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Find out all about our forthcoming productions – along with a lot of other 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.

You can either 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, so you can come and enjoy a quiet evening in the Grapevine throughout the year.

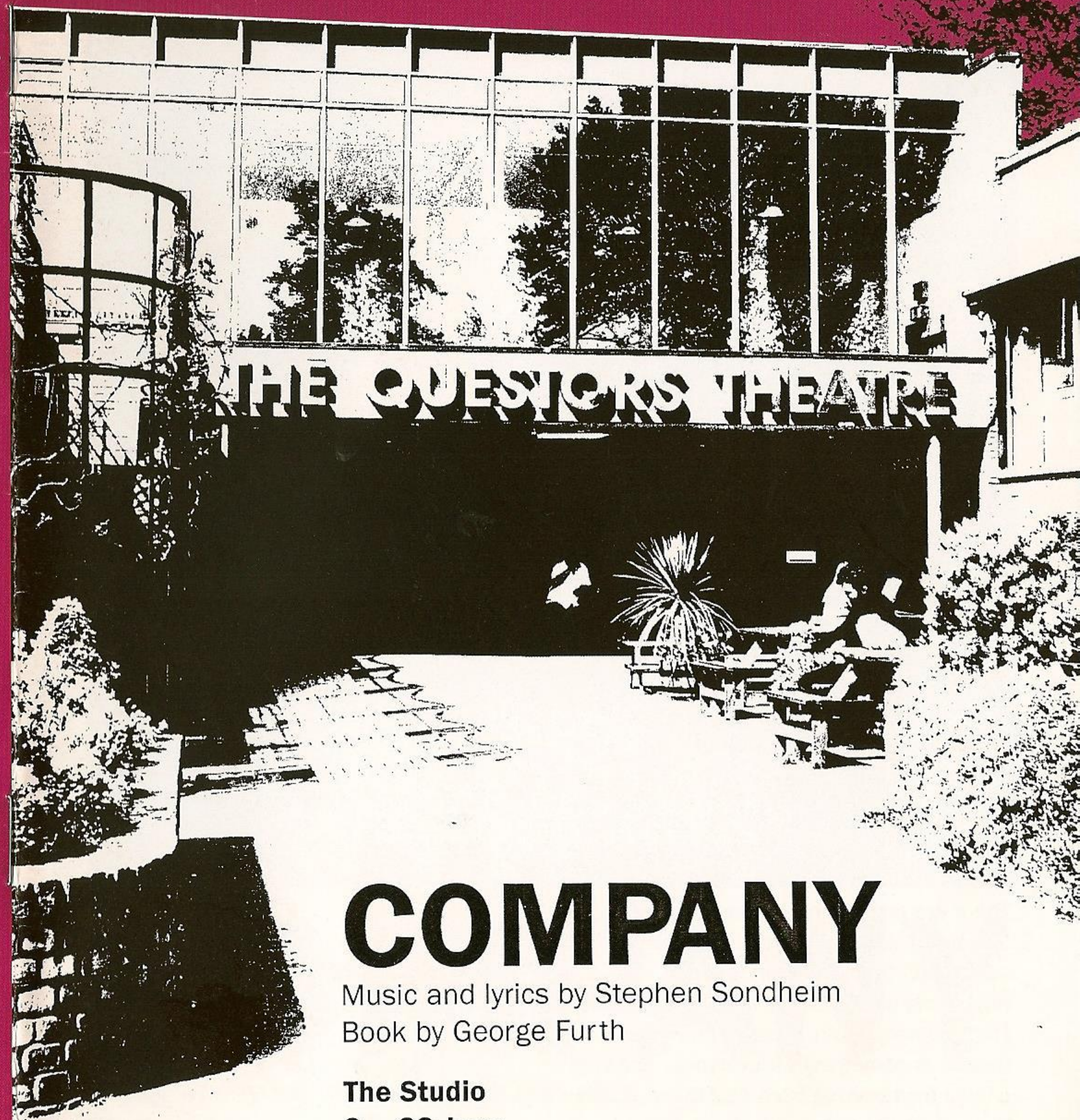
Or you could join as a Company Member and receive a 50 per cent discount on your ticket and opportunities to get involved in our productions, in addition to all the benefits for Playgoer Members.

