

Join Us

Club Membership – Benefits

- ✓ The right to participate in club activities, including putting on shows
- ✓ A say in the running of the club through voting rights at the AGM and in electing the Board of Trustees
- ✓ Access to our members' website and receive a regular club newsletter by email
- ✓ Full credit to your account for booked tickets to Questors productions if you let us know that you can't make the show
- ✓ Priority booking for courses or special events
- ✓ Meet new people and learn fresh skills as part of the Questors team
- ✓ Feel great about being a member of one of Europe's largest community theatres with over 90 years of contribution to the arts

Note that this new, lower-priced membership does not include ticket discounts.

We have a wide range of opportunities for you to become actively involved throughout the theatre. Volunteer help is always needed for selling programmes, stewarding or serving behind the bar, and training is provided if you'd like to work in Box Office with our computerised system. 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 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.

Season Pass – Benefits

A Season Pass is also available to both Club Members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):
 - up to 50% discount on an adult ticket for the Season Pass holder (to a minimum ticket price of £10, £8 concessions)
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at up to 50% discount
- ✓ Will receive other *audience loyalty* special offers from The Questors or other organisations performing at The Questors
- ✓ Available to all – you do not need to be a club member

Further details and pricing of Club Membership (and enhanced Supporter Memberships), the Season Pass and Questors Youth Theatre can be found on the Questors website: questors.org.uk.

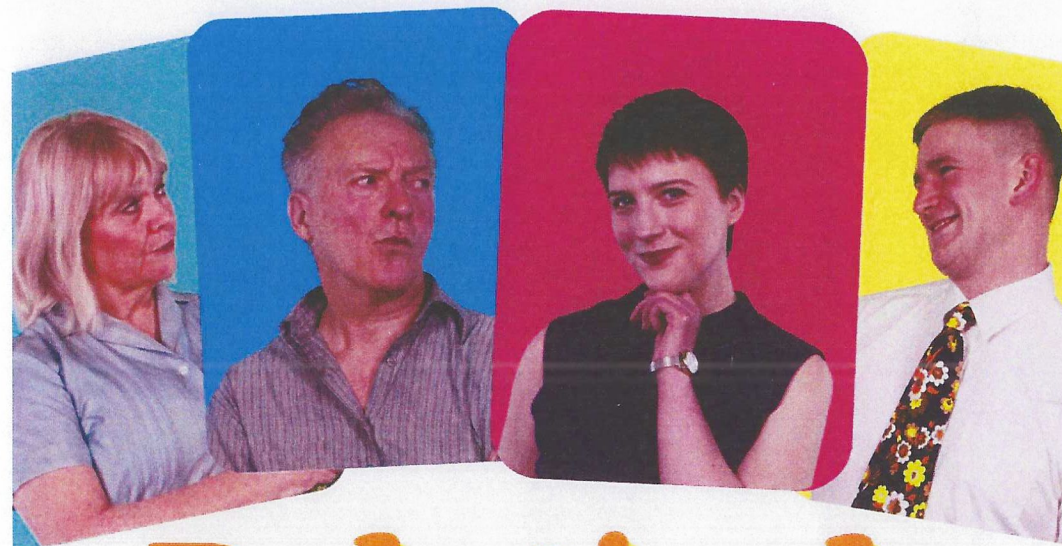
The Questors Theatre
12 Mattock Lane, Ealing, W5 5BQ
Registered Charity No. 207516

Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk



The Questors
THEATRE

Alan Ayckbourn's hit comedy



Relatively Speaking

9 - 17 May
The Studio



Write your name into the history books of our theatre by sponsoring one of the new seats in the Judi Dench Playhouse. Find out more and name your seat: questors.org.uk/seats

THE GRAPEVINE BAR

The Grapevine is our friendly club bar open to Members of The Questors Theatre and their guests, as well as audience members on show nights.

The club is open six nights a week and Sunday lunchtimes, and is managed and staffed entirely by volunteers.

We are proud of the quality of our real ales, we appear in the 2025 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, spirits and soft drinks – all at very reasonable prices.

