

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



As You Like It

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



As You Like It

by William Shakespeare

As You Like It

by William Shakespeare

As You Like It is one of Shakespeare's most popular works, for good reason. It has wit, energy and enchantment – and it has a happy ending. It's about the dawning of love and the delights of freedom from the constraints of ordinary life. During the course of the play we move from an oppressive court to a society which is relaxed and full of enjoyment, whilst four very different pairs of lovers meet and conduct their courtship.

Probably written in 1599 – 1600, *As You Like It* was entered for publication at Stationers' Hall in 1600 to prevent unlicensed printing but was never published in Shakespeare's lifetime. The first published text is that of the First Folio of 1623. No clear references to contemporary performances can be found and it is not until well into the eighteenth century that we can even be sure that the play was performed regularly. Why did such an enjoyable work remain obscure for so long? There are many theories as to why this should have been so. Perhaps it was partly because some of the play's themes – attacks on corruption at court and usurpers, recognition of the suffering caused to some poor farmers by the enclosures of land, discussions of the problems of old age and emphasis on the right to free speech – were a little too close to home for a society ruled by an ageing monarch, Elizabeth I, and threatened by an insecure succession. It has also been suggested that the play may have strayed too close to breaching the 1599 "Bishops' Ban" on satirical writing. State censorship was alive and well in 1600.

As with many of his works, Shakespeare's play is adapted from a popular source, in this case Thomas Lodge's *Rosalynde* (1590). Here too the heroine is banished by a usurping ruler who has already banished her father, and flees to the Forest of Arden disguised as "Ganymede" (the name of Jove's page). Once again genius and exceptional stagecraft enabled the playwright to transform the original into something quite extraordinary. The play is revolutionary in its structure, mingling many types of drama, verse, prose and song. The plot is of the slightest – what is complex is the way in which all the characters develop emotionally during the play.

At its centre is one of Shakespeare's most extraordinary characters: that of Rosalind, who finds her assumption of male disguise gives her the freedom to be herself and to forge a truly equal relationship with her lover, Orlando. If it was performed at the time it was written the unidentified boy player who created the role of Rosalind must have enjoyed exceptional gifts as an actor. The part has drawn many great players to it over the centuries, starting with Peg Woffington who performed it at Drury Lane in 1740. Since that date the play has rarely been out of the repertoire.

In *As You Like It*, as with all great plays, every generation discovers a new relevance. In 2006 the central themes of the play – the freedom to be oneself, to be true to ideals of love and loyalty, to abhor corruption and wrongdoing and above all to have the ability to laugh at oneself and the foibles of the world – are as important as they were four hundred years ago. As Spring finally arrives, we invite you to join us in the Forest of Arden.

Sue Solomon, Director



Sue Solomon (*Director*)

Sue's most recent production for The Questors was of her own translation of Marivaux's *The Legacy*. Her many other productions include *The Wedding Day*, *Home*, *Female Transport* and *Love for Love*. She researches eighteenth century theatre and is an expert on plays about ballooning. In November she will direct Lope de Vega's *A Dog in the Manger*. She played Phoebe in 1973.

Marguerite Minster (*Stage Manager*)

First invited to The Questors to answer some queries about an English translation of Carl Sternheim's *Die Hose* (Bloomers) in 1981, Marguerite has been working behind the scenes ever since. Her approach to stage management is to put together an excellent team and let them get on with it, which they have to splendid affect.

Sarah Andrews (*Hymen and Costume Design*)

The most recent of Sarah's many acting roles for The Questors was the Countess in Marivaux's *The Legacy*. This season she has designed and made costumes for *'Tis Pity She's a Whore*, *R.U.R.*, *Conversations After a Burial* and *After the Dance* and the surcoats for *Henry V*.

Tim Hayward (*Lighting Designer*)

Tim fell in love with stage lighting when he was nine, and with Shakespeare's *Rosalind* at fifteen. He hopes that this long-awaited marriage of the two will be a happy one.

Cassie Becker (*DSM*)

A relative newcomer to The Questors, Cassy has worked in a variety of roles over the past two years, including working backstage on *The Clandestine Marriage* and *The Nightshift*, and as Plant Puppeteer in *Little Shop of Horrors*.

Don Kincaid (*Composer & Musical Director*)

Don has been writing, playing, directing and arranging music for The Questors productions since the late 1950s. This is his second involvement with *As You Like It*, the first being Mike Custance's 1973 production for which he wrote the music and played the guitar, sitting downstage on a cushion throughout the two-week run.

Alan N Smith (*Sound Designer*)

Alan became involved in sound design at a time when 78 rpm records were the norm! Designs for The Questors include *Hans Kohlhaas*, *Nicholas Nickleby*, *Blithe Spirit*, *Travesties* and *Three Sisters*. He also designed the sound for the 1973 production of *As You Like It*. These days a computer and mini-disk are the standard "sound" tools.