You can get all of this for just £26.00 for Playgoer membership and £52.50 (£34.00 concessions) for Company membership, 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



THE QUESTORS THEATRE

12 Mattock Lane
Ealing W5 5BQ

Box Office:

020 8567 5184

Theatre Office:

020 8567 0011

Email:

enquiries@questors.org.uk

Registered Charity no 207516

COMPANY

Music and lyrics by Stephen Sondheim
Book by George Furth

The Studio
2 – 23 June



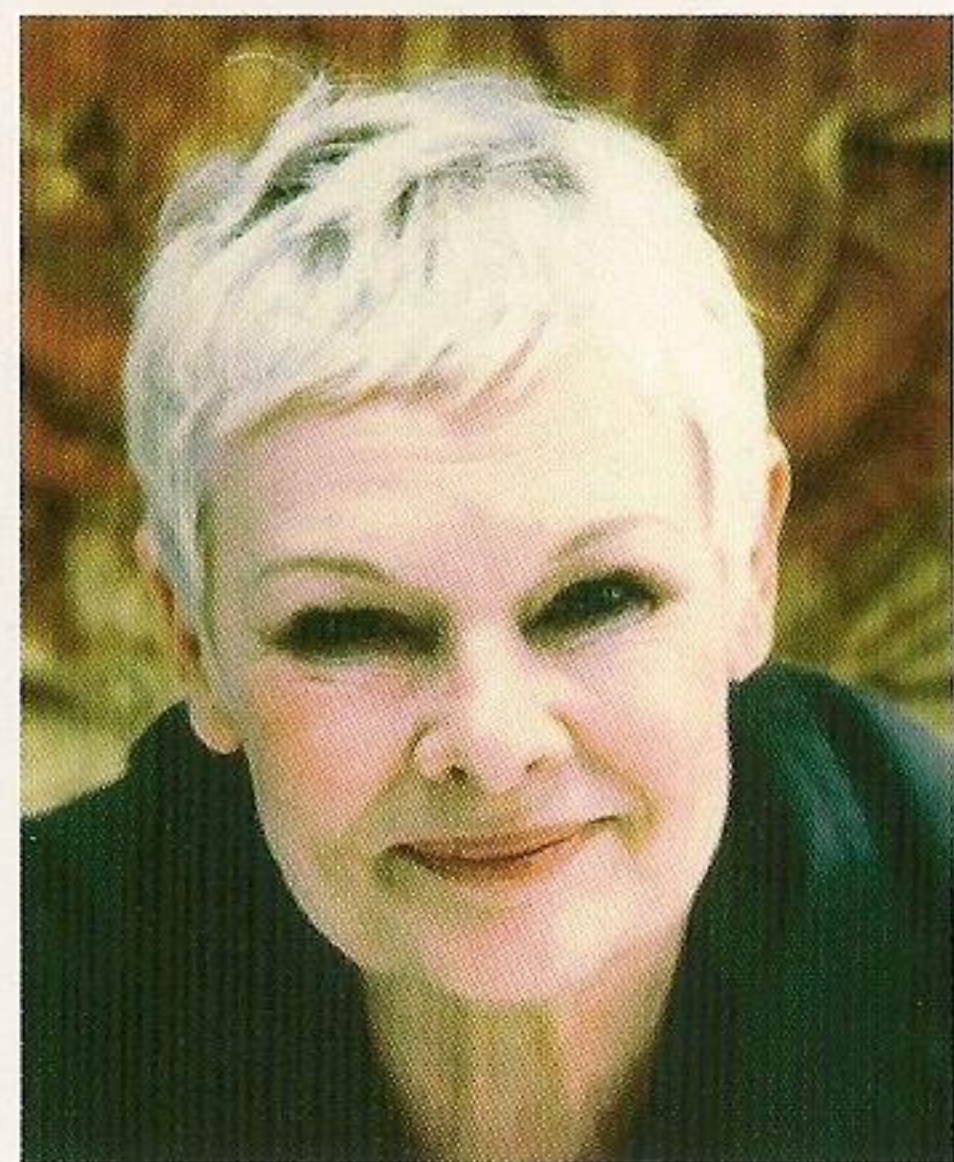
THE QUESTORS THEATRE



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.

