

www.questors.org.uk

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

12 Mattock Lane
Ealing W5 5BQ

Box Office:

020 8567 5184

Theatre Office:

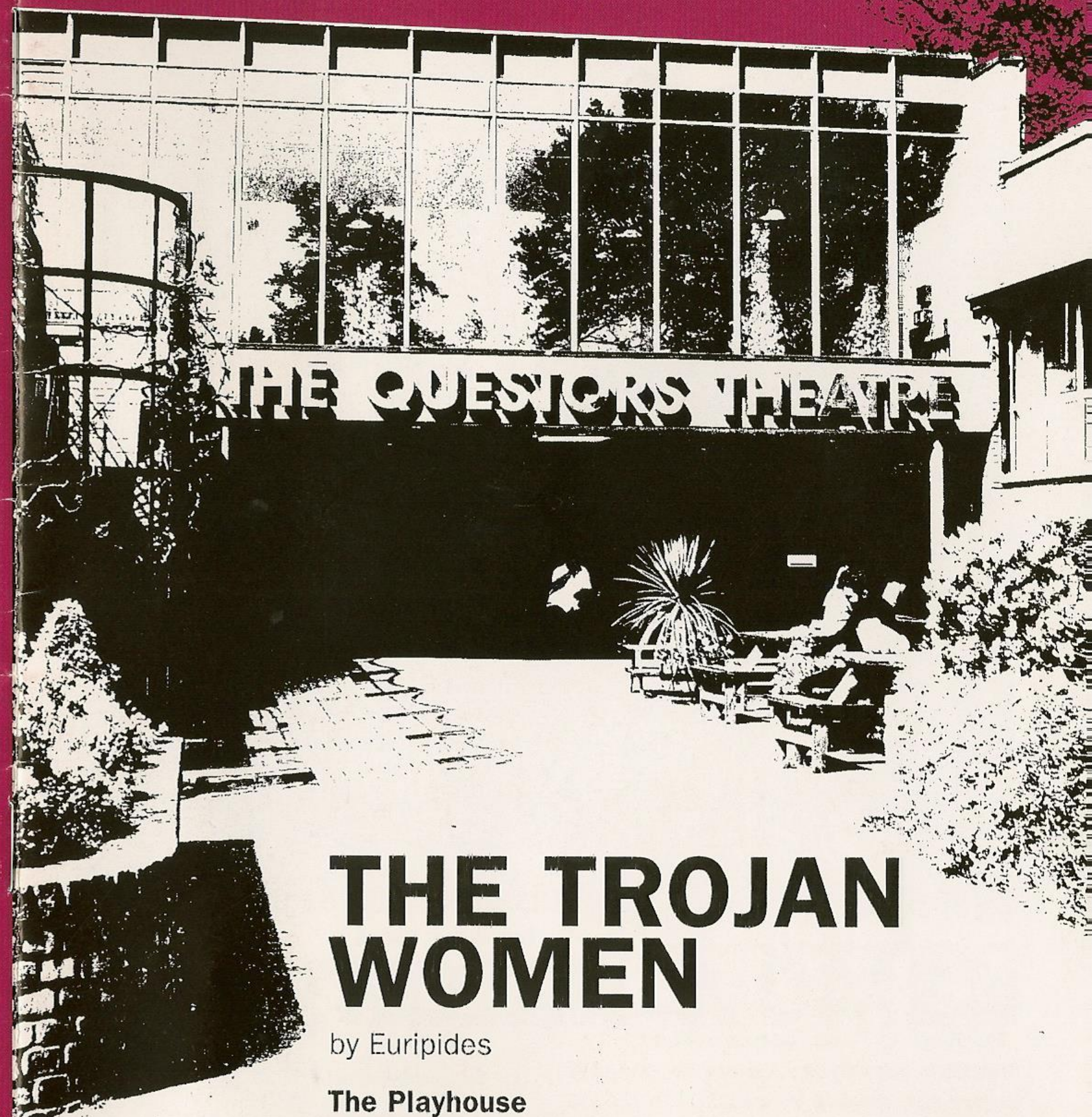
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Registered Charity no 207516

THE QUESTORS THEATRE



THE TROJAN WOMEN

by Euripides

The Playhouse

16 – 17, 19 – 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!

