the stage premiere of *The Railway Siding* by Jonathan Holloway (2012) and *Be My Baby* by Amanda Whittington (2013). She was subsequently Associate Director on productions of *Uncle Vanya* by Anton Chekhov (2015) followed by a Coward Double Bill (2015). As actor Sarah Morrison, she has appeared in over 70 productions at The Questors.

Martin Stoner – Lighting Designer

Martin has been a member since 1976. He has designed the lighting for many productions by The Questors. Recent ones include *Clybourne Park*, *Arsenic and Old Lace*, *Charley's Aunt*, *Kvetch*, *The Talented Mr Ripley*, *Greek*, *4:48 Psychosis* and *Twelfth Night*.

Sylvia Wall – Costume Designer (*A Priest in the Family*)

Sylvia joined The Questors in 1966 and was soon recruited into the stage management team. She trained as an ASM, promoted to DSM and then to SM during the following two years. She also became involved in props making and was persuaded into the wardrobe department to become a wardrobe mistress then a costume designer. Her last costume design was for *Season's Greetings*.



UNIVERSITY OF
WEST LONDON
London College of Music

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.

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 uwl.ac.uk/theatreproduction

 john.davey@uwl.ac.uk



Next at The Questors

ANIMAL FARM

by Peter Hall
from George Orwell
21 – 24 February 2018

The Judi Dench Playhouse

Questors Youth Theatre presents this allegory of the corruption of the Communist ideal as the animals on Manor Farm rise up against their cruel and drunken human master. But power is corrupting and soon the pigs have their noses in the trough.

TAKING SIDES

by Ronald Harwood
23 February – 3 March 2018
The Studio

Taking Sides, set in a 1946 post-war Berlin, is based on the true story of classical conductor Wilhelm Furtwängler's decision to stay in Germany during the Nazi reign, believing the country needed music more than ever. Or was he just a willing collaborator? You decide.