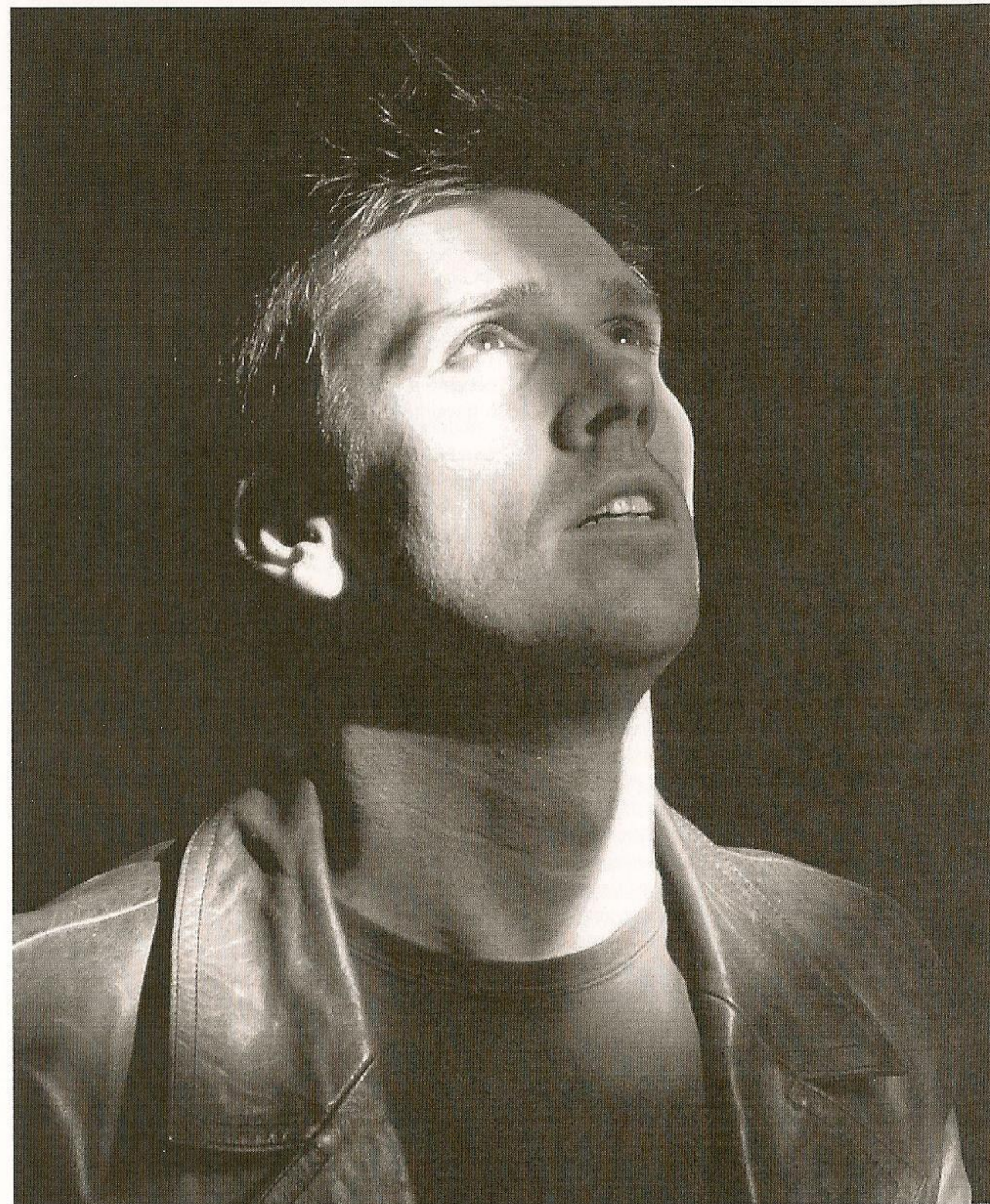
But don't just take my word for it. The next time you're in Ealing, call into the Grapevine bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench

