

**www.questors.org.uk**

Find out all about our forthcoming productions – along with a lot of other useful information about The Questors – on our web site.

## Stay in touch

Just send us your details, and we'll keep you informed about our forthcoming productions at The Questors.

Pick up a form from the Box Office foyer, or write, phone or email us with your details.

## Join us

### If you enjoy theatre, why not join us and become a member of The Questors?

If you enjoy a regular night out at the theatre with friends, why not become a member of The Questors? As a Playgoer member, you'll receive a 20 per cent discount on your ticket to most Questors productions, free tickets for your children to most Questors productions, regular information about our productions, and membership of the Grapevine Bar. Or you could join as a Company member and receive a 50 per cent discount on your ticket, the monthly Club Magazine and opportunities to get involved in our productions, in addition to all the benefits for Playgoer members. And the basic Friend membership gives you membership of the Grapevine plus regular information.

You can get all of this for just £26.00 for Playgoer membership, £52.50 (£34.00 concessions) for Company membership, and £12.00 for Friends, with discounts for payment by Direct Debit. You can find Membership Application forms in the Box Office foyer, or just phone the Theatre Office.

### THE QUESTORS THEATRE

12 Mattock Lane, Ealing W5 5BQ

Box Office 020 8567 5184

Theatre Office 020 8567 0011

Email [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

Registered Charity no 207516



**THE QUESTORS THEATRE, EALING**

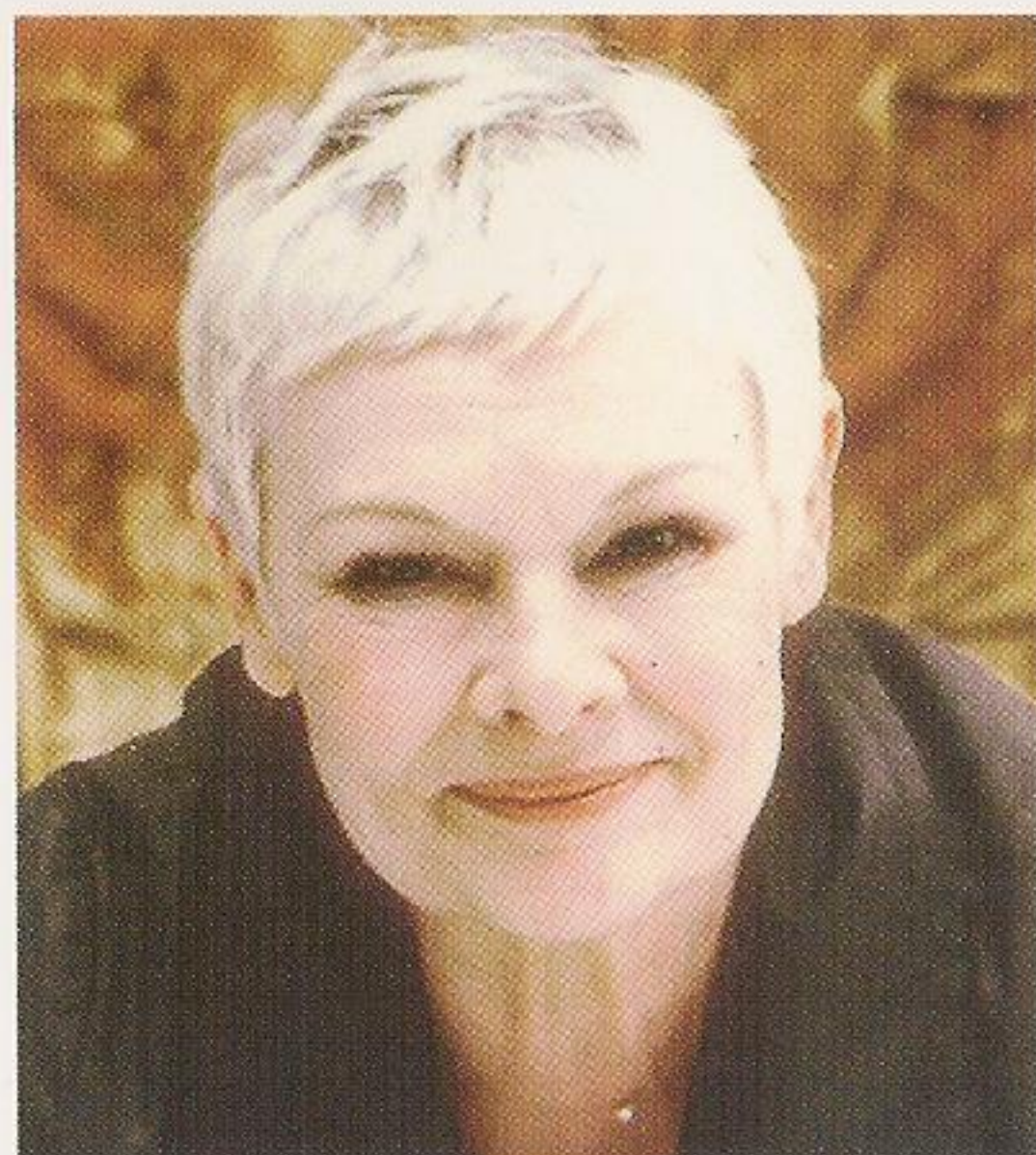


## An Enemy of the People



**THE QUESTORS THEATRE, EALING**





**Welcome** to The Questors Theatre, one of London's best kept secrets – except to its 2,000 members.



How do I know about The Questors? I am proud to have been its 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 perks of membership) and the many and varied shows in our 370-seat Playhouse theatre and our more intimate Studio theatre.

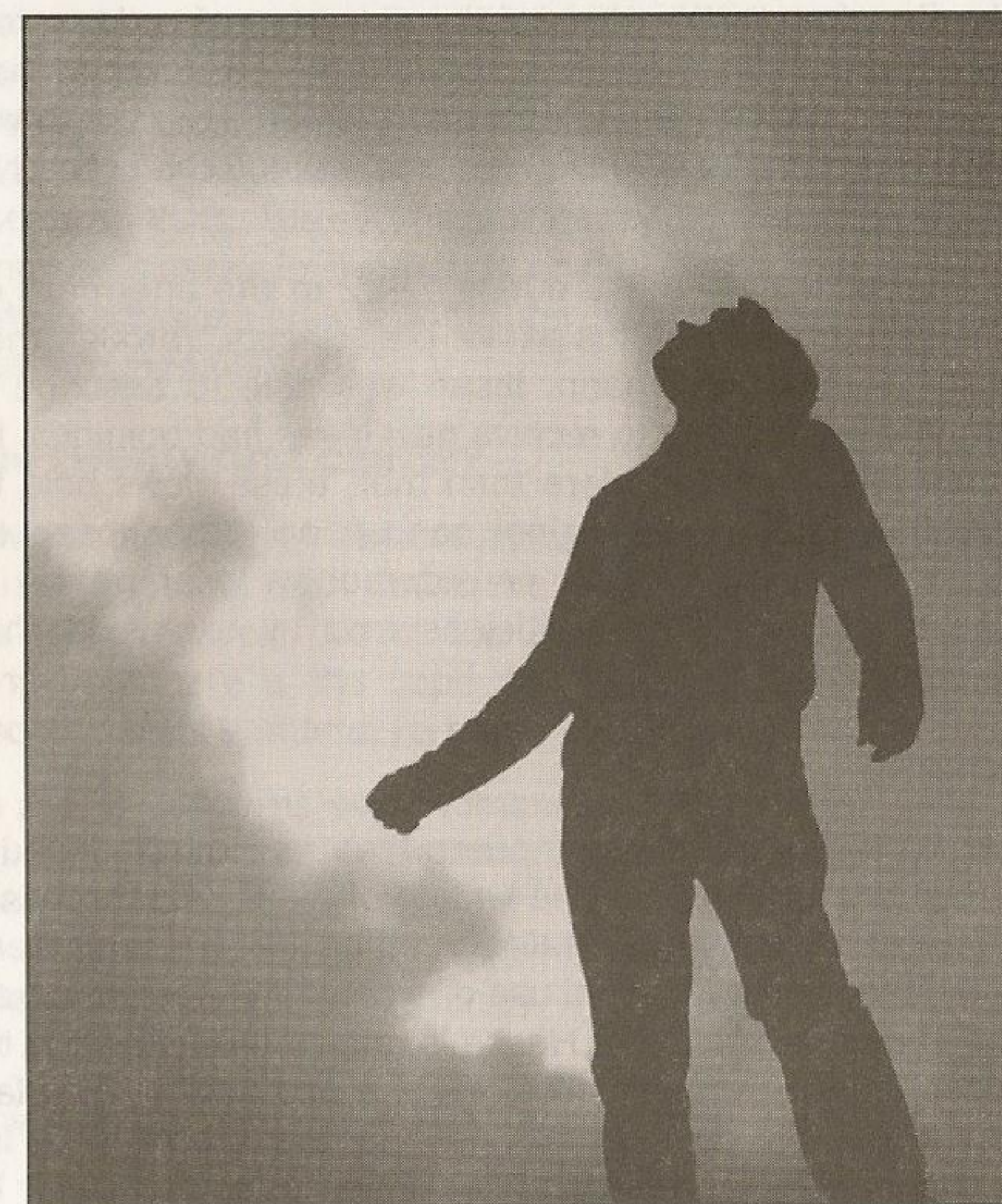
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions and workshops, and The Questors Youth Theatre. In short, theatre is something for everyone, and with annual membership from £12.00 to £52.50 depending on your chosen 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 Ealing, 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



