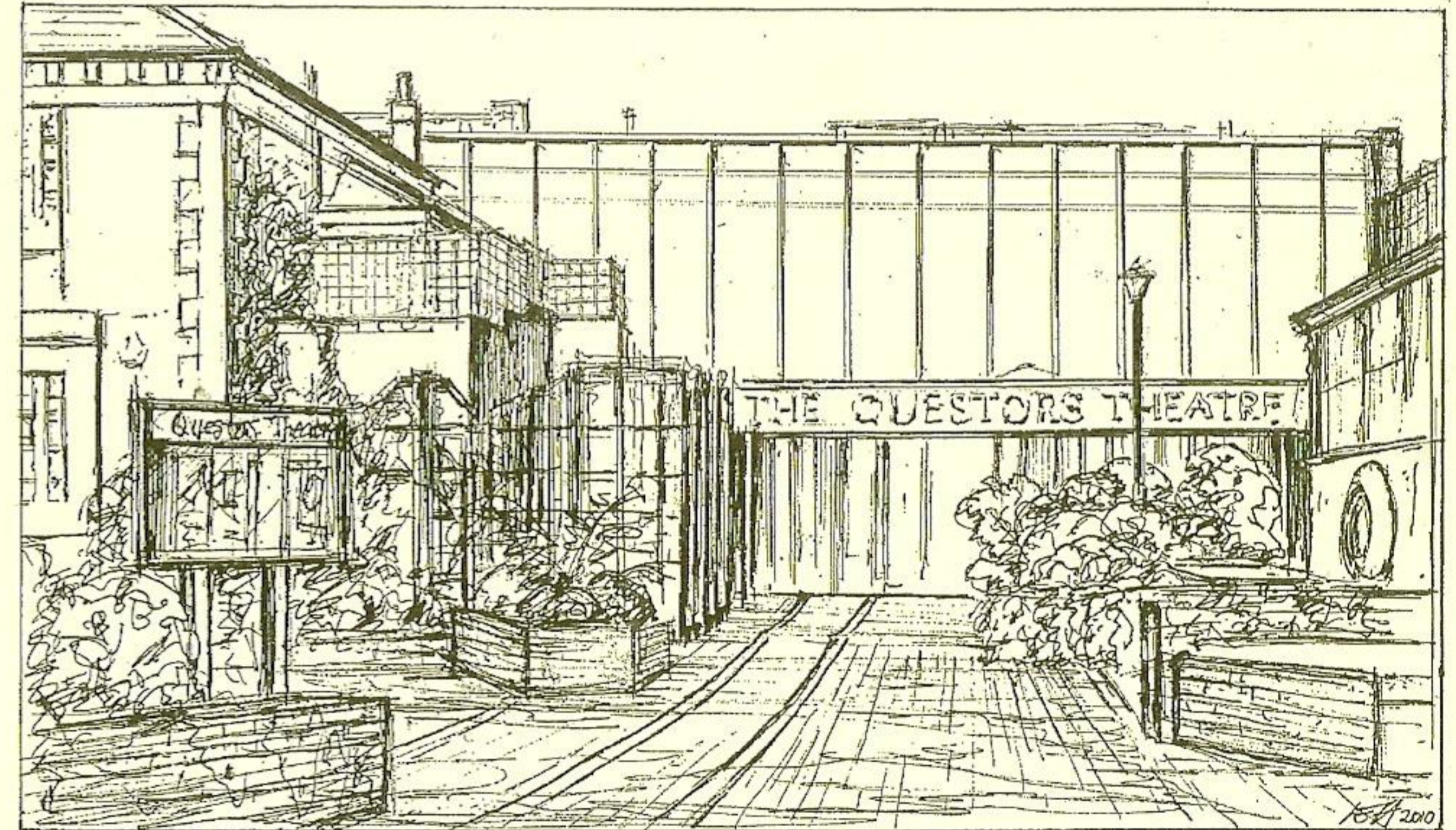




Questors, Ealing's Theatre



THE PRIDE

by Alexi Kaye Campbell

The Studio

2 – 10 May 2014

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 11:30 am – 7:00 pm*

Saturday 9:00 am – 5:00 pm

**last orders for food at 6:30 pm*

For Playhouse productions:

Hot meal menu up to 6:30 pm followed by drinks, ice creams and snacks through the first interval.

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 2014 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

Spring Mini Beer Festival – Thursday 29 to Saturday 31 May 2014

See questors.org.uk/grapevine for more details

Neither the Qafé nor the Grapevine
is able to accept credit or debit cards.