President of The Questors Theatre



COMPANY

Music and lyrics by Stephen Sondheim
Book by George Furth

COMPANY

Stephen Sondheim was born in New York City. His father, Herbert Sondheim, was a successful dress manufacturer, his mother, Janet Fox, a fashion designer. Young Stephen was given piano lessons from an early age, and showed a distinct aptitude for music, puzzles and mathematics. His parents divorced when he was only ten, and Stephen, an only child, was taken by his mother to live on a farm in Bucks County, Pennsylvania. The area had attracted a number of well-known personalities from the New York theatre world; a close neighbour was the playwright, lyricist and producer Oscar Hammerstein II, who had a son Stephen's age. Stephen Sondheim and Jimmy Hammerstein soon became friends, and Stephen came to see the older Hammerstein as a role model. At the time, Hammerstein was inaugurating his historic collaboration with composer Richard Rodgers. When Sondheim was in his teens, Rodgers and Hammerstein were enjoying unprecedented success with the shows *Oklahoma!* and *South Pacific*. Sondheim resolved that, like Hammerstein, he too would write for the theatre.

Sondheim studied piano seriously through his prep school years, while Hammerstein tutored him in writing for the theatre. With Hammerstein's guidance, he wrote scripts and scores for four shows, a project that occupied Sondheim through his student years at Williams College. On graduation, he was awarded a two-year scholarship to study composition. He studied with the avant-garde composer Milton Babbitt, writing a piano concerto and a violin sonata while trying to break into the theatre. Sondheim's first efforts at securing a Broadway assignment fell through, but he found work writing for television, and made the acquaintance of two playwrights who were to play a significant role in his career: Arthur Laurents and Burt Shevelove.

Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. At age 25 he was hired to write lyrics for Leonard Bernstein's music in the landmark musical *West Side Story*. Before *West Side Story* opened, he made his Broadway debut as a composer, with incidental music to N. Richard Nash's play, *The Girls of Summer*. After the success of *West Side Story* in 1957, he won a second lyric-writing assignment for the Broadway musical *Gypsy*. Both shows had scripts by Arthur Laurents and were directed by Jerome Robbins.

The credit, "Music and Lyrics by Stephen Sondheim" finally appeared on Broadway for the first time in 1962. The show, *A Funny Thing Happened on the Way to the Forum*, was an unqualified success, and introduced the first of Sondheim's tunes to become a show business standard, "Comedy Tonight." The script for *Forum* was co-written by Sondheim's friend, Burt Shevelove. Sondheim collaborated with Arthur Laurents again on *Anyone Can Whistle* (1964). The show closed almost immediately, but has since become a cult favourite; its title song remains a favourite of Sondheim's admirers.

Sondheim returned to the role of lyricist-for-hire one more time to collaborate with Hammerstein's old partner Richard Rodgers on *Do I Hear a Waltz?* in 1965. From then on, he would insist on writing both music and lyrics, although nearly five years would elapse before a new Sondheim musical opened on Broadway. Royalties from *West Side Story*, *Gypsy* and *Forum*, all of which were made into motion pictures, freed him to develop projects of his choosing. In the meantime, he published a remarkable series of word puzzles in *New York Magazine*.

Sondheim made a historic breakthrough as both composer and lyricist with *Company* (1971), a caustic look at love and marriage in contemporary New York City. The show marked a sharp break with Broadway's past, and established Sondheim as the most inventive and daring composer working in the musical theatre. *Company* was Sondheim's first collaboration with director Harold Prince, who had produced both *West Side Story* and *Forum*. Sondheim's second collaboration with Prince as director, *Follies*, paid masterful tribute to the song styles of Broadway's past, while deploying them to ironic effect in a poignant commentary on the disappointment of middle age and the corrosive effects of nostalgia and self-delusion. While Sondheim's admirers stood in awe of his accomplishments, his detractors claimed that his work was too bitter to win wide popularity, and his music too sophisticated for popular success. His next production, *A Little Night Music*, put these doubts to rest. Its elegant, waltz-based score and warm humour charmed audiences on both sides of the Atlantic, while its signature song, "Send in the Clowns," became an unexpected pop standard.