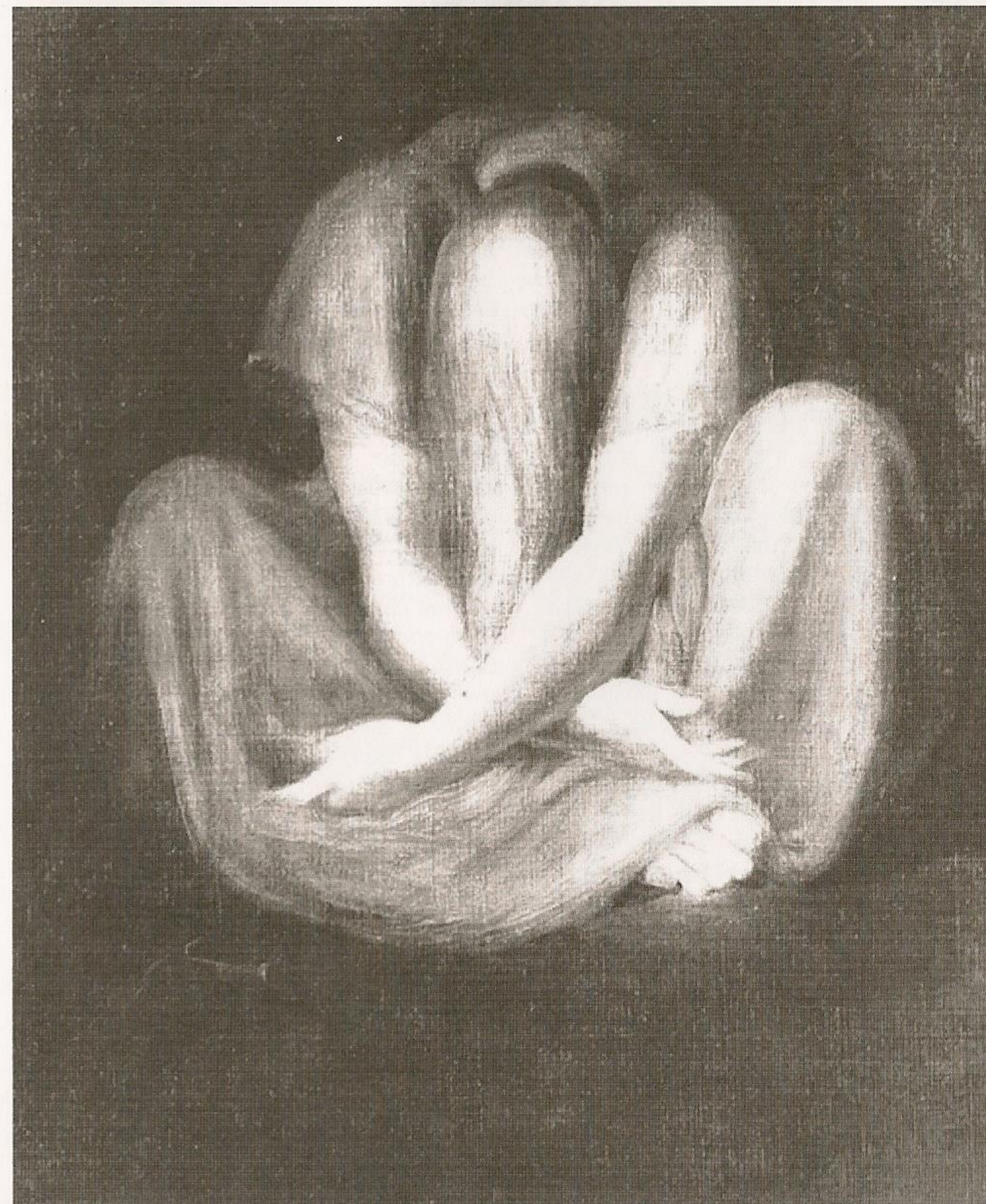
Worth looking into?

Definitely!

Dame Judi Dench

President of The Questors Theatre

Judi Dench



THE TROJAN WOMEN

by Euripides

THE TROJAN WOMEN

The Greeks considered it a citizen's duty to attend the theatre. (What would that do for our box office takings?) They sat through three tragedies and a satyr play from dawn to dusk eating their meals between each. There were only three actors. As each exited he, and it was always a he, would come back on to play somebody else as they were all masked.

Set in the aftermath of the Trojan War, this play is one of the most modern of Greek Tragedies. It is also one of the most powerful anti-war plays ever written. Euripides wrote a trilogy about the siege of Troy but only this, the last, has survived. Shortly before he wrote the play, the Greeks captured the island of Melos out of political expediency. They killed all the men and enslaved and drove to Greece the women and children. It is thought that Euripides had this appalling event in mind when he wrote the play. Yet strangely he presents the point of view of the Trojan victims not the triumphant Greeks and it is the women we sympathise with. Euripides seems to have had a sensitivity to the experiences of women which is unusual, especially in ancient Greece. He presents us here with four varieties of women, the older, wise matriarch, the pure idealistic virgin, the good wife and mother and the

manipulative whore. These may at first appear to be stereotypes, but Euripides creates real, rounded human beings.

