

THE QUESTORS THEATRE

Its easy to join...

- Come to the main office during office hours.
- Join us in the Grapevine Bar at The Questors Theatre on a Wednesday at 8pm for a free guided tour and a drink on us.
- Pick up a membership form from the foyer
- Call **020 8567 0011** during office hours
- Find out more at www.questors.org.uk

Questors membership *(there are 3 categories)* gives you...

Company member:

- 50% discount on your ticket *(excluding Christmas Shows)*
- Ticket reservation facility *(conditions apply)*
- Special offers & invitations
- Club Magazine and monthly mailing
- The chance to act, direct and get involved backstage or with front of house
- Membership of The Grapevine Club

Playgoer Member:

- 20% discount on your ticket *(excluding Christmas Shows)*
- Regular monthly mailing
- Membership of The Grapevine Club

Friend:

- Regular monthly mailing
- Membership of The Grapevine Club

Discounts at:

Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori

Three ways to book tickets:

- Ring our Box Office on 020 8567 5184 or call in and collect tickets
Open Mon – Fri 11.00am to 1.00pm, Show Nights & Wednesdays
6.45pm to 8.30pm, Sunday Matinees 2.00pm - 2.30pm
- Fill in a booking form *(included with diary notes)* and return to Box Office
- Book online at www.questors.org.uk

Box Office: 020 8567 5184
Admin: 020 8567 0011
Fax: 020 8567 8736
Email: enquiries@questors.org.uk
Website: www.questors.org.uk