Sondheim received Tony Awards for the music and lyrics of all three of these shows. The following year, the winning composer thanked Sondheim, "for not writing a show this year." Sondheim did find time in 1974 to write a show for a performance in the Yale University swimming pool, an adaptation of the classical Greek comedy *The Frogs*, with a script by his old friend Burt Shevelove. He also co-wrote the screenplay for the fiendishly intricate murder mystery, *The Last of Sheila* (1973). From 1973 to 1981, Sondheim served as President of the Dramatists Guild, the professional association of playwrights, theatrical composers and lyricists.

Never content to continue along comfortable or familiar lines, Sondheim and Harold Prince explored further new territory with *Pacific Overtures* (1976), an imaginative account of relations between Japan and the United States, from the 1850s to the present. *Sweeney Todd, The Demon Barber of Fleet Street* (1979), adapted an early Victorian melodrama in a combination of grand guignol, bitter satire and Sondheim's most complex score yet. *Sweeney Todd* enjoyed a healthy run and brought Sondheim another Tony Award. While a number of Sondheim's shows have enjoyed successful revivals in the commercial theatre, *Sweeney Todd* and *A Little Night Music* have found a second home in the opera houses of the world, where classical standards of musicianship can do justice to their soaring scores.

Sweeney Todd marked the climax of Sondheim's long collaboration with Harold Prince. *Merrily We Roll Along* (1981), adapted from a bittersweet Kaufman and Hart drama of the 1930s, was the last of their shows together. Although Sondheim and Prince remained close friends, they sought renewed inspiration in collaboration with others. Sondheim embarked on a partnership with playwright and director James Lapine.

The first fruit of their collaboration was *Sunday in the Park With George* (1984), a work inspired by Georges Seurat's pointillist painting, "Sunday Afternoon On the Isle of the Grande Jatte." The play intertwines the story of Seurat and his mistress with that of a contemporary painter and his lover. *Sunday in the Park With George* was a solid success, and brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honouring a musical play. *Into the Woods* (1987),

another collaboration with Lapine, sought the meaning inside some of the most familiar childhood fairy tales, and has been produced successfully all over the United States.

Between Broadway assignments, Sondheim has written scores for the films *Stavisky* (1974) and *Reds* (1981), and contributed songs to the films *The Seven Percent Solution* (1976) and *Dick Tracy* (1990). "Sooner or Later," written for *Dick Tracy*, won him an Oscar for Best Song. In 1990, Sondheim spent a term as the first Visiting Professor of Contemporary Theatre at Oxford University. In his own country, he was honoured with the National Medal of Arts.

One of Sondheim's most disturbing productions was *Assassins* (1990), an examination of the motives and delusions of the men who murdered American presidents. *Passion* (1994), another collaboration with James Lapine, took a dark, intimate story of unrequited love and set it to music of heartrending poignancy. As the Broadway theatre has turned to more predictable fare, Sondheim and his collaborators have sought out new venues for his increasingly daring work. His latest original production, *Bounce*, recounting the follies of the 1920s Florida land boom, opened in Chicago and Washington in 2003. Its script, like that of *Pacific Overtures* and *Assassins*, was written by the playwright John Weidman.

In 2005, Stephen Sondheim's 75th birthday was celebrated with all-star tribute concerts in New York, London and Los Angeles. Over the last 50 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theatre. His music, steeped in the history of the American stage, is also deeply informed by the classical tradition and the advances of modern concert music. His words, unequalled in their wit and virtuosity, have recorded a lifetime of profound, unblinking insight into the joys and sorrows of life and love.

Rachel Moorhead

COMPANY

Music and lyrics by Stephen Sondheim
Book by George Furth

First performance: 2 June 2007

CAST

Bobby	Nicholas Moore
Sarah	Sarah Galton
Harry	Robert Vass
Susan	Lucy Minshall
Peter	Iain Stirling
Jenny	Kerri Logan
David	Garry Brough
Amy	Dominique Gerrard
Paul	Darren Gordon
Joanne	Karen Freeman
Larry	Michael J. Hayes
April	Marianne Waite
Kathy	Jananne Rahman
Marta	Jennifer Woodward