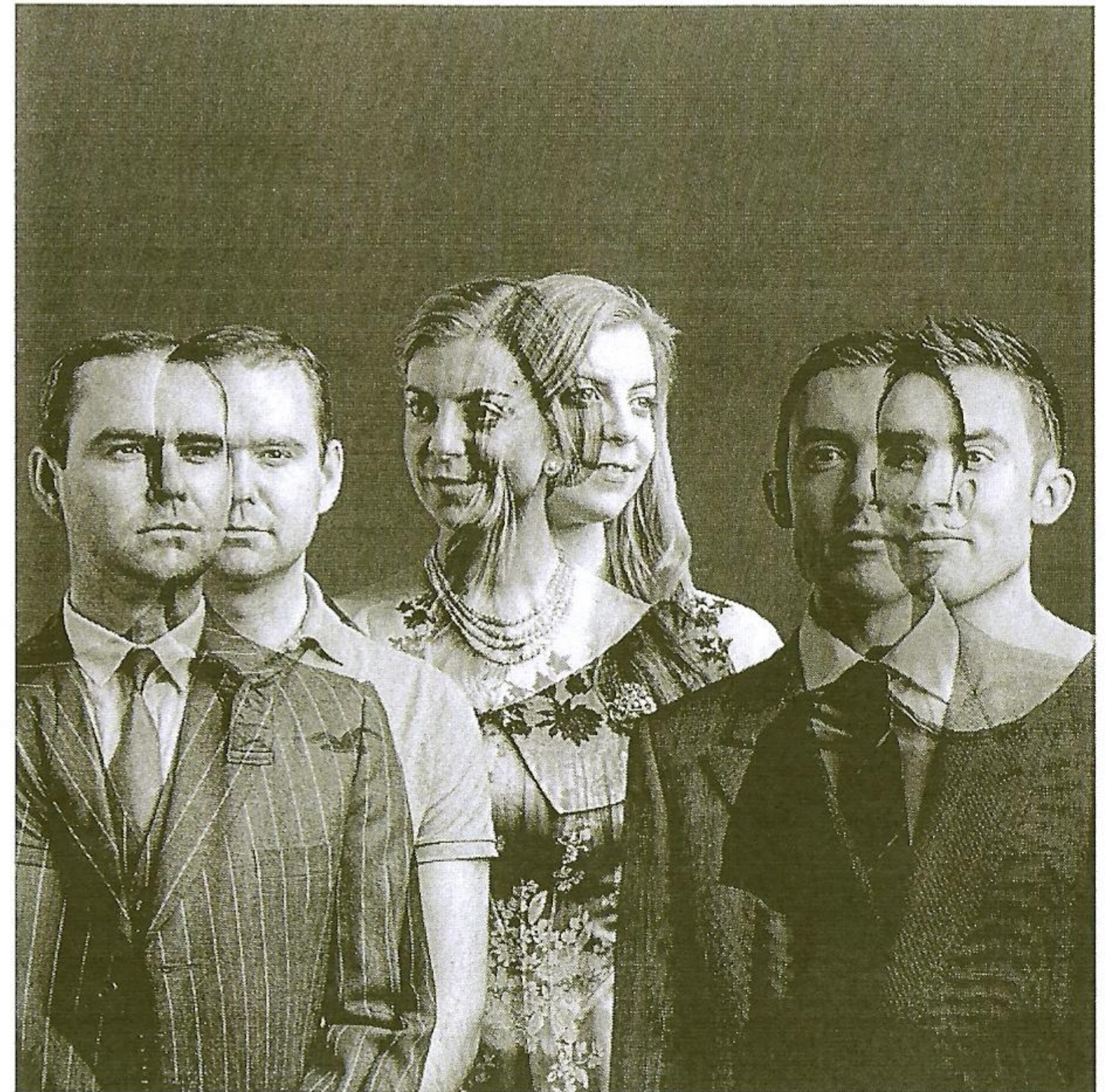


Image: Robert Vess

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The Pride

Alexi Kaye Campbell

Alexi Kaye Campbell was born in Athens to a Greek father and a British mother. Having spent his childhood in Greece he went to America as a young man, graduating from Boston University in English and American Studies. He had a year in New York, waiting tables and taking acting lessons whilst working unpaid for an off-Broadway stage group, moving to London to graduate in acting from the Webber Douglas Academy of Dramatic Arts. He worked as an actor for fifteen years, appearing with the Royal Shakespeare Company, the Royal Court and the Shared Experience Theatre Group.