The Questors Theatre
Mattock Lane
Ealing
W5 5BQ



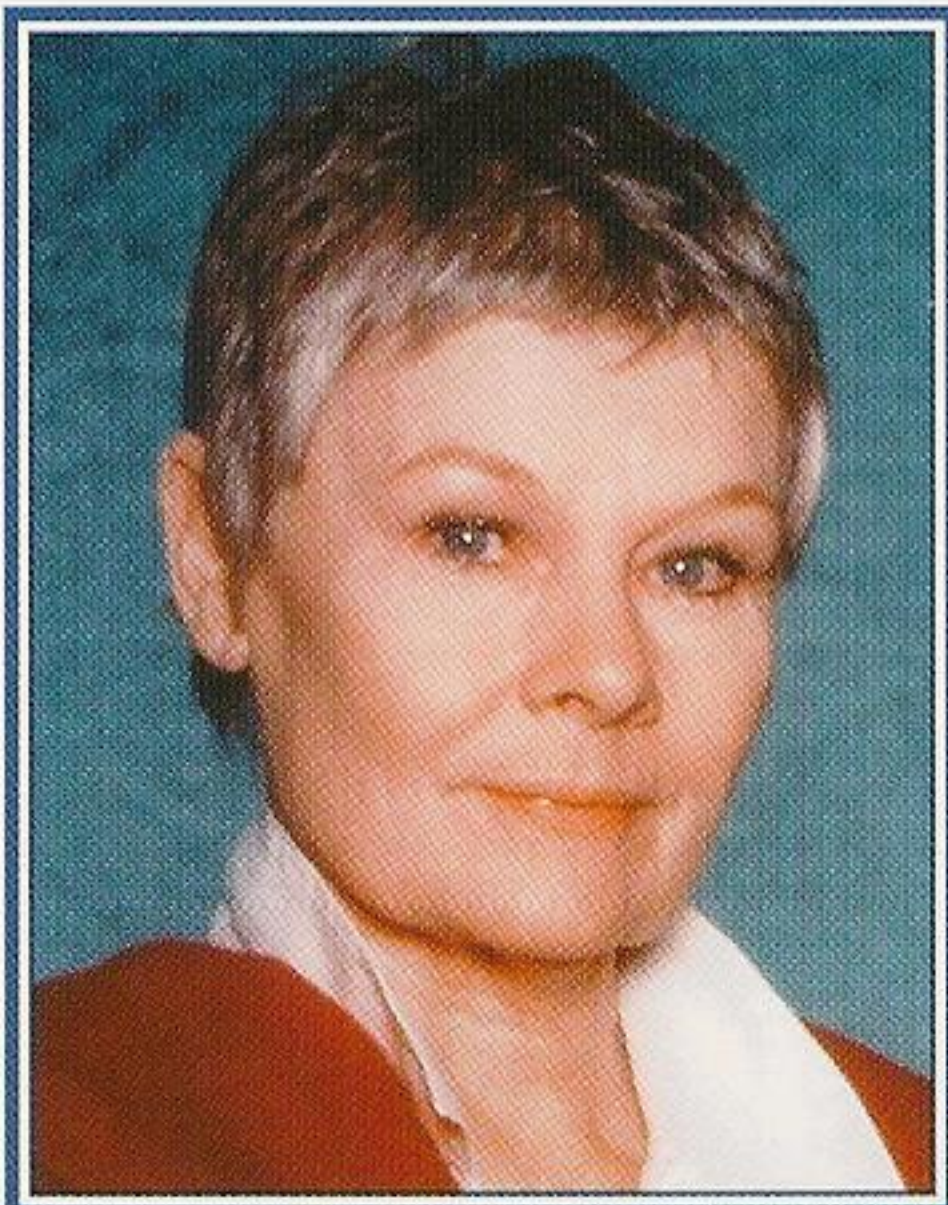
THE QUESTORS THEATRE



Henry V



THE QUESTORS THEATRE



Welcome to The Questors Theatre, one of London's best kept secrets - except to its 2,500 members. How do I know about the Questors? I am proud to have been their President for over 20 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of



membership) and the many and varied shows in our 350 seater Playhouse Theatre and our more intimate Studio Theatre.

The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership from £12.00 - £47.50 depending upon level of commitment it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench
President of The Questors Theatre



Henry V

by William Shakespeare

Henry V

by William Shakespeare

Shakespeare's play underlines the vice-like grip Agincourt has always held on the English imagination. The conquest of Normandy took five years to achieve, but four of the five acts of "Henry V" play themselves out over barely a dozen weeks. Henry set sail from Southampton on 11 August 1415, and fought at Agincourt on 24 October. Not until 1420 did he seal his succession at Troyes. Shakespeare's Chorus glosses neatly over the intervening passage of years, giving the impression that conquest followed on immediately from Henry's victory at Agincourt.

The irony is that Agincourt was a strategic fiasco. Henry had captured Harfleur, and then embarked on a near suicidal march to Calais. His army was blocked at the Somme, and had to journey inland to find a crossing point. The delay bought the French army enough time to intercept the English, and force them into a battle they were sure to lose. Henry's invasion force of 10,000 had dwindled to a band of 5,000 desperate, exhausted men. Wracked by hunger and dysentery, they had marched 250 miles in seventeen days, and now they faced an army that outnumbered them by at least three to one.

Facing each other across 1,000 yards of knee-high mud, neither army would commit to a first move. Finally seizing the initiative, Henry advanced his men to within 250 yards of the French lines. The French cavalry had a golden opportunity to charge, as the English archers drove their stakes into the soft ground, their backs exposed directly to the ranks of the enemy.

But they hesitated. It cost them dearly: now they were inside longbow range. Sir Thomas Erpingham gave the order to fire. The sky turned black with English arrows and the French cavalry became engulfed in a sea of mud, hemmed in by the massed ranks of their own footsoldiers. Henry carried the day. His victory transformed public opinion, and laid solid political foundations for the ensuing invasion.

Henry's final achievement was titanic. Not since 1066 had Europe seen such wholesale occupation of a neighbouring territory. Undoubtedly, a great part of this impossible feat lay down to Henry himself. Like Alexander, his crimes and his greatness flew before him, creating an awesome reputation of near invulnerability that cowed successive towns and cities in its wake.

Just as important as the King was the military machine that had moulded him. Companies fought under captains and bannerets, combining into units led by noble commanders. The system fostered a level of social cohesion unknown to French society: the "good yeomen" of England made up a highly trained, exceedingly well-equipped fighting force; the French nobles feared to arm their "superfluous lackeys and peasants".

Still, the conquest of Normandy was a brief and ultimately fruitless triumph. One by one, all of Henry's victories and conquests were reversed over the next three decades. In the long run, he bequeathed little more to his nation than a gripping play, and a two-fingered gesture of disrespect towards our long-suffering French cousins.

Rob Clothier, 59th Student Group

Notes on the text

For this production, as with any Shakespeare I have worked on I have used the First Folio version. This is the only version that contains the original punctuation, line structure and clues left by the man himself to help make it easier for actors to play. (If you want to see what I mean, come along on 14th April at 7.30 to "12 2 12" for my free workshop and talk in the Studio). To help with the length we have cut three sub-plot scenes and a total of twenty additional lines. All but five of King Henry's lines are untouched.