Song List

1. Company – Bobby and cast
2. Little Things You Do Together – Joanne and cast
3. Sorry Grateful – Harry, David & Larry
4. You Could Drive A Person Crazy – April, Kathy and Marta
5. Have I Got A Girl For You – Husbands
6. Someone Is Waiting – Bobby
7. Another Hundred People – Marta
8. Getting Married Today – Amy, Paul and cast
9. Marry Me A Little – Bobby
10. Side By Side/What Would We Do Without You – Bobby and cast
11. Poor Baby – Wives
12. Barcelona – Bobby and April
13. Ladies Who Lunch – Joanne
14. Being Alive – Bobby

Approximate running time: 2 hours, 10 minutes
There will be one interval of 15 minutes

Crew

Director
Designer
Musical director
Choreographer
Costume designer
Lighting designer
Sound designer
Stage manager
Deputy stage managers

Assistant stage managers

Properties

Technical consultant

Get-in team

Additional marketing

Production electrician / Operator

Lighting crew

Make-up

Photography

Programme editor

Printing

Company Orchestra

Musical Director/Keyboard
Saxophone/Clarinet/Flute
Bass
Drums

Rachel Moorhead
John Horwood
William Morris
Georgina Burns
Heidi Korb
Richard Bunn
Phil Tucker
Clare Watson
Debbie Jones
Juliet Vaughan-Turner

Ruth Parry
Chris Bath
Andrew Davies
Amie Conner
Luiza Mykhaylova

Clair Auvache
Gemma Auvache

Nigel Worsley

Henry Broom
Robert Hall

Neil Lacey
Jonathan Rose
Zyg Staniaszek
Christopher Tomlins

Julia Elmer

Francois Langton

Mike Billings
Andrew MacDonald
Tim Edwards
Tom Cousins

Martina Bellieni
Catherine Legg

David Mosby

Rachel Knightley

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William Morris

Andrew Mann

Ben Reed

Martin Briggs

THANKS TO: St Mary's Road YMCA, Charlie Lucas, Danny Bailey, Alice, Jane, Christopher, Mike and Ian in the office, Chris Storer, Sarah Storer, Electronic Theatre Controls, MA Lighting, ADB Lighting, LSI Projects, Martin Professional, Nick Nurock, Theatre Projects Consultants, Purple Gherkin Lighting Design, Zyg Staniaszek, Denis Sidcup, John Fryan, Sylvia Wall and Jennie Richardson

Cast Biographies

Nicholas Moore – Bobby

Nick recently graduated from the Western Australian Academy of Performing Arts, in Music Theatre playing lead roles in *A Funny Thing Happened on the Way to the Forum*, *Crazy for you* and *Chess*. He has performed in Cabaret shows and at His Majesty's theatre in Sydney. This is his first production with The Questors.

Sarah Galton – Sarah

Sarah's most recent appearances include Hippolita in *Tis Pity She's a Whore* by John Ford and Madame Follavoine in Steve Fitzpatrick's translation of a Feydeau short play. Sarah has more recently directed *The London Cuckolds* by Terry Johnson/Edward Ravenscroft and co-directed *The Lady in the Van* by Alan Bennett.

Robert Vass – Harry

Robert has been appearing on stage since childhood. For Questors Theatre, he has played the Baker in *Into the Woods*, Sergeant Major (and other roles) in *Oh! What a Lovely War*, Mr Sowerberry in *Oliver!*, Amiens in *As You Like It* and, most recently, Cookson in *Peter Pan*.

Lucy Minshall – Susan

Company is Lucy's first Questors production. Previous roles include The Scarecrow in *The Wizard of Oz*, Nancy in *Oliver!* and the MC in *Cabaret*. Lucy recently started singing tuition under Kelly MacKenzie-Thurley and attended a masterclass at the Prince of Wales Theatre, London.

Iain Stirling – Peter

This is Iain's first musical as an adult since squirting splurge guns in *Bugsy Malone* and wielding a truncheon in the *Pirates of Penzance*. Since joining The Questors in 2002, roles include Trofimov in *The Cherry Orchard*, Barry in *New Boy*, Peter in *After the Dance*, Loveday in *The London Cuckolds* and Claudio in *Much Ado About Nothing*.

Kerri Logan – Jenny

Kerri joined Questors in 2002 from her native Belfast. Notable roles include Dolly in *Dolly West's Kitchen*, Putana in *Tis Pity She's a Whore*, Julia in Terence Rattigan's *After the Dance* and, most recently, The Gravedigger in *Tejas Verdes*. This is her first musical at The Questors.