Harriet Parsonage (*Properties*)

Harriet joined The Questors in 1984 since when she has worked backstage on about 70 productions. For the last 15 years or so she has become virtually synonymous with props as she is responsible for our substantial props collection. Like many other Questors, Harriet met her husband here, to whose memory this show is dedicated.

Hilda Wilson (*Designer*)

Hilda trained at Wimbledon School of Art, graduating with honours in Theatre Design in 2004. Previous designs for The Questors include *Dolly West's Kitchen* and *Little Shop of Horrors*. Other credits include *Much Ado About Nothing* for Arts Educational and assistant designer on the national tours of *Jason and the Argonauts* and *When Harry Met Sally*.

As You Like It

by William Shakespeare

First performance 29 April 2006

Cast

Orlando - youngest son of Sir Roland de Boys
Adam - a servant
Oliver - eldest son of Sir Roland de Boys
Charles - a wrestler
Rosalind - daughter of Duke Senior
Celia - daughter of Duke Frederick
Touchstone - a clown
Le Beau - a courtier
Duke Frederick –
a usurper, younger brother of Duke Senior
Corin - a shepherd
Silvius - a shepherd
Duke Senior –
a banished duke, elder brother of Duke Frederick
Amiens - a nobleman
Jaques - a nobleman
Audrey - a goatherd
Sir Oliver Martext - a vicar
Phoebe - a shepherdess
William - a shepherd
Jaques de Boys - second son of Sir Roland de Boys
Hymen - god of marriage
Lords, foresters and attendants
Musician

Richard Thompson
Howard Benbrook
Matthew Sheahan
Nigel Lawrence
Xanthe Fuller
Sunita Dugal
Jonathan Rose
Allan Soper
Richard Brown
Howard Benbrook
William Hahn
Richard Brown
Robert Vass
Steve Fitzpatrick
Sarah Beebe
Geoffrey Morgan
Holly Strickland
Allan Soper
Allan Soper
Sarah Andrews
Geoffrey Morgan
Stephen Kavanagh
Dominic Gaynor
Andrzej Kotowicz

Production Team

Director Sue Solomon
Designer Hilda Wilson
Music composed by Don Kincaid
Lighting Design Tim Hayward
Sound Design Alan Smith
Costume Design Sarah Andrews
Construction John Wibberley, Chris Bath
Stage Manager Marguerite Minster
Deputy Stage Manager Cassy Becker
Assistant Stage Managers Chris Bath, Liz Cooper, Michael Smith, Simon Miturski
Properties Harriet Parsonage
Hair & Make up Sarah Coulling, Rebecca Downey, Alexa Evans, Katarina Vucicevic
Wardrobe Assistance Nichola Thomas, Liz Prior, Clair Watson, Judy McGlashan, Maria Brusa, Jean Derby, Jennie Yates, Mary Davies, Lindsay Udell, Marysia Frankiewicz
Prompter Pam Smith
Lighting Operators François Langton, Mariana Lebieczinska
Projection Coordinator Ellis Pritchard
Rigging Richard Lewis, Andy Torble, Charlie Lucas
Fight Arranger John Wilson
Choreographer Marianne Micallef
Grateful thanks also to:- Adrian Asher, Bron Blake, Carol Hunter, Chris Sydenham, David Mosby, Doug King, Jenny Richardson, John Horwood, John Stacey, Jovanka Litvinenko, Nigel Bamford, Roger Kelly, Tina Harris

Mr. Rose's hats by King John of Isleworth, ably assisted by Clare Watson

This production is supported by Harriet Parsonage
in loving memory of her husband Brin Parsonage



Sarah Beebe (*Audrey*)

Sarah recently became an acting member and *As You Like It* marks her Questors debut. In London, she was last seen in *Electra* with KDC Players. Favourite past roles include Katrin in *Mother Courage*, the Angel in *Angels in America*, and the Fool in *All's Well That Ends Well*.



Howard Benbrook (*Corin / Adam*)

Howard has been acting since he was 10 years old, and at The Questors since the late 60s. Recent performances here include *The Recruiting Officer*, *The Madness of George III*, *Nicholas Nickleby* and *Laughter in the Dark*. Farther back, you may remember *Noises Off*, *Tartuffe*, or even *Onkel, Onkel*.