As the play opens, Troy has fallen; all the men are dead; only women are left. Soon they will be parcelled out as booty to the leaders of the victorious army. War has brought nothing but death, rape and suffering and the excuse for it was flimsy in the extreme. There are echoes here for our own time which is why we have set it in a modern context which will be instantly recognizable. There is no plot as such; it has an episodic structure with each one adding to the misery of what went before. With Hecuba and her chorus we wait passively for the Greeks to order them aboard their ships. However through Cassandra's prophecies it is clear that the Greeks themselves will face terrible suffering and death on their way home and that the great Agamemnon will be killed by his own wife on his return. No one wins. It is this message, if any, that Euripides seems to want us to hear.

The role of Hecuba, the archetypal sufferer is a magnificent one in theatrical terms. From the opening of the play till its final moment she is visible to the audience. She is most closely affected by all the

unfolding events – by what is happening to her virgin daughter Cassandra, cursed with gift of prophecy but whom no one believes – by Andromache, wife of her precious Hector – by Astyanax her little grandson and hope of the city and most especially by Helen whom everyone blames for the war. Hecuba's hatred of Helen is uncomfortable to watch and the debate scene between them shows they are evenly matched.

The chorus of women are the elite of Troy. Their husbands, sons and brothers are dead and with Hecuba they come to embody their city as they watch it fall. They represent family and personal relationships which underpin any society. The two men in the play are outsiders, the Greek general, Menelaus who thinks he has come to take vengeance on his straying wife and Talthybius the messenger, who finds his sympathies turning more and more towards the women.

What makes the play satisfying as tragedy today is not just its harrowing look at the victims of war but its moral ambiguity. The sympathies of the audience shift as one scene follows another but we cannot miss its warning against arrogant, militaristic behaviour. The way we treat those who are completely in our power

is a measure of our humanity. A recent United Nations document 'The Shame of War' is a devastating account of the treatment of women and children in war situations all over the world today. It makes shocking reading. The play illustrated this dramatically.

Directing 'The Trojan Women' has been a joy for me. I have taught it for A2 Theatre Studies several times but it is only when you get into the rehearsal room with a bunch of fabulous actors that you really begin to know a play's inner core. We have improvised, experimented and tried different ways of doing the chorus sections. We have had to finish rehearsal early sometimes (something I am not known for) because none of us could cope with any more pain. We have used music and sound effects to create the right atmosphere. The episodic structure means that some actors have never seen others in rehearsal. Working with such a young child actor is also a challenge which has had us on our mettle.

Greek tragedy is not everyone's idea of a good night out at the theatre but we hope that our work proves to be a thought provoking and powerful experience.

Anne Neville

Coming Soon

A Funny Thing Happened On The Way To The Forum

29th Sept – 13th Oct

Sondheim's deliciously irreverent comedy musical.

Great Expectations

10th – 17th Nov

Dickens's sprawling saga, visually told.

Coming soon to the Studio
Don't miss
**The Questors
Youth Theatre
Summer Showcase**

4 – 5 July at 7.45pm
12 – 14 July at 7.45pm

In the Studio

Admission FREE

THE TROJAN WOMEN

by Euripides

First performance: Sat 16th June

CAST

Cast – in order of appearance

Hecuba	Caroline Bleakley
Talthybius	Hainsley Bennett
Cassandra	Sarah Brothwell
Andromache	Stephanie Boyle
Astyanax	Harry Fitzgerald
Menelaus	Stuart Sessions
Helen	Izabella Urbanowicz
Chorus	Mary Davies Michele Waldock Vanessa Plessas Lindsey Pearson Clare Cooper Louisa Norman Tara Dowd Cathie Wallace Louise Kavanagh
Soldiers	Dennis Dracup Anthony Curran Michael Smith Dan Maxwell Mark Oosterveen Alan Soper

The play is set in the ruins of Troy.

Running Time – 1 hour 20 minutes. No interval.