The Action

As laid out in the First Folio

Prologue to Act 1

Act 1 Scene 1	A chapel in the English Palace
Act 1 Scene 2	The Kings council chamber.
Act 1 Scene 3	Prologue
Act 1 Scene 4	The Boars Head, Eastcheap.
Act 1 Scene 5	A private council room in Southampton
Act 1 Scene 6	The Boars head Eastcheap
Act 1 Scene 7	The French Council Chamber

Prologue to Act 2

Act 2 Scene 1	Outside Harfleur, Northern France
Act 2 Scene 2	Omitted.
Act 2 Scene 3	In front of the gates of Harfleur
Act 2 Scene 4	The bedroom of Katherine the French Princess
Act 2 Scene 5	The outside courtyard at The French Palace
Act 2 Scene 6	The English Camp outside Picardy
Act 2 Scene 7	The French camp outside Agincourt

Prologue to Act 3

Act 3 Scene 1	The English camp Agincourt
Act 3 Scene 2	The French camp
Act 3 Scene 3	The English Camp
Act 3 Scene 4	The Battlefield Agincourt
Act 3 Scene 5	Another part of the field
Act 3 Scene 6	Elsewhere on the field

Prologue to Act 4

Act 4 Scene 1	The field
Act 4 Scene 2	Before the Kings Pavillion

Prologue to Act 5

Act 5 Scene 1	Omitted
Act 5 Scene 2	The French Palace at Troyes

Running time of the play is approximately 3 hours including one 15 minute interval

Henry V

by William Shakespeare

First performance March 22, 2006 - Performed by The Questors 59th Student Group

Cast

THE ENGLISH

Chorus 1
Chorus 2
Chorus 3
Chorus 4
Chorus 5
Chorus 6
King Henry Act 1
King Henry Act 2
King Henry Act 3
King Henry Act 4
King Henry Act 5
Humphrey Duke of Gloucester
Duke of Bedford
Duke of Clarence
Duke of Exeter
Duke of York
Earl of Salisbury
Earl of Westmorland
Earl of Warwick
Archbishop of Canterbury
Archbishop of Ely
Earl of Cambridge
Lord Scroop
Sir Thomas Gray
Sir Thomas Erpingham
Gower
Captain Fluellen
John Bates
Alexander Court
Michael Williams
Pistol
Nym
Bardolph
Boy
Hostess Nell Quickly
English Herald

THE FRENCH

French King Charles VI
Dolphin
Duke of Burgundy
Duke of Orleans
Duke of Bourbon
Duke of Britaine
Constable of France
Lord Ramburs
Grandpree
Mountjoy
French Ambassador 1
French Ambassador 2
Governor of Harfleur
French Messenger
Queen Isobel
Princess Katherine
Alice

All other parts played by the company

Sarah Brothwell
Tara Dowd
Lonette Charles
Cleo Whittingham
Ann-Marie Walsh
Ginny Hulin
Rahul Kohli
Ann-Marie Walsh
Steven Tillett
Sarah Brothwell
Hainsley Bennett
Tara Dowd
Gregory Langola
Ann-Marie Walsh
Rob Clothier
Hainsley Bennett
Cleo Whittingham
Lonette Charles
Joseph Ellison
Will O'Connell
Jason Francis
Sarah Brothwell
Rahul Kohli
Ginny Hulin
Joseph Ellison
Cleo Whittingham
Jason Francis
Rob Clothier
Steven Tillett
Hainsley Bennett
Gregory Langola
Will O'Connell
Rob Clothier
Tara Dowd
Cleo Whittingham
Lonette Charles

Will O'Connell
Joseph Ellison
Steven Tillett
Gregory Langola
Ann-Marie Walsh
Sarah Brothwell
Rahul Kohli
Hainsley Bennett
Jason Francis
Ginny Hulin
Ginny Hulin
Sarah Brothwell
Ginny Hulin
Ginny Hulin
Cleo Whittingham
Lonette Charles
Tara Dowd

Crew

Director	Mark Fitzgerald
Designer	Peter Collins
Stage Manager	Anis Ukaye
Stage Manager Link	Fiona Cressey
Deputy Stage Managers	Lil Dickson, Celia Williams
Assistant Stage Managers	Tiffany Sanders, Wendi Quill, Bethany Spencer, Amy Jewell, Lauren Nayler
Lighting Designer and Operator	Tim Edwards
Sound Designer and Operator	Colin Horne
Wardrobe	Jennie Yates, Sarah Andrews
Fight Director	John Fryer
Movement tutor	Nicholas Jonne
Voice Tutor	Marianne Micallef
Flautist	William Morton
Hair and Make up	Julia Cruttenden and Greasepaint

The Questors Students Group is run in conjunction with Kingston College.

