

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

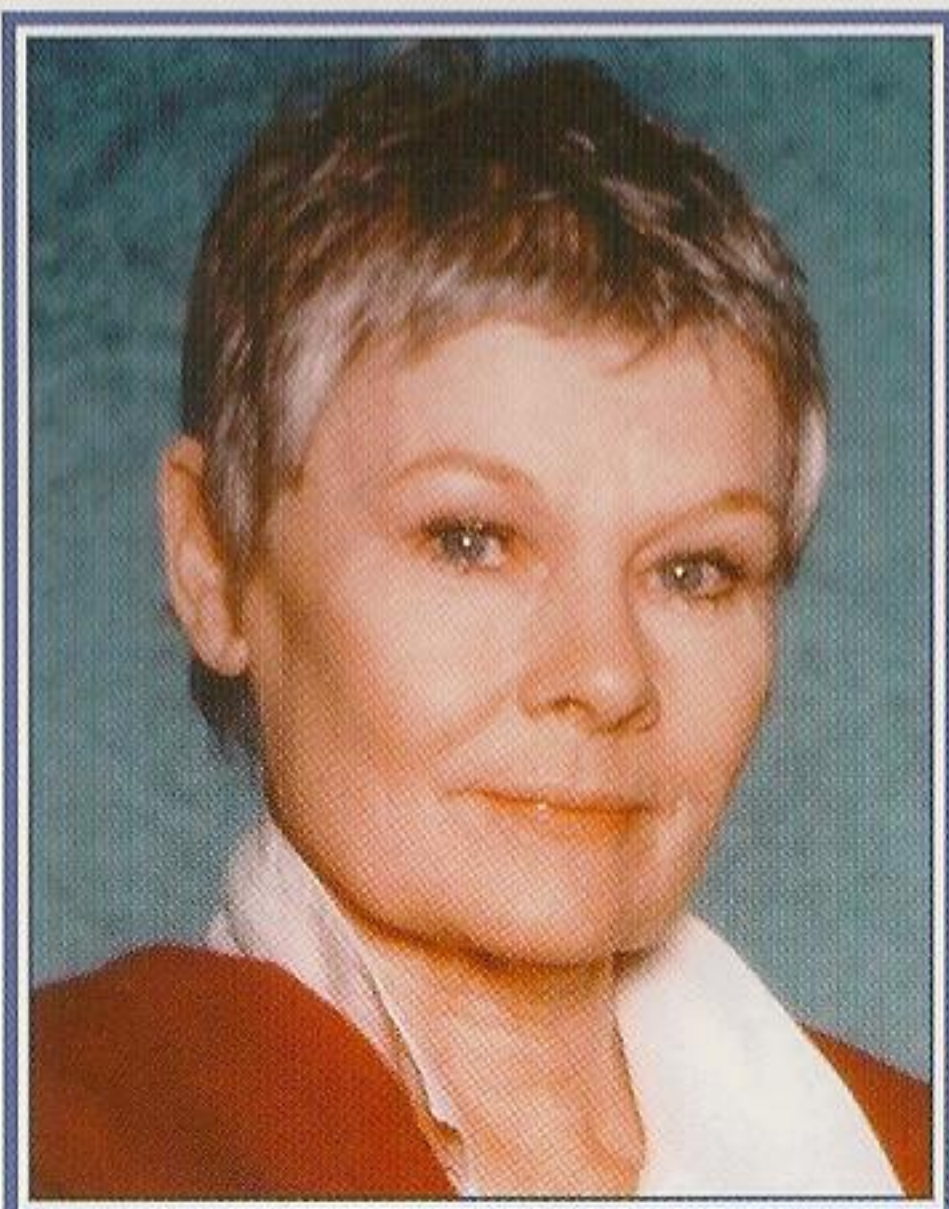


Saturday, Sunday, Monday



THE QUESTORS THEATRE

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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

Saturday, Sunday, Monday

by Eduardo de Filippo
adapted by Keith Waterhouse and Willis Hall



Reflections on The Questors Student Group

The Student Group, now in its 60th year, plays an important part in the life of The Questors. I took the course 17 years ago and was taught what acting was about by David Emmet, who is still the First Year tutor – and now my boss.

You may be forgiven for thinking the Student Group must be like any other part-time college course – but you couldn't be more wrong. In the first year, David takes you through a programme based on the teachings of Konstantin Stanislavski, the famous Russian director and collaborator with Anton Chekhov himself.