He turned to playwriting in 2008, when *The Pride* was staged at the Royal Court Theatre. It won the Critics Circle Award for Most Promising Playwright and the John Whiting Award for Best New Play. The production also won the Olivier Award for Outstanding Achievement in an Affiliate Theatre. In 2009 his second play *Apologia* was performed at the Bush, and was nominated for further awards. *The Faith Machine* brought him back to the Royal Court in 2011, and in 2013 he wrote *Bracken Moor* for Shared Experience.

The Pride has since been performed with great success around Britain and in America, winning further awards, and was revived last summer at the Trafalgar Studios.

Common themes emerge in Alexi Kaye Campbell's plays: the meaning of love, fulfilled, unfulfilled and incipient; loneliness; and ghosts from the past. In *The Pride*, we also feel the ghost of the future echoing backwards into the past.

Homosexuality and The Law of England

It seems extraordinary to many nowadays that consensual sexual activity between men ever became a crime, and remained so for 471 years, while such activity between women remained no concern of the law. Or that it was legal to discriminate against a homosexual on the ground of his or her sexuality. Here is a timeline of how this discriminatory law has developed in England (there are a few differences in Scottish and Irish Law).

From early times

The Church treated "sodomy" as a sin, which could be punished in ecclesiastical courts but not under secular law. Sodomy meant any sexual intercourse that was incapable of resulting in procreation. It therefore encompassed anal sex with a man or a woman, oral sex, bestiality and necrophilia.

Buggery Act 1533

The first criminalisation of consensual sex in English law. The Act was introduced by Thomas Cromwell and imposed the death penalty for "buggery", which was loosely defined as "an unnatural act against the will of God and man". It was left to the courts to interpret this, and the common law held it to mean anal intercourse by a man with a man or a woman, or intercourse of any kind with an animal.

Offences Against the Person Act 1828

Replaced the Buggery Act, though re-enacted the crime of buggery, which therefore retained the same meaning.

Offences Against the Person Act 1861

Replaced the 1828 Act. The penalty for buggery was reduced from death to a maximum of life and a minimum of 10 years' penal servitude.

Criminal Law Amendment Act 1885

Introduced a new offence of "gross indecency" between men (and only men), which was again left undefined. The courts held that it encompassed any sexual activity that fell short of buggery. The aim was to plug the "loophole" that buggery could rarely if ever be proved by the prosecution. The maximum penalty was two years' penal servitude.

Penal Servitude Act 1891

Reduced the minimum penalty for buggery to three years' penal servitude. The maximum remained life.

Criminal Justice Act 1948

Abolished penal servitude and replaced it with imprisonment; also abolished any minimum terms of imprisonment. The maximum terms for buggery and gross indecency were unaffected.

Sexual Offences Act 1956

Replaced the Offences Against the Person Act 1861 and the Criminal Law Amendment Act 1885. Buggery and gross indecency remained criminal offences and the maximum penalties were unaltered.

Sexual Offences Act 1967

Without actually amending the 1956 Act, this Act decriminalised homosexual acts (both buggery and gross indecency) in private between men provided those involved consented and were over 21. The acts were not "in private" if more than two men took part or were present, or if they took place in a public lavatory.

Homosexual acts also continued to be an offence when the participants were both members of the armed forces or members of the crew on a merchant ship.

The maximum penalty for non-consensual buggery (i.e. anal rape) was reduced to ten years; and the maximum penalty for consensual buggery was reduced to five years where the man committing the offence was over 21 and the other man was aged 16-20, or two years where both men were aged 16-20. However the maximum penalty for gross indecency was increased to five years when the man committing the offence was over 21 and the other man was aged 16-20.

Illogically, buggery with a woman continued to be a criminal offence.

Local Government Act 1988

The notorious section 28 of this Act inserted a new section 2A into the Local Government Act 1986, prohibiting local authorities from promoting homosexuality, or promoting the teaching of homosexuality as a "pretended family relationship". This was not a criminal offence, but had the effect of inducing local authorities to discriminate on the ground of sexuality in many of their areas of responsibility. *continued on last page*