Production Team

Director
Designer
Stage manager
Deputy stage manager
Props
Lighting designer
Lighting operator
Sound designer
Sound operator
Wardrobe

Constructors

Scenic Artist
Prompts

Assistant stage managers

Make-up

Programme editor
Printer

Anne Neville
Peter Collins
Jane Arnold-Forster
Cassy Becker
Peter Salvietto
Andy Torble

Mark Lucek
Andrew Berkerey
Josie Thomas
Jennie Yates

Paul Wilson
John Feather
Geoffrey Morgan
Dennis Dracup
Michael Cuming
Ruth Simpson

Danny Bailey
Henry Broom
Nigel Lawrence
Neil Lacey
Geoffrey Morgan
Lawrence Sills
Claire Walker
Jackson Milner
Sam Freeman
Victoria Yassa

Lema McLean
Emma Tatchell
Ana Spinelli

Rachel Knightley

www.Considerthis.co.uk

Get-in help: Tina Harris, Eric Lister, Jim Craddock, Doug King

Thanks to: Sarah Andrews, Leonard Eamonn, Mike Hagan, Tina Harris, Barry Jones, Gordon Miller, Alan Smith, Martin Stoner, SCREWU, Nigel Worsley, Kingston Students, Tracey Torble, Tim Edwards, Tom McGuire, Michael Hayes, Iain Stirling

Biographies

Hainsley Bennett – *Talthybus*

Hainsley graduated from the Questors Student Group in August 2006. After playing Henry in *Henry V* and Redenco in *Saturday, Sunday, Monday*, as an acting member he has played Conrad in *Much Ado About Nothing* and is now tackling Talthybus in this powerful Greek tragedy.

Caroline Bleakley – *Hecuba*

Caroline has appeared in over 30 plays at The Questors, including *Translations*, *The Rivals*, *Yerma*, *Dancing at Lughnasa*, and *Heartbreak House*. Parts include Lady Macbeth in *Macbeth*, Hermione in *The Winters Tale*, Elizabeth Proctor in *The Crucible*, Betty in *Lady Betty*, Fanny Squeers in *Nicholas Nickleby* and Muriel in *Habeus Corpus*.

Sarah Brothwell – *Cassandra*

Sarah graduated from the Student Group last year, playing Henry V and Aunt Meme in *Saturday, Sunday, Monday*. This is her second role as an acting member after Countess Diana in *The Dog in the Manger*. Past experience includes Stella Kowalski in *A Streetcar named Desire* and Elizabeth Proctor in *The Crucible*.

Stephanie Boyle – *Andromache*

This is Stephanie's second show at The Questors since joining last November – you may remember her from her walk-on as the Sexton in *Much Ado About Nothing* this March. Before then she lived in New York, where she acted with several drama groups and in independent short films.

Clare Cooper – *Chorus*

Clare is delighted to be making her first appearance with The Questors. She has recently performed with Teddington Theatre Company and favourite roles include Hannah in *Chorus of Disapproval*, *Bed Among the Lentils* (Alan Bennett's Talking Heads), Dora in *Equus*, and Madame X in Strindberg's *The Stronger*.

Mary Davies – *Chorus*

Memorable experiences since joining in 1978 include The Young Lady in *The Ghost Sonata*, Annie in *The Norman Conquests*, Martha in *Strange Snow*, Grace in *The Faith Healer* and Paulina in *Death and the Maiden*. Since 2000: Paulina in *The Winter's Tale*, Mrs Betterton in *Playhouse Creatures*, Evelyn in *A Wedding Story* and The Doctor in *Tejas Verdes*.

Tara Dowd – *Chorus*

Tara completed the Student Group in July 2006 and this is her first appearance as an acting member. Her most recent performance was at The Barons Court Theatre as Jessica in *The Merchant of Venice*. Credits include Giulianella in *Saturday, Sunday, Monday* and Alice (including other roles) in *Henry V*.

Harry Fitzgerald – *Astyanax*

Harry goes to Wood End infant school. This is his second show for The Questors having previously appeared in *The Visit*. He is pleased to be performing in the Playhouse.

Louise Kavanagh – *Chorus*

Louise joined The Questors in 2004. She has appeared as Sylvia in *This Happy Breed*, Alice in *Dance of Death* and Geraldine in *French Paste*. She also acts regularly with Beaconsfield Theatre Group and Chiltern Shakespeare Company, and has recently appeared for the first time with Tight Fit Theatre.

Anne Neville – *Director*

Anne has been acting since 1982 at Questors and directing since 1991. *The Weir*, *The Recruiting Officer* and *The Winter's Tale* are among her recent productions. You may have seen her as *The Lady in the Van* in February. Anne studied ancient Greek tragedy as part of her Drama degree.

Louisa Norman – *Chorus*

This is Louisa's first full-scale production, since joining in 2006 and appearing in the new member's showcase in November 2005. She has appeared in many student productions whilst studying in Dublin and Aberystwyth and performed professionally in the USA and Italy. Favourite roles include Fraulein Kost in *Cabaret* and Gratiana in *The Revenger's Tragedy*.