# An Enemy of the People

by Henrik Ibsen

translated by Christopher Hampton



## An Enemy of the People

*An Enemy of the People* tells the story of the discovery of a dangerous virus in the local baths. The closure of these baths could ruin the economy of the small town in which they are situated. Stockmann insists that the people of the town be told of the dangers but he discovers that the mayor, his brother, and the property owners attack him for telling the truth.

Ibsen wrote *An Enemy of the People* during 1882 in the aftermath of the dreadful reception he had experienced with his earlier play *Ghosts*. Through the person of the main character, Dr Tomas Stockmann, Ibsen was able to describe his views of a society he considered inadequate to receive new ideas and opinions. It was a society that Ibsen equated to a 'swamp'. More than that, these views held that civilisation itself was deeply flawed from its original conception. What Ibsen desired was to 'torpedo the Ark'. The prime targets considered by Ibsen to be the corrupting influence on civilisation were the politicians and by extension their hypocritical mouthpiece, the press.

### Ibsen and realism

Ibsen is regarded as the father of the modern theatre. He introduced a new realism into his writing that was to influence the writing of plays with far-reaching effect. He dealt with contemporary issues in a realistic setting. Yet these contemporary issues attain a universal dimension by Ibsen's use of a carefully thought-out and meaningful symbolism. Nora's home in *The Doll's House* is reflected on stage by the presence of a real doll's house, and the symbolic allusions of a wild duck in the play of that name is represented by a real wild duck. In *An Enemy of the People* there is real pollution which becomes a comment on the moral corruption of society. After his great verse dramas, *Brand* and *Peer Gynt*, Ibsen wrote only in prose, giving his characters dialogue that was natural and psychologically accurate. There are moments when the melodramatic style, so popular in the nineteenth century, emerges in Ibsen's work, but it is always subsumed into a meaningful and psychological truth that is compelling and profound.

### Stockmann and Greek tragedy

The character of Dr Stockmann represents an intelligent and educated man of the late nineteenth century. He is versed in the techniques of contemporary science and technology. Yet his character is questionable when consideration of his personality is taken into account. This intelligent, educated man is also naïve, strong-willed, egotistical and superior. Like a Greek tragic hero, Stockmann is full of noble intentions and moral rectitude, with a passionate desire to tell the truth; but when this truth is questioned, he refuses to listen to counter-arguments and allows those fatal flaws to intrude on his judgement. This hero does not bend; he shows no regret or remorse. What he fails to understand is the society with which he must work and which, in turn, is unwilling to listen to the scientific truths with which Stockmann confronts it.