THE PRIDE

by Alexi Kaye Campbell

First performance of this production at The Questors Theatre: 2 May 2014

CAST

Philip	Richard Graylin
Oliver	Joel Dyer
Sylvia	Nina Flitman
Man	David Hovatter

Setting: London, 1958 and 2008

The performance lasts approximately 2 hours and 40 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	David Emmet
Set Designer	Philip Lindley
Costume Designer	Jenny Richardson
Lighting Designer	Chris Newall
Sound Designer / Operator	Russell Fleet
Fight Arranger	Nicholas Jonne Wilson
Stage Manager	Sylvia Wall
Assistant Stage Managers	Tom Clifford, Lucy Coleshill, James Farrar, Liam Hurley, Nigel Lawrence, Geoff Moore, Jo Perse, Liz Prior, Rosemary Rose, Natali Servat, Chris Sydenham, Chris Waldock
Properties	Alec Atchison
Prompter	Debbie Abel
Wardrobe Assistant	Sue Peckitt
Lighting Operator	Camille Bortz
Lighting Riggers	Tim Hayward, Helen King, Alan Smith
Constructor	Toby Burbidge
Photographer	Carla Evans
Thanks to	Jane Arnold-Forster, Tina Harris

Biographies

Joel Dyer – Oliver

Joel was a member of Questors Youth Theatre and trained in Student Group 63, playing in *The Accrington Pals* and *The Libertine*. He subsequently trained at RADA where he played Dr Tim Marcus in Mike Bartlett's *Earthquakes in London* and Portia in a gender-reversed *Julius Caesar*. Professionally, he originated the role of Alex Collins in *Sleeping Dogs* by Brenda Gottsche at Barons Court Theatre and appeared in *The Lichfield Mysteries* playing Joseph at Lichfield Cathedral. Appearances at The Questors include *Rent*, *The Man Who Came To Dinner*, *Ladies Down Under*, *Yerma*, *After October*, *ENRON* and, most recently, *Box and Cox*.

Nina Flitman – Sylvia

Nina joined The Questors in 2010 and has since appeared in *Titus Andronicus*, *The Flint Street Nativity*, *Romeo and Juliet*, *Othello*, *ENRON* and most recently as Vivie Warren in *Mrs Warren's Profession*. Previously she was an active member of theatre groups at both Durham and Cambridge Universities, with roles including Alice in *Alice in Wonderland*, Calpurnia in *Julius Caesar* and Miranda in *The Tempest*. She has also worked professionally for the Really Useful Theatre Company and the Yvonne Arnaud Theatre Company. Nina is an editor on a financial newspaper.

Richard Graylin – Philip

This is Richard's second appearance on a Questors stage after playing Frank Gardner in *Mrs Warren's Profession* last year. As an undergraduate at Oxford, Richard appeared in numerous productions at the Oxford Playhouse (*The Miser*, *Henry V*), the Burton Taylor Studio (*The Lion In Winter*) and the Old Fire Station (*Roberto Zucco*, *Edward II*, *The Blue Room*, *Antony and Cleopatra*, *Antigone*), as well as Shakespeare tours of the USA (*Twelfth Night*) and Japan (*The Taming of the Shrew*). After graduating from the Arts Educational Schools in Chiswick, he went on to appear in touring productions of *Much Ado About Nothing* (Claudio) and *The Tempest* (Stephano/Antonio) for the Young Shakespeare Company and *Around the World in 80 Days* for Vienna's English Theatre. He has also appeared in three seasons of Pantomime around the country. His professional voice-over work ranges from being the resident voice of Harrods (2009-2013) to providing the voice of a talking aspidistra plant for a Channel 4 documentary.

David Hovatter – Man

David trained at Studio 68 and joined The Questors in 1982. He has since acted in a very large number of productions and directed quite a few as well. His most recent appearances were in *Titus Andronicus*, *Suburban Motel*, *Night of the Soul*, *The Miser* and *House and Garden*. As a director his most recent productions have been *The Rover*, *The Talented Mr Ripley* and *Somebody's Luggage* in the Questival this March. David has a passion for devised theatre and is a founder of Crucial Image theatre group, which has presented many fringe shows at The Questors, including *Confessions of a Pose Plastique*, *Macbeth* and *Potter's Amazing Fleas* last summer.

David Emmet – Director

David trained as an actor in Student Group 28, but has directed more often than he has acted at The Questors. *The Pride* is his 53rd production, not counting assistant directorships and fringe shows. Other recent outings as a director were *Mary Stuart* (which he also translated), *Night of the Soul*, *Titus Andronicus*, *Contractions*, *Three Sisters* and *Further Than the Furthest Thing*. David is also Director of Studies for the Student Group and teaches acting in the Foundation Year. He was for 36 years tutor to Questors Youth Theatre Group 12, and has in the past been Artistic Director and Chairman of The Questors.