Garry Brough – David

This is Garry's first production with The Questors. Previous work has included *Plaza Suite*, *A Midsummer Night's Dream* and *Blood Wedding* as a member of the City Lit Repertory Company, and *Elegies For Angels Punks & Raging Queens* for Sideshow Theatre at Stratford East.

Dominique Gerrard – Amy

Dominique trained with The Actors Company. This is her first acting role at Questors. Her professional credits include *Yellowing* at Theatre 503, *Women's War* at Finborough Theatre, *The Bright and Bold Design* at Jermyn Street Theatre and *Sweeney Todd* on tour. She teaches and directs for the Questors Youth Theatre.

Darren Gordon – Paul

Darren last appeared at The Questors as Alex in *A Clockwork Orange*. Previous roles include Seymour in *Little Shop of Horrors* (UK Tour), Edmond in *King Lear* (Union Theatre) and Josef in Channel 4's *Red Monarch*. Darren trained at London's Mountview Theatre School and Sylvia Young Theatre School.

Karen Freeman – Joanne

This is Karen's first Questors show. West End credits include *42nd Street* (Theatre Royal) and *Bubbling Brown Sugar* (Royalty). She has appeared various roles for BBC and ITV, commercials and films and trained at the Italia Conti stage school. She has choreographed music videos and live performance for major artists and labels.

Michael J. Hayes – Larry

This is Michael's first appearance at The Questors. Since joining in August, he was Prompt and Assistant Stage Manager for *Much Ado About Nothing*. Noteworthy appearances, in the United States, include Hiram Sweet in *The Drinking Gourd* and The Devil In Many Disguises in *The King of Soul*.

Marianne Waite – April

Marianne is new to The Questors and so has far presented herself in the 2006 showcase Encounters. Prior to joining she gained experience as a member of Stagewise Theatre School and Bournemouth Little Theatre Company where she recently played the part of Hester in *A Woman of No Importance*.

Jananne Rahman – Kathy

Jananne has been a member of The Questors for eleven years. She most recently appeared in February 2007 as Pauline in *The Lady in the Van*. Previous productions have included *Little Shop of Horrors*, *Oh! What a Lovely War*, *The Recruiting Officer* and *Nicholas Nickleby*.

Jennifer Woodward – Marta

This is Jennifer's first Questors production. Previous credits include Golde/Producer in *Fiddler on the Roof*, Domina in *A Funny Thing Happened on the Way to the Forum* (King's Musical Theatre), Fantine in *Les Misérables*, Nancy in *Oliver!*, Cinderella in *Into The Woods*, Ado Annie in *Oklahoma!* (Theatre Royal, Norwich).

Production team

Rachel Moorhead – Director

Rachel's love of musical theatre brought her to London from Sydney in 2001. For The Questors, she directed the 2005 production *The Shape of Things*; prior credits include *Singing in the Rain* (Richmond Theatre), *The Mystery of Edwin Drood* (Bridewell Theatre) for 4th Wall and *Little Shop of Horrors* for BROS.

Georgina Bums – Choreographer

Georgia trained at Birds College and Academy of Live and Recorded Arts. Credits include *Eureka High*, *Cabaret Piccadilly* (Piccadilly Theatre), *Children of a Lesser God* and *Absent Friends*. Georgina was in the original cast of *42nd Street* and is delighted to be directing a production of it in the Playhouse for HEOS in 2008.

William Morris – Musical Director

William has MD-ed two Questors Youth Theatre productions: *Runaways* and *The Twits*. He first collaborated with Rachel Moorhead on *Singing in the Rain* (Richmond Theatre). With writer Simon Warne: *Rasputin* (Greenwich Theatre), *What You Will* (January 2008) and *Stratford Street* (Academy of New Musical Theatre, LA).

John Horwood – Designer

Performance credits include *A Funny Thing H.O.T.W.T.T. Forum* (Liverpool Playhouse), *Cabaret*, *Piaf*, *Guys and Dolls*, *The Fantasticks* (Royal Lyceum, Edinburgh), *Edwin Drood* (Bridewell) and *Salome* (E.N.O). Directing credits include *Ubu*, *Marriage*, *Sweeney Todd*, *Into the Woods* (4th Wall). *Company* is John's 40th set design for The Questors

Heidi Korb – Costume Designer

Heidi Korb has been a member of Questors for four years. Since joining in 2003 she has designed sets for *Once a Catholic*, *Blasted* and *Oh! What a Lovely War*. In 2005 she changed to costumes design and has since worked on *The Shape of Things*.