### Ibsen and the new thinking

*An Enemy of the People* contains a great deal of new nineteenth-century thinking. There are references to bacteria and animals that reflect the contemporary shock of Darwinism. Stockmann sees himself as some kind of superman reminiscent of a Nietzschean ideal. Not least are the references made to the 'solid majority'. The idea that mass public opinion should take precedence over the truth of the expert is not confined to Ibsen's thinking. The setting of the play reveals a society in which the new liberalism cannot be trusted in the hands of dangerous 'free thinkers'. Stockmann would stand with the English philosopher John Stuart Mill who alluded to mass public opinion as 'collective mediocrity'.

### Ibsen and the twenty-first century

The prime motivator of the plot in *An Enemy of the People* is the discovery of the virus in the baths, an unpalatable truth that is met with scepticism and disbelief. The only remedy seems to be the closure of the baths and their reconstruction at great expense. Alternatively there is the hope that 'surely science is going to be able to come up with some sort of antidote, I'd have thought; some sort of prophylactic'.

All this echoes recent concerns over salmonella in eggs, GM crops, SARS and even Cadbury's chocolate. In each case 'experts' flag up the dangers to public health and this is immediately countered by 'officials' and politicians with the assurance that there is no real danger. The refusal of the government of the United States to endorse the Kyoto agreement was made, seemingly, in the belief that science will come up with 'some sort of prophylactic'.

We are still subject to the whims of experts and officials.

Brian Ingram

## Make a date now for Christmas Peter Pan

(or, The Boy Who Would Not Grow Up)

by J M Barrie

in a new version by Trevor Nunn and John Caird  
music by Stephen Oliver

Fly with Peter and Wendy, join the Lost Boys in the Never Land, do battle with the evil Captain Hook and his villainous pirate crew, and have an 'awfully big adventure' with mermaids, fairies, red Indians and a crocodile. Suitable for children from six to ninety-six.

14 December – 6 January



# An Enemy of the People

by Henrik Ibsen

translated by Christopher Hampton

First performance 23 September 2006

## Cast (in order of appearance)

Katrine Stockmann	Vanessa Plessas
Billing	Michael Smith
Mayor Peter Stockmann	Stuart Sessions
Hovstad	Mark Redrup
Dr Tomas Stockmann	David Hovatter
Captain Horster	Gareth Bevan
Ejlif Stockmann	Luke O'Neill (24, 27, 28, 29 Sept.) Andrew Simmons (23, 26, 30 Sept.)
Morten Stockmann	Ben Greedy (23, 29 Sept.) William Payne (26, 27 Sept.) Edward Simmons (24, 28, 30 Sept.)
Petra Stockmann	Sarah Beebe
Morten Kiil	Jim O'Connor
Aslaksen	Derek Chandler
Crowd	Yolanda Barnas, Sarah Carney, Cristina Fiore, Vanda Ladeira, Louis Mercier, Max Mercier, Maya Mercier, John Townley, Ben Greedy, Luke O'Neill, William Payne, Andrew Simmons, Edward Simmons

## Production Team

Director	Brian Ingram
Designer	Wanda Duszyńska
Construction	Richard Williams Barry Jones
Lighting Designer	Chris Newall
Lighting Operator	Andrew Pirrie
Lighting Riggers	Alan N Smith Terry Mummary Andy Torble Damien Lazell
Sound Designer	Mark Pummell
Sound Operator	Danny Bailey
Wardrobe	Tom Dane
Properties	Claire Auvache Jemma Auvache
Prompter	Pam Smith
Photography	David Mosby
Stage Manager	Martin Choules
ASM	Ella Pirrie
Chaperones	Fiona Cordy, Lisa Gordon Clark, Claire Watson, Bernice Wolfenden

### With thanks to:

Adrian Asher, Marcus Reddington, Nigel Worsley, Mike Hagan, Martin Stoner, Helen Ensom

Wanda Duszyńska would like to thank Peter Collins for his original design concept

*An amateur production*



**Claire Auvache Properties**

This is Claire's third show at The Questors as Properties Manager, following *After the Dance* and *Dance of Death*.