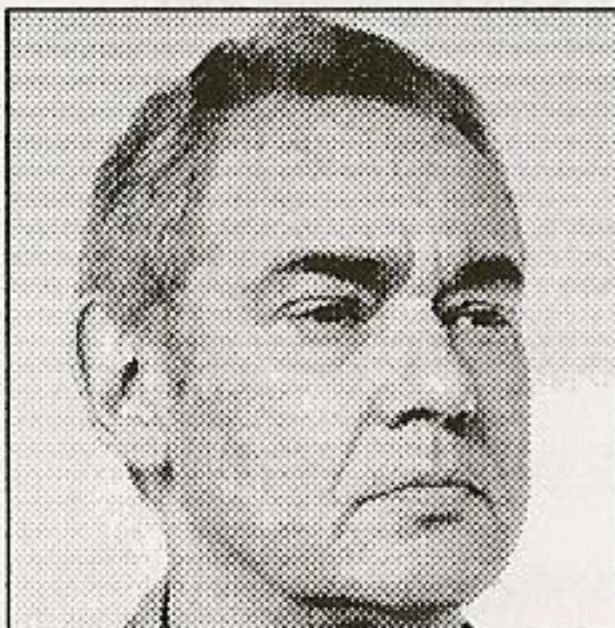
Richard Brown (*Duke Senior / Duke Frederick*)

After completing The Questors' Student Group in 1983, Richard is feeling his age (where did that 23 years go?). His first appearance for The Questors was in *Hamlet*, in which our own Steve Fitzpatrick (Jaques) played the Prince of Denmark. Most recently he has played Colin in *Absent Friends* and Bob Mitchell in Noel Coward's *This Happy Breed*.



Sunita Dugal (*Celia*)

This is Sunita's first acting role at The Questors since she joined in July last year. Sunita is also a member of the Julian Light Operatic Society who perform annually at The Questors. Sunita's most recent role was as Mercury (usually a tenor role) in an updated version of Offenbach's *Orpheus in the Underworld* last November.



Steve Fitzpatrick (*Jaques*)

Previous roles include Hamlet, Hotspur (*Henry IV Part 1*), Horner (*The Country Wife*), Cornwall (*King Lear*), Andy (*Woman in Mind*), Antonio (*Twelfth Night*), Dr Warren (*The Madness of George III*), Trissotin (*The Learned Ladies*), various parts in *Road*, and Ricardetto (*'Tis Pity She's a Whore*). He has also directed 14 productions at The Questors, and is directing Strindberg's *Dance of Death* in the Studio in July.



Xanthe Fuller (*Rosalind*)

Xanthe joined The Questors as an acting member in May 2005 and her first production was *Habeas Corpus*. Previous roles include The Wife in *Edmond* and The Woman in *The Shawl* - both David Mamet plays performed in London and Edinburgh, Jill in *Equus* and Nora in *A Doll's House*. Xanthe is currently holding down two jobs as well as acting in *As You Like It* - we fear for her sanity.



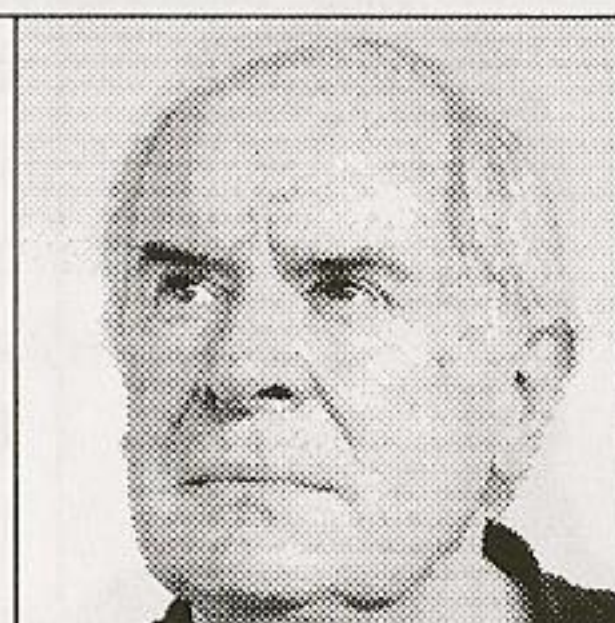
William Hahn (*Silvius*)

This is William's second appearance at The Questors, having played Adam in *The Shape of Things*. At university he remained backstage but he is now ready to bask in the light as an actor. Past roles have included a rabbit (*Watership Down*), a wolf (*The Jungle Book*) and Jesus (*Godspell*) so a shepherd seemed a logical step.



Nigel Lawrence (*Charles*)

Since graduating from the Student Group in 1987, Nigel has appeared in around 30 productions, including *Julius Caesar* (Brutus), *Death of a Salesman* (Biff), *The Art of Success* (Hogarth) and *Nicholas Nickleby* (Mr. Squeers).