The Student Course was developed by David's father Alfred, one of the founders of The Questors. The work of the first year is based on a series of themes that unlock the budding actor's creativity. It starts with some deceptively simple exercises, gradually increasing the challenge, then introduces working with text, and culminates in the first year students' Look-In show (which is the first time that some of the students have performed in front of an audience). During the year, movement is taught by Nicholas Jonne and voice by Marianne Micallef, both professional teachers. All these classes take up at least one or two evenings a week and Saturday afternoons, in addition to the time spent meeting up with fellow students to work on pieces outside classes.

The second year gets a whole lot harder, and it is fair to say that students see more of one another than of their family.

This is my first year as tutor on the course; and since becoming a director it is something I have always wanted to do. The idea of the first term of the second year has always been to take students through various forms of theatre text and give them a good grounding in Greek drama, Shakespeare, Restoration drama, Wilde, Pinter and modern works, working on short scenes with two or three actors. But the first term is also to prepare the students to be actors with whom any director would want to work – hard working, disciplined, imaginative and good fun. You might expect it would be a struggle; but it was a dream. From the first piece of text, *The Crucible* by Arthur Miller, they lapped it up. Quickly moving on to the more difficult modern pieces, Restoration drama and finally Shakespeare, they treated everything with dedication and good humour – never taking *themselves* seriously but always taking the *work* seriously. By December, when David Emmet and I came to choose their first play, we had an exciting option. I believed they were good enough to do a Shakespeare play, and I hoped David would feel the same way because the one I was choosing seemed a bit off the wall, as it meant cross-casting genders. It was also my favourite, *Henry V*. Luckily David agreed to it.

What followed was the most exciting period I have had as a director, at times incredibly stressful as we were really taking a risk, but always a joy in rehearsal. This first production rehearses for 17 hours a week for ten weeks. The students have one evening off a week and also have to attend voice and movement classes on Thursdays – as well as hold down day jobs. At times I had to be strict to keep them going. They always took it with dignity and never let it get them down. The end result was worth every hour of work and had performances worthy of any stage.

The new show you are about to see was completely stress-free. Not because it was an easier play – it isn't – but because the group are so attuned to each other and used to working with me that we have had so much fun in rehearsal, from the merciless mickey-taking by all (no one is spared) to suspending rehearsals to watch England in the World Cup and then carrying on late to catch up. This group has become the best of friends throughout the two years. Recently David asked them for quotes to put on the back of the prospectus. One said, "The best two years of my life."

I would like to add this: of the last seventeen years that I have been involved in the theatre, this has been the best. Thank you, Group 59, for that and good luck for the rest of your careers.

Mark Fitzgerald

Eduardo de Filippo

Eduardo de Filippo was in some ways Italy's answer to Noel Coward. An actor, director and writer, with a career spanning something like 70 years, he was hugely successful in his native country with many of his plays being turned into films and, in the case of this play, a long-running television series.

Born Eduardo Passarelli, he was the son of Neopolitan actors, and made his own start at the age of thirteen when he joined Eduardo Scarpetta's Neopolitan group. He teamed up with his brother Peppino and sister Tina de Filippo in 1932 to star in their own troupe. The following year they brought their unique style to films. He went on to write and adapt many famous plays such as *Napoli Millionaria* and *Filumena Masturano*. He died in 1984.

Saturday, Sunday, Monday was first translated in 1974 for the National Theatre, starring Laurence Olivier and Joan Plowright, and is one of de Filippo's most famous plays.

Our final Summer Sizzler at The Questors

Dance of Death

by August Strindberg; translated by Michael Meyer

"an unarguably great play" (Daily Telegraph)

Strindberg's masterpiece dissects the battle of the sexes with savage intensity and the blackest humour. Trapped in an island fortress for 25 years, a man and woman play out their deadly games amidst grotesque bickering.