**Jemma Auvache Properties**

Jemma has just finished The Questors' Acting for All course. This is her first time working behind the scenes.

**Danny Bailey Sound Operator**

Danny has been a member of The Questors since 2003, working backstage on sound, lighting and many other areas. Acting credits include *Oliver!* and *Guards! Guards!*. He is currently in his second year of the Kingston College Technical Theatre course run in association with The Questors.

**Sarah Beebe Petra Stockmann**

This is Sarah's second production at The Questors, after her debut as Audrey in *As You Like It*. She has also performed with theatre companies in California.

**Gareth Bevan Captain Horster**

Gareth joined The Questors four years ago, and has appeared in nine Questors productions including *What the Butler Saw* and *After the Dance*. This Christmas you will be able to see him as the pirate Smee in *Peter Pan*.

**Derek Chandler Aslaksen**

Derek joined The Questors in the 1960s and has appeared in many plays old and new. Recent performances include The Lord Chancellor in *The Madness of George III*, Chrysale in *The Learned Ladies*, Professor Kirk in *The Lion, The Witch and The Wardrobe*, and various characters in *The London Cuckolds* (our 2006 Minack production).

**Martin Choules Stage Manager**

Since 2004 Martin has worked as Stage Manager on *Once a Catholic*, *Shirley Valentine*, *Isle of the Departed*, *The Love of the Nightingale / Lysistrata*, *R.U.R.* and *Guards! Guards!*, as well as Assistant Stage Manager on *Oliver!* and Sound Designer for *The Goat Boy*.

**Tom Dane Costume Design**

This is Tom's first Questors production and also his first time in charge of costume. As wardrobe assistant Tom has worked on a variety of shows, and Tom also acts.

**Wanda Duszyńska Designer**

Wanda completed the Questors Student Acting Course in 1999, but since then has focused mainly on set design. This is her twelfth design for The Questors, and others have included *'Tis Pity She's a Whore*, *The Enchanted Knight*, *The Merchant of Venice* and *Suddenly Last Summer*. She also wrote and co-directed *The Goat Boy* for The Questors Youth Theatre.

**Ben Greedy Morten Stockmann**

Ben has been a member of The Questors Youth Theatre for four years and appeared as one of Fagan's gang in *Oliver!*.

**David Hovatter Dr Tomas Stockmann**

David was last seen in *After The Dance*, and before that *R.U.R.* He joined The Questors in 1980 and his previous appearances include *Nicholas Nickleby*, *The*

*Winter's Tale*, *Frankenstein*, and a number of devised pieces under the banner of Crucial Image, *The Enchanted Knight*, *Grex*, *Gerard Ascending* and *Moby Dick*.

**Brian Ingram Director**

Brian has been a member of The Questors since the early 1980s. As well as acting in a number of plays, his production credits include *Fair Slaughter*, *The Ghost Train*, *The Comedy of Errors*, *Marilyn Meets Bobby and Johnny*, *The Balcony*, *The Rose Tattoo*, *The Madness of George III* and *The Learned Ladies*.

**Chris Newall Lighting Designer**

Chris has been lighting shows at The Questors since 1997. His designs have included *The Dresser*, *Deathtrap*, *The Wild Duck*, *My Night with Reg*, *The Birthday Party*, *The Madness of George III*, *Suddenly Last Summer*, *Early Morning*, *Shirley Valentine*, and more recently *The Clandestine Marriage* and *Far Away*.