Opening Hours (subject to change):

Monday – Saturday: 7:00 pm – 11:00 pm

Sunday lunchtime: 1:00 pm – 3:00 pm

Grapevine Beer Festival – Thu 29 May to Sun 1 June

See questors.org.uk/grapevine for more details.



images: Jane Arnold-Forster

RELATIVELY SPEAKING

by Alan Ayckbourn

The Studio

9 – 17 May 2025

This amateur production of "Relatively Speaking" is presented by arrangement with Concord Theatricals.

RELATIVELY SPEAKING

A play of its time – the Swinging 60s

Relatively Speaking was written in 1965, right in the middle of the “Swinging 60s” when Britain was in the grip of a cultural and pop revolution with ‘Beatle mania’ at its height. The first baby boomers were coming of age and with them a new generation of adults was free to escape the past.

Much of the dialogue and social attitudes of the play firmly roots it in that era – counterpointing the two young characters on the brink of marriage whom we meet at the start of the play with the established middle class couple whom we encounter later. Marriage, gender roles, money and class, are all flung delightfully into the mix, as Ayckbourn concocts his clever comedy of confusion.

Alan Ayckbourn has always stated that his works are ‘period pieces’ and of the time they were written, and we have aimed to capture that period look and feel in this production – in costume, props and soundtrack. But also importantly, the precision of the language. Our younger actors were faced with references which were incomprehensible to them, like “a four-penny one” and “seven and six”. In one rehearsal ‘Greg’ said ‘six and seven’ causing much hilarity among the older members of the cast and crew!! They also had to master the old fashioned dial of the 1960’s telephone...

The play’s beginnings

Relatively Speaking was originally conceived in the seaside town of Scarborough at its Library Theatre, where its residing director Stephen Joseph asked Ayckbourn to write a play “which would simply make people laugh – especially when their seaside summer holidays were spoiled by the rain and they came into the theatre to get dry before trudging back to their landladies!”

The resulting piece, called then *Meet My Father*, opened in July 1965 directed by Stephen Joseph. A huge hit, it transferred in March 1967 to the Duke of York’s Theatre in London’s West End, where, under the new title of *Relatively Speaking*, it ran for more than 350 performances, starring Richard Briers, Michael Horden, Celia Johnson and Jennifer Hilary.

It enjoyed rave reviews and launched Ayckbourn as one of the most prolific and popular writers of comedy drama in the modern era. Between 1970 and 2000 there was at least one and sometimes as many as five Ayckbourn plays being performed every year in London’s West End. In 2013 *Relatively Speaking* enjoyed its London revival after 46 years starring Felicity Kendal.

The Library Theatre where Ayckbourn premiered the majority of his plays between 1959 and 1976 has an in-the-round auditorium and that is why we decided to do this Studio production in the round too. ‘In the round playing’ presents some challenges, particularly with regards to ‘blocking’ and visibility.

The Director needs to sit on all four sides during rehearsals to ensure the audience gets a good view of the actors at all or most times. Furthermore, a lot of the play is set round a garden table which makes this even more difficult. But the advantage is a sense of immersion in the tricks and turns of the drama.

The plot

Relatively Speaking follows the confusing intertwining of two couples, Greg and Ginny and Philip and Sheila. At the start of the play, young lovers Greg and Ginny are discovered in Ginny’s messy bedsit, where Greg impetuously pops the question. When Ginny then announces that she is off to visit her parents, Greg sees it as the perfect opportunity to dash there first and ask her Dad’s permission. Off he goes to Buckinghamshire where he finds Philip and Sheila enjoying a peaceful Sunday morning breakfast in the garden.

The only trouble is – they’re not Ginny’s parents.

The resulting confusion is the ticking bomb of the play, as each character ‘in the know’ manoeuvres the situation to avoid that ticking bomb exploding. Our delight as an audience is seeing how Ayckbourn contrives – through his dexterous plotting and language play – to perpetuate the confusion, but never to a dead end revelation.

Against this background, *Relatively Speaking* is a comedy about relationships, infidelity and misunderstandings where Ayckbourn fully exposes the genteel politeness of the British middle class. He was able to do this thanks largely to the peculiar reticence endemic to British culture, where no-one ever says quite what they mean and intention is lost in myriad polite obfuscations. All this encourages the sort of mistaken-identity plotting that Ayckbourn has mastered, and which leaves largely unspoken the painful truths of his characters’ lives.