In the Studio

July 22, 24-29 at 7.45pm

July 23 at 2.45pm

Prices £5.00–£10.00

Box Office 020 8567 5184

Book online at www.questors.org.uk

Saturday, Sunday, Monday

by Eduardo de Filippo
adapted by Keith Waterhouse and Willis Hall
First performance 15 July 2006

Cast

Frederico	Hainsley Bennett
Meme	Sarah Brothwell
Rosa	Lonette Charles
Catiello	Rob Clothier
Guilianella	Tara Dowd
Rocco	Joseph Ellison
Peppino	Jason Francis
Elena	Ginny Hulin
Raffaele	Rahul Kohli
Michele	Gregory Langola
Antonio	Will O'Connell
Luigi	Steven Tillett
Virginia	Ann-Marie Walsh
Dr Cefercola	Paul Whiting*
Maria	Liz O'Keeffe*
Roberto	Andrew McGuinness*

*Former members of the Student Group

Act 1 Saturday The Kitchen of the Priore household
Interval
Act 2 Sunday The Dining Room
Act 3 Monday The Dining Room
Running time — approximately 2½ hours including interval.

Production Team

Director	Mark Fitzgerald
Designer	Peter Collins
Lighting Designer	Andy Torble
Sound Designer	Mark Lucek
Stage Manager	Anis Ukaye
Deputy Stage Managers	Amy Jewell, Lauren Nayler
Construction	Paul Wilson, Richard Williams, Jim Craddock, Geoff Morgan
Paint Effects	Dennis Dracup, Sinead Lawler
Prompt	Sab Ruprai
Properties & Food Preparation	Claudia Kees, Celia Williams
Sound Operator	Andrew Berkerey
Lighting Operator	Don Webb
Shadow DSM	Celia Williams
Assistant Stage Managers	Bethany Spencer, Karl Phillips, Andrew Pirrie, Jenni Silverman, Taki Togashi, Lil Dickson, Elvina Muschett
Wardrobe	Hoda Jazayeri, Rihannon Yates
Hair & Make-Up	Sophie Cox, Chloe Robinson, Ursula Adelhelm, Julia Cruttenden and Greasepaint

With thanks to:

Knorr Ragu, Sainsbury's, Tina Harris, Mike Hagan, Sylvia Wall,
Harriet Parsonage, Ruth Parry, Claire Watson, Chris Edwards,
Sarah Galton, Danny Bailey, Angel Lester, Adrienne Talbot, Adrian Asher,
House Services, Tim Edwards, Henry Broom, Louis Tonna,
Marcus Reddington, students on Kingston College technical course

The Questors Student Group is run in conjunction with Kingston College

Hainsley Bennett (Frederico)

Always having had a love of performing, Hainsley began presenting and then fell into acting. After studying drama at Hammersmith College, Hainsley enrolled into the Student Group.

Sarah Brothwell (Meme)

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 degree in Theatre and Professional Practice. Her theatre credits include Stella Kowalski in *A Streetcar Named Desire*, Ilse in *Spring Awakening*, Harry in *Harry's Christmas*, The BFG in *The BFG*, Peter Quince in *A Midsummer Night's Dream* and Elizabeth Proctor in *The Crucible*.

Lonette Charles (Rosa)

Lonette joined The Questors 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. Lonette hopes to look for work with an agent.

Rob Clothier (Catiello)

Rob has acted in *Not About Heroes* and *Frankenstein*, and he has directed *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.

Tara Dowd (Guilianella)

Tara Dowd completed the Introductory Group at The Questors in 2004 and has now gone on to the Student Group. She studied Performing Arts/Drama for GCSE and A Level. Acting credits include Josephine in *HMS Pinafore*, Miss Hannigan in *Annie*, Dina in *The Dispute*, and walk-on parts in *The Cherry Orchard* and *Syrup of Figs*.

Joseph Ellison (Rocco)

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. Joseph plans to audition for professional theatre.

Jason Francis (Peppino)

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 acting at The Questors.

Ginny Hulin (Elena)

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 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* (Bristol Old Vic, 1999), a rehearsed reading at The Questors as well as ASM experience in *The Good Person of Szechwan*.

Rahul Kohli (Raffaele)

From a young age Rahul was always performing, on stage or in social groups. After studying film-making for a few years, 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...

Gregory Langola (Michele)

In addition to GCSE in Drama and BTEC First Diploma in Performing Arts, Gregory has performed at the Lyric Theatre, and has worked backstage on *Mamma Mia* in the West End. At The Questors he has worked backstage as well as acting and sword fighting.

Steven Tillett (Luigi)

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.

Will O'Connell (Antonio)

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.