**Jim O'Connor Morten Kiil**

An acting member since the early 1990s, Jim's previous roles include Ted in *A Chorus of Disapproval*, Inspector Bucard in *A Little Hotel on the Side*, and Doctor Willis in *The Madness of George III*. He has appeared in five children's plays, wrote the cycling reminiscence show *Rhythm of the Road* and directed his own prize-winning play *A Touch of Rose Madder*.

**Luke O'Neill Ejlif Stockmann**

Luke has been a member of The Questors Youth Theatre for one year and this is his first performance on the Questors stage.

**William Payne Morten Stockmann**

William has been a member of The Questors Youth Theatre for the past year, and has also appeared in school plays.

**Andrew Pirrie Lighting Operator**

Andrew has been an active member of The Questors Theatre since January 2006 when he attended the Stage Management Course, and since then has worked as an ASM on *Far Away*, *Guards! Guards!*, and *Saturday, Sunday, Monday*.

**Vanessa Plessas Mrs Stockmann**

Vanessa was a member of The Questors' Acting for All course, and then joined our acting company. This is her second production at The Questors, the first being *Oliver!*.

**Mark Pummell Sound Designer**

Mark has worked on four productions as a Sound Designer and Operator since last October – *The Night Shift*, *Dance of Death*, *After the Dance* and *The London Cuckolds* (at both The Questors Theatre and on tour at the Minack Theatre in Cornwall).

**Mark Redrup Hovstad**

Mark has been acting at The Questors since 1990 and this is the tenth time he has been directed by Brian Ingram – the others include *Fair Slaughter*, *The Ghost Train*, *The Comedy of Errors* and *The Madness of George III*. His previous role in an Ibsen play was as Hjalmar Ekdal in *The Wild Duck*.

**Stuart Sessions Mayor Peter Stockmann**

This is Stuart's first appearance for The Questors after joining as an Acting Member in October 2005. He has previously played a variety of roles with other companies.



Andrew Simmons *Ejlif Stockmann*

Andrew has been a member of The Questors Youth Theatre for six years, and previously appeared in *The Wind in the Willows*.