Recognition and significance

The play has long been considered one of his best. Noel Coward, no less, said this play is ‘beautifully constructed and very funny’. Paying a wider tribute to him, director Peter Hall said: ‘I won’t call you the English Chekhov because you are the English Ayckbourn. But please accept the league I am putting you in. If, in a hundred years, anyone wants to know what it was like to live in the second half of the 20th century, I am quite sure they will turn to the plays of Alan Ayckbourn before they look at historians or sociologists.’

Ayckbourn’s numerous honours include Olivier (2009) and Tony (2010) Awards for lifetime achievement, and he was knighted in 1997. Despite suffering a stroke in 2006 he is currently working on his 92nd play and still puts on two shows a year at Scarborough aged 86!

I have always loved this piece and have a long history with it – I played Ginny in 1971 in an Army Camp theatre in Catterick, North Yorkshire, and I directed it in 1973 in Berlin. It is a joy to return to it again and find it as fresh as ever... it really is a comic triumph, so I do hope we do it justice, and that you all enjoy it.

Anne Neville, Director

RELATIVELY SPEAKING

by Alan Ayckbourn

First performance of this production at The Questors Theatre: 9 May 2025

CAST

in order of speaking

Greg	Adam Keenan
Ginny	Emily Sanctuary
Sheila	Helen Walker
Philip	Robert Seatter

The play is set in Ginny's bedsit in London and the garden of Philip and Sheila's house in Buckinghamshire – June 1967.

The performance lasts approximately 2 hours 15 mins
including 15-minute and 10-minute intervals.

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	Anne Neville
Assistant Director	Guy Smith
Set Designer	Juliette Demoulin
Costume Designer	Jenny Richardson
Lighting Designer	Emma Hunt
Sound Designer/Operator	Chloe Park
Stage Manager	Gemma McDonald
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Oliver Ings, Julie Mannion, Anastasiia Shupyk
Stage Management Support	Sarah Vass
Properties	Harriet Parsonage
Prompters	Annie Harries, Bridgett Strevens
Lighting Riggers	Megan Bostock, Mike Chislett, Ben Hart, Terry Mummery
Set Constructors	Roger Brace, Juliette Demoulin, Stephen Souchon
Set Painters	Ashley Chang, Juliette Demoulin
Set Dresser	Ian Black
Get-In Assistance	Paddy Russell
Photographers	Paula Robinson, Jane Arnold-Forster
Videographer	Jamie Gould
Community Captioner	Michael Eppy
Thanks to	Lucy Aley-Parker, Robyn Backhouse, Emerson Bramwell, Robert Vass, Nigel Worsley

Biographies

Adam Keenan – Greg

Relatively Speaking is Adam's sixth Questors production. Previous Questors credits include Gabriel in *Albion*, Claudio in *Much Ado About Nothing* and Arthur Clennam in *Little Dorrit*. Prior to moving to London, Adam performed in student productions at Lancaster and Cambridge, and at the Edinburgh Fringe. Credits include Rudge in *The History Boys*, Landlord in *Two* and Robin in *The Children*.

Emily Sanctuary – Ginny

This is Emily's fifth Questors show, having previously taken part in *Nell Gwynn* (Rose), *The Dog & The Scarf* (ensemble), *Pride and Prejudice* (Lydia) and *How to Spot an Alien* (Jelly). Roles outside of The Questors include Gwendolen in *The Importance of Being Ernest*, Lyn in *Taking Care of Baby*, Margaret in *The Lady's Not for Burning*, Susan in *Our Day Out*, Hermia in *A Midsummer Night's Dream* and Mary Warren in *The Crucible*.

Robert Seatter – Philip

Robert Seatter has been a Questors member for 30 years. He's played leading roles in *Plenty*, *Translations*, *Les Liaisons Dangereuses*, *Design for Living*, *Much Ado about Nothing*, *A Midsummer Night's Dream*, and latterly in *Private Lives* and *Blithe Spirit*. He was also a founder member of Brightwell Theatre Group as well as Oxford-based Pressgang. This is his first go at tackling Alan Ayckbourn's precision-perfect comedy... while eating toast, drinking sherry and searching for a hoe!