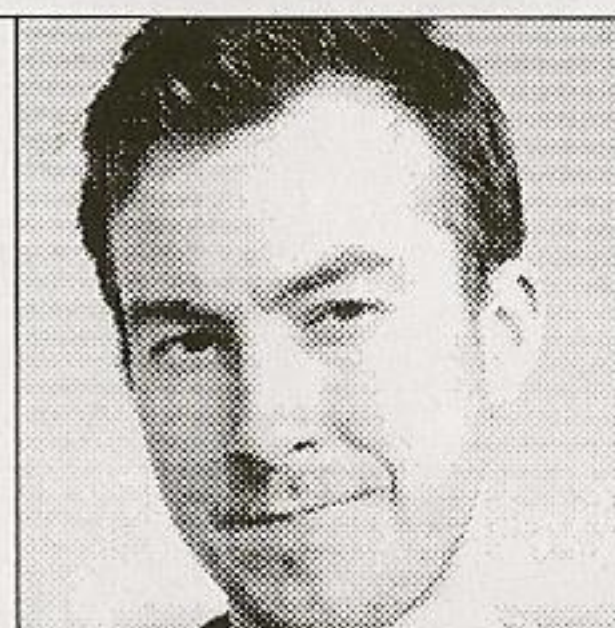
Geoffrey Morgan (*Sir Oliver Martext / a Lord*)

Geoffrey's recent appearances at The Questors include roles in *Conversations After a Burial*, *Travesties*, *Oh What a Lovely War*, *The Recruiting Officer* and *A Doll's House*. He sings Gilbert & Sullivan with the Julian Light Opera Company and also works backstage if required.



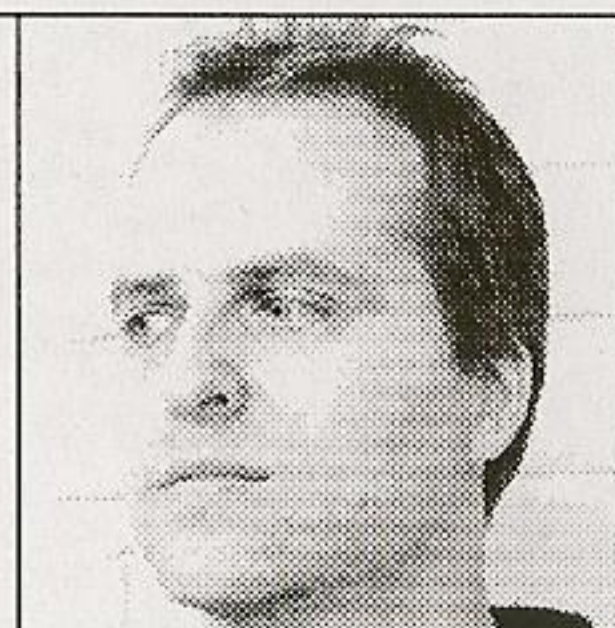
Jonathan Rose (*Touchstone*)

...Red cabbage: how much?
Questors debut: *The Rehearsal* (1997). Previous Shakespeare plays: *Love's Labour's Lost*, *King Lear*, *The Merchant of Venice*. Other highlights: *Three Sisters*, *She Stoops To Conquer*, *The Venetian Twins*, *Memory of Water* and, most recently, *The Legacy* and *'Tis Pity She's A Whore*.
....No idea (£1.02p apparently!)



Matt Sheahan (*Oliver*)

Matt first appeared at The Questors in the 1990 Edinburgh show but only became an acting member in 2003. He asks you not to confuse him with his father, Phillip Sheahan; Matt's the younger, taller, more handsome one. Matt is striving to act professionally - he finds perpetual poverty character-building.



Allan Soper (*William / Jaques de Boys*)

Allan studied drama and theatre at university sometime last century. After a long break from acting he completed The Questors two-year acting course in 2005 (SG58) with roles in *The Love Of The Nightingale* and *Lysistrata*. This is his first production as a Questors Acting Member.



Holly Strickland (*Phoebe*)

Holly has recently graduated from Cambridge University where she acted in several professionally directed plays, including *Oedipus the King* and *The Comedy of Errors*. This is Holly's second production with The Questors, following performances as a gullible tart, a bossy stage manager and various maids in *The Night Shift* last Christmas.



Richard Thompson (*Orlando*)

Richard joined The Questors in February 2004, and this is his second production with them, the first being Edward Bond's *Early Morning*, in which he played the Prince of Wales. Richard has also acted with various companies in Winchester, playing Alex in *A Clockwork Orange*, Sky Masterson in *Guys and Dolls* and Inspector Truscott in Joe Orton's *Loot*.



Robert Vass (*Amiens*)

Robert has been acting and singing with amateur companies in Southend and London since he was a child. At The Questors, he has appeared in *Sweeney Todd* and *Oh What a Lovely War*, and as the Baker in *Into the Woods*. Most recently, Robert played Mr. Sowerberry, the undertaker, in *Oliver!*

Picture Credits: David Mosby

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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