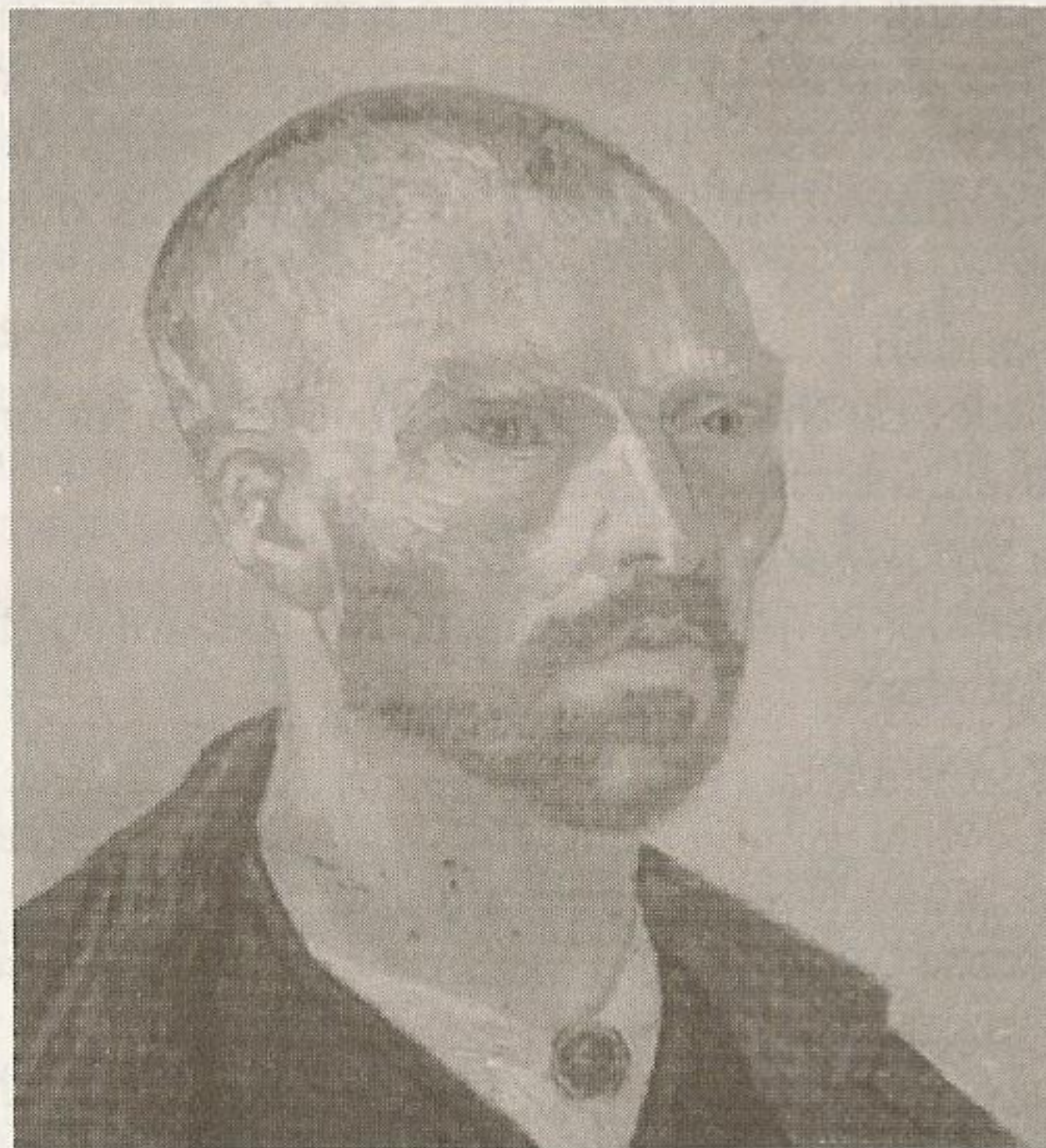
Edward Simmons *Morten Stockmann*

Edward has been a member of The Questors Youth Theatre for three years, and previously appeared in *The Aleutian Islands* as well as school productions.

Michael Smith *Billing*

Michael Smith trained with The Questors Student Group and has appeared in a range of productions including *Hard Times*, *Ubu Rex*, *Juno and the Paycock*, *The Art of Success*, *The Mill on the Floss*, *A View from the Bridge*, *The Isle of the Departed* and *The Cure-All*. Michael is also a busy musician, both as a conductor and as a composer for the theatre.

## Next Month in the Playhouse



## Vincent in Brixton

by Nicholas Wright

'Fascinating, funny and sometimes deeply moving' Daily Telegraph

A young Dutch art dealer rents a room in the house of an English widow in Brixton in 1873, and discovers a house filled with secrets. He is drawn into a web of duplicity and a liaison that begins his emotional and sexual awakening but sets him on a journey which will end in breakdown, death and immortality.

**14-21 October**

**BOOK NOW for your favourite seats!**

## Getting the most from your membership

**Many members join just to see shows, but there is so much more on offer to Company Members. So why not get involved?**

Front-of-House is a great place to start. No previous experience is needed for selling programmes, stewarding or serving in the Café; and training is provided 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 – and you can volunteer for just one night or several.

Backstage staff – including stage managers, prop makers, set builders, 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 space to be a designer. But even without experience, you can help out on shows, and you're sure to get some hands-on experience. The same goes for lighting and sound – the Playhouse and Studio are both well-equipped and excellent places to learn.

You can direct if you have some experience or training, but if not then we offer various learning opportunities. The Questors have a high standard of acting, and to maintain this, everyone wanting to act must first take an audition. These are held every month – so if you have some training or experience of acting, call the Theatre Office for details of the forthcoming auditions.

There are many other activities you can join in to help out. If you're free during daytimes, you can help with our monthly mailing or delivering leaflets, and if you're handy with maintenance then there are always little jobs to be done.

Only Company members can take part in our activities, so please contact the Theatre Office if you would like to get involved or receive further information about Company membership.