Helen Walker – Sheila

Helen joined The Questors in the 1980s, when acting roles included Sally Bowles in *Cabaret*, before she starting directing. She read for an MA in Theatre Arts at Goldsmiths, later founding her own theatre company, Outrageous Acts. After her production of *Martine* by Jean-Jacques Bernard, she was a nominee for a Young Director of the Year Award. She most recently played cat-phobic Sally in *Escaped Alone* and Alice Wade in *Hangmen*. In her other life, she works for the technical theatre consultancy, Theatreplan.

Anne Neville – Director

Anne joined The Questors in 1981 and has acted and directed continuously since. Plays directed here include *Much Ado About Nothing*, *Hangmen*, *A Midsummer Night's Dream*, *Larkin With Women*, *The Cripple of Inishmaan*, *Macbeth* (twice), *London Assurance*, *ENRON*, *A Servant to Two Masters* (which toured to Venice), *The Weir*, *The Recruiting Officer*, *The Winter's Tale*, *Translations*, *The Venetian Twins*, *She Stoops to Conquer*, *The Beaux' Stratagem* and *Death and the Maiden*.

Juliette Demoulin – Set Designer

Since she graduated from Architecture and Set Design at Ecole Nationale Supérieure d'Architecture de Paris in 2019, Juliette's work has involved set construction, painting, prop-building and more. She is the Resident Assistant Designer at the Finborough Theatre where she designed *Beryl Cook: A Private View* (for which she was nominated for the OffWestEnd Award for Best Set Design), *Burnt Up Love* and the forthcoming *Diagnosis*. She joined The Questors in 2024 where she designed *How to Disappear Completely and Never be Found*, *The Cane* and *Lionboy*. Other designs include *Until She Sleeps* (White Bear Theatre) and the forthcoming *Who Is Claude Cahun?* (Southwark Playhouse).

Emma Hunt – Lighting Designer

This is Emma's third lighting design for The Questors following *Blithe Spirit* and *Low Level Panic*. She has also taken on a number of other roles here, including Lighting Programmer & Operator for *Single Spies* and *Neville's Island/Sheila's Island*. Previous lighting design credits include *The Lightning Thief* (French Woods Festival), *Legally Blonde* (Edinburgh University Savoy Opera Group) and *Three Sisters* (Edinburgh University Theatre Company).

Chloe Park – Sound Designer

Chloe is a London-based sound engineer, designer and operator. She studied Music Technology at the University of West London and has worked on productions including *Lionboy* and *Trojan Barbie* at The Questors.

Jenny Richardson – Costume Designer

After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, recently for *A Real Race Around the World*, *The Anniversary*, *The Cane*, *The Pillowman*, *Medea*, *The Slaves of Solitude*, *Whispers in the Wings*, *You Can't Take It With You*, *Albion*, *The Herd*, *The Contingency Plan*, *Murder on the Nile*, *Cat on a Hot Tin Roof* and *Little Dorrit*. Jenny is also frequently in demand as an upholsterer.

Guy Smith – Assistant Director

Guy first came to The Questors as a rather recalcitrant child, brought along to be introduced to the likes of Brecht and Shaw. But something must have sunk in because those productions ignited a flickering flame. It soon burned bright, leading to a lifelong passion for live theatre. Though he never imagined it then, more than half a century later he's back at The Questors – and trying to get to grips with the finer points of stage craft!

Gemma McDonald – Stage Manager

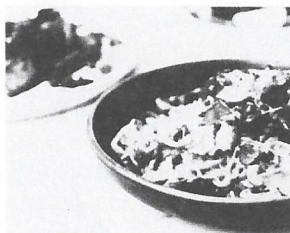
Gemma joined The Questors in November 2023 and has since gone on to be a Deputy Stage Manager on four different productions, including *Sara Sampson*, *Julius Caesar*, *Blithe Spirit* and *The Anniversary*. *Relatively Speaking* is her first production as Stage Manager.