With thanks to

Lynnsey Fitzgerald, Paul Whiting, Judy Claybourne, Tina Harris, Sylvia Wall, Don Kincaid, Adrian Asher, Martin Stoner, Adrienne Talbot, Katy Gallantry, Mike Hagan, Susie Hickson, Francois Langton, Alex Marker, Liz Prior, Harriet Sharp, Amir Ahmed, Alan N. Smith, Al-Omar, Students on Kingston Technical Course, and all others who have contributed, Swords supplied by Rob Clothier

Orchard Travel Ltd

0208 567 4647

46 Northfield Avenue, Ealing, London, W13 9RR

sales@Orchardtravel.co.uk

Rob Clothier

Rob has acted in *Not About Heroes* by Stephen MacDonald, and *Frankenstein* by John Fryer, and he has directed Thomas Middleton's *The Revenger's Tragedy*. He harbours aspirations towards a theatrical career, but isn't sure if that's the same thing as a career in theatre.

Sarah Brothwell

Sarah started acting classes at a young age and continued to partake in the subject through school and on to university, where she received a BA Hons in Theatre and Professional Practice 2:1. Her theatre credits include Stella Kowalski in *A Streetcar Named Desire* (Williams), Ilse in *Spring Awakening* (Wedekind), Harry in *Harry's Christmas* (Berkoff), The BFG in *The BFG* (Dahl), Peter Quince in *A Midsummer Night's Dream* (Shakespeare) and Elizabeth Proctor in *The Crucible* (Miller).

Ann-Marie Walsh

Ann-Marie is currently studying for her B.A. Hons. in Drama at Kingston University. She has taken part in many productions, the most recent being *The Royal Hunt of the Sun*. (The Green Theatre, New Malden). She hopes to continue acting at The Questors and explore acting professionally.

Rahul Kohli

Born November 13th 1985. From a young age Rahul was always performing, be it on stage or in social groups.

After studying for a few years in film making, Rahul decided his heart was set on being in front of the camera not behind. He left his course and joined The Questors Student Group to begin his acting career...

Hainsley Bennett

Hainsley Lloyd Bennett, born May 31st 1980. Always having had a love of performing he began presenting and then fell into acting. After studying drama at Hammersmith College, Hainsley enrolled into the Student Group and is now about to embark on his 1st major stage role at The Questors as Henry among others....

Lonette Charles

Lonette joined The Questors Theatre following a year out after attending West Thames College on a National Diploma in Performing Arts and A-Level Drama. The course included dance, which Lonette has studied since the age of eight, acting and singing, looking at Ibsen, Euripides and Brecht. After completing the course Lonette hopes to look for work with an agent.

Jason Francis

By day Jason works at Sainsbury's head office, by night he is fulfilling an ambition to act and receive training at The Questors. In the future he is planning to continue to acting at The Questors hopefully in some comedy.

Gregory Langola

Gregory is a multi-talented individual, who is highly ambitious and full of enthusiasm. These are the relevant achievements and past experience that he's gained in this field: Grade A in Drama (GCSEs), BTEC 1st Dip. Performing Arts. He performed at the Lyric Theatre, Nat. Dip. in Performing Arts. At The Questors Theatre he has done backstage work, acting, sword fighting etc. Back stage he has worked in "Mamma Mia" in the west end.

Will O'Connell

After appearances in school plays Will 'rested' for a decade (ish). Then seeking a creative hobby, remembered the excellent productions he'd seen at The Questors and joined Acting For All. He appeared in *The Princess and the Pea*, *The Recruiting Officer* and *The Merchant of Venice*. He gained stage management experience on various shows, is enjoying the Student Group very much and is looking forward to future productions at The Questors.

Ginny Hulin

Ginny has been a member of The Questors Theatre since 1990. She has had a long standing interest in the Theatre and Arts. After returning from her travels in 2004, she joined Acting for All in which led her to the Student Group. Despite the huge commitment, she has very much enjoyed her time in the Student Group and looks forward to acting in many more Questors productions. Acting credits include *Calamity Jane*, Bristol University (1997), *Hello Dolly* at the Bristol Old Vic (1999), a rehearsed reading at The Questors as well as ASM experience in *The Good Person of Sczechwan*.