Richard Bunn – Lighting Design

Lighting credits for The Questors: *Popcorn*, *The Witches*, *Steel Magnolias*. Others: *Trouble in Tahiti* (European Chamber Opera), *Falstaff* (Covent Garden Festival), *Fool for Love* (RSC Fringe), *Gianni Schicchi* (The Place), *Edinburgh Churches' Millennium Concerts*, *The Gondoliers* (The Minack Theatre). For Theatre Projects Consultants, Richard designs technical systems for theatres worldwide.

Phil Tucker – Sound Design

Though new to Questors, Phil has made a number of short films and is currently working on several screenplays. During the day, he works in corporate video production and also finds the time to teach film and video at Richmond Adult Community College.

Clare Watson – Stage Manager

Clare joined The Questors in 2004 since then she has stage-managed and chaperoned various shows, including *Dolly West's Kitchen*, *After the Dance*, *The Shape of Things*, *Peter Pan*, *Bloody Poetry* and *The London Cuckolds* (Minack Theatre). She is Chairman of the stage management department.

The Questors present

The Trojan Women

by Euripides

An arrogant and powerful military leader crosses the known world to attack another country. In the long, drawn-out war that follows, thousands are killed, the country ravaged, and the innocent suffer the most. Sounds familiar? Our staging of this moving Greek classic sets the drama in the modern-day Middle East.

16, 19-23 June at 7.45pm,

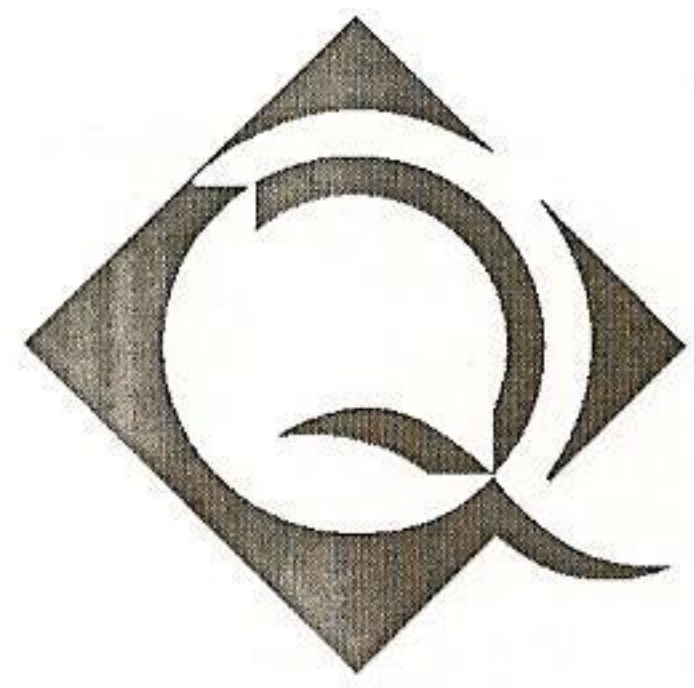
17 June at 2.30pm

In the Playhouse

Tickets:

16-21 June - £11.50 (£10.50 concessions, £5.50 students);

22-23 June - £13.50 (£12.00 concessions, £6.50 students)



Coming soon...

The Questors Youth Theatre The Students' Look-In

4-5 July at 7.45pm

In the Studio

Admission FREE

Don't miss

The Questors Youth Theatre Summer Showcase

12-14 July at 7.45pm

In the Studio

Admission FREE

The Questors Student Group present

Separate Tables

by Terence Rattigan

Beautiful, bittersweet musical about five marriages.

14, 17-21 July at 7.45pm,
15 July at 2.30pm

In the Playhouse

Tickets: 14-24 May – £11.50 (£10.50 concessions, £5.50 students); 25-26 May – £13.50 (£12.00 concessions, £6.50 students)



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.