Philip Lindley – Set Designer

Although trained as an architect, Philip began his theatre career as a set and lighting designer before joining the BBC TV Design Department. After 25 years he left the BBC and worked as a freelance theatre consultant before moving to Portugal where he continued to design sets and lighting. At The Questors he has designed *Ladies' Day*, *The Winterling*, *Rent*, *Titus Andronicus*, *Present Laughter*, *Annie*, *Greek*, *Night of the Soul*, *Blue Remembered Hills*, *Mary Stuart*, *ENRON*, *The Hound of the Baskervilles* and *The Duchess of Malfi*. Philip is also associate designer at the Finborough Theatre and resident designer and production consultant for Arion Productions.

Chris Newall – Lighting Designer

Chris, who first joined The Questors in 1968, has lit over 30 productions, most recently *Romeo and Juliet* and *The Duchess of Malfi* in the Playhouse, and *Mary Stuart*, *Betrayal*, *Have I None* & *Box and Cox* in the Studio. Back in 2000 he lit *My Night with Reg* by Kevin Elyot, so *The Pride* is his second 'gay play'.

Russell Fleet – Sound Designer

After training at the Actors' Institute and acting around the London Fringe for several years, Russell joined The Questors in September 2006 and has since worked as an actor, sound designer and assistant director. On stage he has appeared in *Much Ado About Nothing*, *A Funny Thing Happened on the Way to the Forum*, *After Magritte*, *Black Comedy*, *Sweeney Todd*, *The Flint Street Nativity* and *Dealer's Choice*. He has designed sound for *The Monster Under the Bed* and *Mrs Warren's Profession* and was assistant director on *ENRON* and *Aladdin and his Wonderful Lamp*. He is currently completing an MA in Actor Training and Coaching at Central School of Speech and Drama.

Jenny Richardson – Costume Designer

Jenny's first task on joining The Questors in 1980 was to make a six-foot telescope with eyelashes. After many years working in stage management and props she moved into set design, working recently with Bron Blake on *Doctor Faustus*, *Abigail's Party*, *Broken Glass* and *Glengarry Glen Ross*. She has more recently enjoyed a change of direction, designing costumes for *The Flint Street Nativity*, *It's a Wonderful Life!*, *ENRON* and *Have I None*. Jenny can also be found working in Box Office, and is frequently in demand as an upholsterer.

Next Questors Productions

WEST 5 STORY

by Richard Harris and
Denis King

10 – 17 May 2014

The Playhouse

We're proud to present the world premiere of a new musical by two of the country's most successful writers. It's funny, poignant and heart-warming – and takes place right here in Ealing!

NO FAIRY TALE

by Brian Abbott
6 – 14 June 2014

The Studio

A remarkable play retelling a remarkable story that is both a celebration of the ancient art of storytelling and a fierce polemic against censorship.

Criminal Justice and Public Order Act 1994	Amended the Sexual Offences Act 1956 in accordance with the Sexual Offences Act 1967, and reduced the age of consent for homosexual acts to 18. It also extended the effect of the 1967 Act to homosexual acts in the armed forces and the merchant navy.
Sexual Offences (Amendment) Act 2000	Reduced the age of consent for homosexual acts to 16, and also decriminalised a homosexual act performed by a man under 16 with a man over 16.
Adoption and Children Act 2002	Changed the law on adoption to enable single people and couples of any sex, married or not, to adopt a child.
Local Government Act 2003	Repealed section 28 of the Local Government Act 1988 (or more accurately, section 2A of the Local Government Act 1986).
Employment Equality (Sexual Orientation) Regulations 2003	Extended the law against discrimination in the employment context to include discrimination on the ground of sexual orientation.
Sexual Offences Act 2003	Rewrote the law on all sexual offences from scratch and has been in force since May 2004. Repealed the Sexual Offences Act 1956 and abolished the crimes of buggery and gross indecency. The offence of rape was extended to cover the rape of a man. It remains an offence to engage in sexual activity in a public lavatory.
Civil Partnership Act 2004	Enabled same sex couples to enter into civil partnerships, which have the same legal consequences as a marriage.
Equality Act 2010	Extended the ban on discrimination on the ground of sexual orientation to the provision of services, housing, education and other areas of life.
Marriage (Same Sex Couples) Act 2013	Enabled same sex couples to marry. This brings English law into line with that of 18 other countries which have recognised same sex marriage.
Elsewhere	Homosexuality remains a crime in 82 countries, mostly in Africa, the Middle East and South-East Asia.

David Emmet, Director

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 .

Meet the Company – Wednesday 7 May

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

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
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website members.questors.org.uk
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

**Reduced prices exclude certain events. [†]Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.*

Introductory offer – as a welcome for first-time members, 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 light 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

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Programme: Nigel Bamford

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