Joseph Ellison

Debuted in Macbeth at the age of 13. His acting experience includes *The Rivals*, *The Importance of Being Earnest*, *Stags and Hens* and at The Questors, *Plaza Suite*. He works as a history teacher during the day. From July Joseph plans to audition for professional theatre.

Cleo Whittingham

Cleo Whittingham has been performing since childhood. Acting credits include Blowsy in *Bugsy Malone* and Titania in *A Midsummer Night's Dream*. Her time in the student group has been an incredible experience and she is looking forward to working with such a great group of actors.

Steven Tillett

The Questors Student Group is Steve's first acting experience. He has enjoyed all the projects he has covered and contributed to over both years.

Tara Dowd

Tara Dowd completed the Introductory Group at The Questors in 2004 and has now gone onto the Student Group. She attended a drama school called "All Expressions" while she was at secondary school and studied performing arts/ drama for her GCSEs and A Levels. Tara achieved Grade 5 in singing and attended contemporary movement classes at Arts Educational. Acting credits include Josephine in *HMS Pinafore*, Miss Hannigan in *Annie*, Dina in *The Dispute* by Pierre Marivaux & walk-on parts in *The Cherry Orchard* by Anton Chekhov & *Syrup of Figs* by Paul Riley (unknown playwright).

Mark Fitzgerald Director

Trained at The Drama Studio London. Before that he trained on the 44th Student Group at The Questors. Worked as an actor then turned to directing in 1996. Director of 40 productions, professionally and at The Questors. Plays include, at Questors: *Little Shop of Horrors*, *This Happy Breed*, *The Comedy of Errors*, *Amongst Barbarians*. Founding Artistic Director of the Drayton Court Theatre and Anglo-Irish T.C. Producing and directing: *Much Ado About Nothing*, *An Ideal Husband*, *The Rivals* and *The Comedy of Errors*.

Peter Collins Designer

A long time designer at The Questors; shows include *Far Away* and *This Happy Breed*, *Early morning*, *Fear and Misery of the third Reich*, *You can't take it with you* and *Summerfolk*. Peter will also be designing the Students Summer Show.

John Fryer Fight Director

Trained at the Drama Studio London. He has staged fights for the following: *Richard the Third* (MDCC Theatre Company), *Dick Whittington* (Bobtail productions), *Aladdin* (Bradford Playhouse), *Romeo and Juliet*, *A Midsummer nights Dream* and *Twelfth Night* (Open Hand Productions), national tours of *Romeo and Juliet*, *Macbeth*, *Julius Ceaser* and *Twelfth Night* (SYP Theatre Company) and *Richard III* (Essential Theatre Company). For the London Classic Theatre Company he has directed fights for national tours of *The Killing of Sister George*, *Look Back in Anger* and *Oleanna*, *A Midsummer Nights Dream* and *Love in a wood* (The new End Theatre) and *Yerma* (Southwark Playhouse).



photos by Khadija Stanisavljevic

produced by CLS • Tel: 07799 415917

Get the most from your membership

Many members join just to see shows, but there is so much else you can do, why not get involved?

Front of house is a great place to start. For programme selling, stewarding or serving in the Café you don't need any experience, and training can be given for anyone who fancies working in Box Office. If you want to meet people and have a good time, then the best place to be is behind the Grapevine Bar - you can volunteer for just one night or many.

Backstage staff, including stage managers, prop makers painters and wardrobe staff, are always welcomed and whatever your skills we'll find a place for you. If you have some experience then The Questors is a wonderful place to be a designer, but even if you don't you can help out on shows and you're sure to get some hands-on experience. The same goes for lighting and sound - the theatre is well equipped and a good place to learn.

You can direct if you have some experience or training, but if not then you can always look out for our training opportunities. The Questors has a high standard of acting and to maintain this anyone wanting to act will need to take an audition. These are held every month - please call the main office for details.

There are numerous other things you can do to help out. If you're free in the daytimes you can help out with envelope stuffing or delivering leaflets, and if you're a bit of a handy man or woman then there are always little jobs to be done.

If you'd like more information about active membership, you can ring the office on 020 8567 0011, Mon to Fri, 9.30 - 5.30, email us on enquiries@questors.org.uk