Sarah Clopet – Deputy Stage Manager

Sarah has been involved in The Questors for over 19 years covering most aspects of backstage work including set construction, costume, scenic painting, lighting, sound, and assistant, deputy and stage management. Her most recent plays as Deputy Stage Manager are *Single Spies*, *Medea*, *The Pillowman*, *The Mystery of Fellstone Manor* and *Lionboy*.

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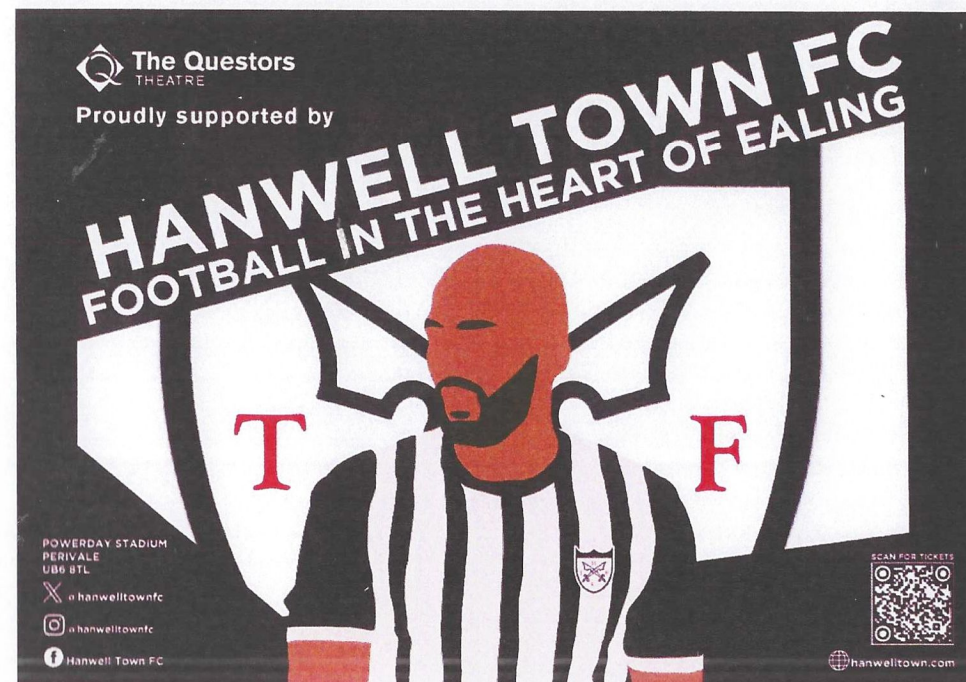


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T&Cs: Offer for dining in at Bobo Social Ealing Broadway. Includes any main dish from our A La Carte Menu and excludes meals from our Brunch menu. Price is determined by the dish of higher value/cost. Must present a Questors Theatre ticket or ticket confirmation email to redeem. Offer valid once per person per ticket/show. Must be redeemed within 1 week of your booked performance. Offer available Tues - Fri from 12PM and Sat - Sun from 3PM. Offer not available in conjunction with other promotions, including Happy Hour.



NEXT AT THE QUESTORS

UNDER MILK WOOD

by Dylan Thomas

6 – 14 June 2025

The Studio

"It is spring, moonless night in the small town, starless and bible-black." So begins *Under Milk Wood*, Dylan Thomas's celebrated play for voices. Meet a whole host of eccentric characters on their poetic journey through a night and a day in the fictional seaside town of Llareggub (read it backwards!). Beautiful, bawdy, laugh-out-loud funny and reach-for-your-hankie sad, *Under Milk Wood* is one of the masterpieces of 20th century drama.

EMMA

by Jane Austen, adapted by
Doon Mackichan and Martin Millar
20 – 28 June 2025

Walpole Park

Jane Austen's subtle wit is infused with new life in this adaptation of one of her best loved novels. Emma Woodhouse is selfish and spoilt, but with a heart of gold. As she tries and fails to set up love matches between her friends, the ensuing chaos makes Emma question herself, and the nature of love. This playful adaptation puts Austen herself centre stage as she acts out the tale with her four nieces, who breathe new life into the story. An outdoor production.