Ann-Marie Walsh (Virginia)

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

Andrew McGuinness (Roberto)

Andrew graduated from the Student Group in 2000. His professional credits include *Eastenders*, *The Inspector Lynley Mysteries* and *Drop the Dead Donkey* on television, and in theatre *Borderliners* (RNT) and *Five Card Trick* (Soho Theatre). Other credits include *A Night Out* (Watermans), *Marriage* (Edinburgh Fringe) and *The Company of George* (The Space).

Liz O'Keeffe (Maria)

Liz graduated from the Student Group last year, having performed in *The Good Person of Szechwan*, *Lysistrata* and *The Love of the Nightingale*. Other credits outside The Questors include *The Merchant of Venice* and a radio play.

Paul Whiting (Dr Cefercola)

Paul was in the Student Group from 1987—89. After leaving he worked with Rainbow TC touring schools, then the three-year Theatre degree course at Rose Bruford College of Speech and Drama. Professional acting work has included films (*Playground Rules*, *Absolutely Hardcore*, *Spring Bride*, *The Long Pig Goodnight* and *Mule*) and theatre (*The Comedy of Errors*, *The Room*, *Gaveston* and *Cash Paid Here*). Questors productions include *Fear and Misery of the Third Reich*, *Pride and Prejudice*, *Mountain Language*, *The Shift*, *Stags and Hens*, and *This Happy Breed*. Paul also writes; and when *Saturday, Sunday, Monday* has finished will be appearing alongside Mark Fitzgerald in a short film.

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 at The Questors include *Little Shop of Horrors*, *This Happy Breed*, *The Comedy of Errors*, *Amongst Barbarians*, *Henry V*. Founding Artistic Director of the Drayton Court Theatre and Anglo-Irish TC. 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 including *Henry V*, *Far Away*, *This Happy Breed*, *Early Morning*, *Fear and Misery of the Third Reich*, *You Can't Take It with You* and *Summerfolk*.

Anis Ukaye (SM)

Previous credits at The Questors include ASM on *Blasted*, *The Lion*, *The Witch and The Wardrobe*, *New Boy*, *The Good Person of Szechwan*, and *Dolly West's Kitchen*, DSM on *'Tis Pity She's a Whore* and *Conversations after a Burial*, and SM on *Henry V*. He has just completed his National Diploma in Technical Production at Kingston College.

Amy Jewell (DSM)

Questors credits include ASM on *Far Away* and *Henry V*. *Saturday, Sunday, Monday* is her first production as DSM. Amy also works backstage at other theatres, and is a first-year Diploma student at Kingston College.

More great theatre next season at The Questors

- September **Tejas Verdes** by Fermín Cabal, translated by Robert Shaw. Heart-breaking drama set in Pinochet's Chile. *'Almost suffocatingly powerful'* (The Independent)
- September **An Enemy of the People** by Henrik Ibsen, translated by Christopher Hampton. Powerful classic drama. *'An unequivocal triumph.'* (Times Literary Supplement)
- October **Vincent in Brixton** by Nicholas Wright. Fascinating and moving portrait of Van Gogh. *'Brilliant'* (The Guardian)
- October **There'll Always Be a Brentford** by Tony Chapman and Duncan Alldridge. All the drama of the football terraces.
- November **The Dog in the Manger** by Lope de Vega, translated by David Johnston. Sensual comedy from the Spanish Golden Age, 'the last great unopened treasure chest of world drama'.
- December **Peter Pan (or, The Boy Who Would Not Grow Up)** by JM Barrie, adapted by Trevor Nunn and John Caird. Christmas show for the family with wonderful flying effects.
- December **Comedians** by Trevor Griffiths. Fierce and funny drama about budding stand-up comics.
- January **Bloody Poetry** by Howard Brenton. The turbulent lives and loves of Byron and Shelley in Italy.
- February **The Lady in the Van** by Alan Bennett. A quirky tale by this much loved writer.
- March **Much Ado about Nothing** by William Shakespeare. Delightful romantic comedy.
- April **The Seven Year Itch** by George Axelrod. A Broadway hit and then an even bigger movie.
- May **Waiting for Godot** by Samuel Beckett. Landmark drama of twentieth century theatre.
- June **Company** by Stephen Sondheim. Beautiful, bittersweet musical about five marriages.
- June **The Trojan Women** by Euripides. Stirring Greek drama set in the aftermath of war.

If you enjoy theatre, you'll love The Questors

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