Lindsey Pearson – *Chorus*

Lindsey has been a member of The Questors since 2004. She has appeared in *The Evolution of Esther* in 2004 and *Night Shift* in 2005. She has also worked backstage on *Shirley Valentine* in 2004 and *Dance with Death* in 2005.

Stuart Sessions – *Menelaus*

Stuart has been an acting member of The Questors since 2005 and was most recently seen as Alan Bennett (2) in *The Lady in the Van*. He has also appeared recently for OH Players as Sir Toby Belch in *Twelfth Night*.

Izabella Urbanowicz – *Helen*

Izabella joined the Questors Youth Theatre in 1997 and completed the Student Group in 2004. Her first role as an acting member was Varya in *The Cherry Orchard*; subsequent productions include *Travesties*, *This Happy Breed*, *'Tis Pity She's a Whore*, *The London Cuckolds*, *Vincent In Brixton* and *Bloody Poetry*. This is her farewell production before leaving for RADA.

Michele Waldock – *Chorus*

Michelle returns to The Questors Theatre after a 25-year absence spent in the USA. There she performed with various companies, primarily Tygres Heart Shakespeare Company and Lakewood Theatre Company. Favourites include 'Mistress' Dogberry in *Much Ado About Nothing*, the Nurse in *Romeo and Juliet* and Delia in *Bedroom Farce*.

Cathie Wallace – *Chorus*

Cathie has been an acting member of The Questors Theatre for many years and has acted in a number of productions including, most recently, *Nicholas Nickleby* and *Conversations after a Burial*.

The Questors Student Group present

Separate Tables

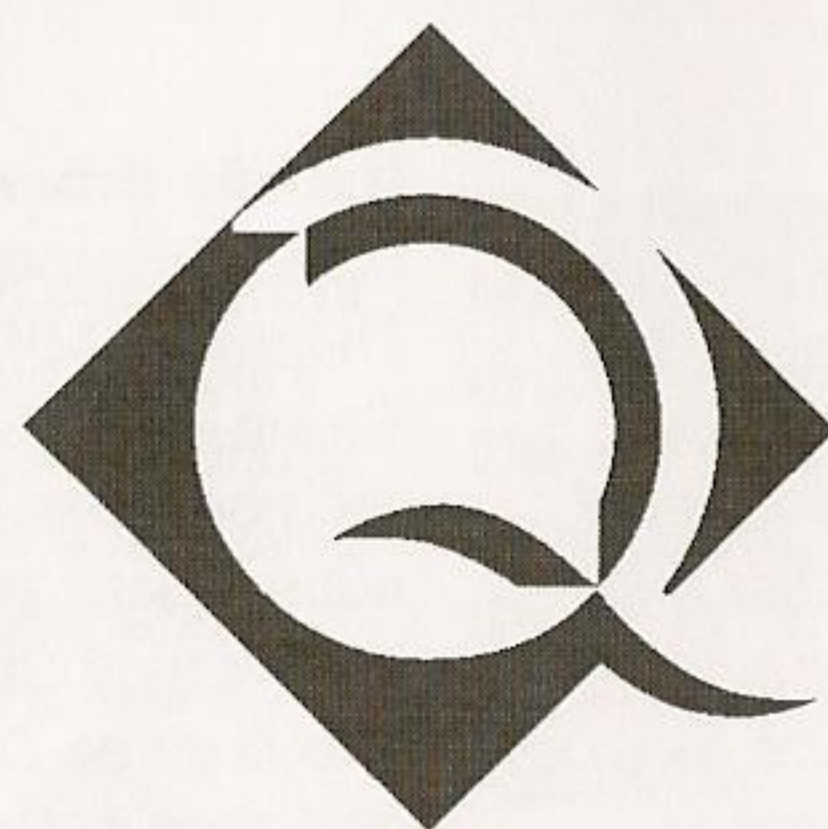
by Terence Rattigan

Beautiful, bittersweet musical about five marriages.

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

In the Playhouse

Tickets: 14, 17 – 21 July – £11.50
(£10.50 concessions, £5.50 students);
15 July – £13.50 (£12.00 concessions,
£6.50 students)



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- We'll keep the e-mails as short and simple as possible – because we know you'd prefer it that way.
- And we'll have an unsubscribe facility (which actually works) at the bottom of every message!

It's easy to sign up – just a few clicks is all it takes.

Visit **www.questors.org.uk/e-news.html** and you'll start getting our E-News in your Inbox.



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.