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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 £27.00 for Playgoer membership and £55.00 (£38.00 concessions) for Company membership, with 0 accounts for payment by Direct Debit. You can find Membership Application forms in the Box Office Foyer, or just phone the Theatre Office.

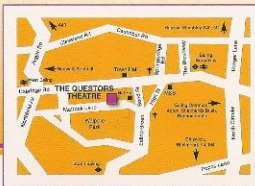
Stay in touch

Sign up for our weekly or monthly emails, full of the latest news, at www.questors.org.uk or send us your name and address and we'll post you our bi-monthly season card.

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

- ▶ What's on
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- ▶ Art exhibitions
- ▶ QYT Youth Theatre
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www.questors.org.uk



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Questors Ealing's Theatre

THE SEAGULL

by Anton Chekhov

The Studio
22 November – 6 December 2008

www.questors.org.uk



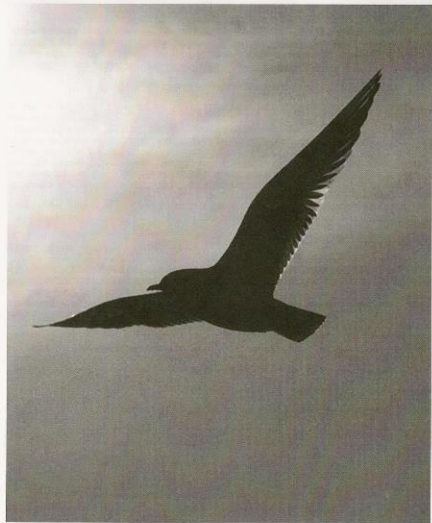
Questors Grapevine Bar

The Grapevine is our friendly club bar open to the members of The Questors Theatre and their guests, as well as serving audience members on show nights. The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers. We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2008 edition of The Good Beer Guide, and we have been named as West Middlesex CAMRA Club of the Year 2007. Real ales recently on tap include Fuller's London Pride, Twickenham Sunranger and Fuller's Old Winter Ale. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening hours:

7.00-11.00pm (10.30pm close on Sundays)

also Sunday lunchtime 12.00-2.30pm



THE SEAGULL

by Anton Chekhov

The Studio

22 November – 6 December 2008

The Seagull

EVENTS IN CHEKHOV'S LIFE

- 1860 Anton Chekhov born
- 1876 His father (a grocer) goes bankrupt. Family move to Moscow, leaving Anton to finish schooling
- 1879 Joins family in Moscow, enrolls at university to study medicine. Begins writing short stories, sketches and articles published under pseudonyms
- 1884 Qualifies as doctor. Develops TB
Ivanov
Has several one-act plays performed
The Wood Demon
Travels across Siberia to visit penal colony, Sakhalin. Three years later, publishes findings, which result in several prison reforms
Tour of Western Europe; returns after six weeks and writes two stories, *Dual* and *Ward No 6*, which reflects growing impatience with lethargic Russian intelligentsia
Buys estate at Melikhovo, near Moscow, spends three months treating cholera epidemic
- 1894 Begins work on first of three schools he builds in Melikhovo. Goes to Yalta to convalesce and writes *The Seagull*
- 1896 *The Seagull* produced in St Petersburg and fails
- 1897 Suffers a violent haemorrhage and is forced to recognise that he has TB
- 1898 *The Seagull* revived by the new Moscow Art Theatre, directed by Stanislavsky. It is a huge success. Meets his future wife, actress Olga Knipper, at rehearsals
- 1899 Moves with mother and sister to Yalta. Uncle Vanya (a reworking of *The Wood Demon*) is produced successfully
- 1900 Elected as an honorary member of the Russian Academy of Sciences
- 1901 *Three Sisters*. Marries Olga Knipper
- 1902 Resigns membership of the Royal Academy when honour is refused to Gorky due to his revolutionary sympathies
- 1903 Collapses due to ill health, during the rehearsals for *The Cherry Orchard*
- 1904 *The Cherry Orchard* produced. Chekhov suffers two heart attacks and dies on 15 July, aged 44

CHEKHOV ON WRITING

Why write that a person gets into a submarine and goes to the North Pole to seek some sort of reconciliation with humanity, while at the same time the woman he loves hurts herself from a belly with a theatrical shriek? All this is untrue and does not happen in real life. One must write simply – about how Pyotr Semyonovich got married to Mariya Ivanovna, that's all.

In real life people don't spend every minute shooting each other, hanging themselves and making confessions of love. They don't spend all the time saying clever things. They're more occupied with eating, drinking, flirting and talking stupidities – and these are the things which ought to be shown on the stage. A play should be written in which people arrive, go away, have dinner, talk about the weather and play cards. Life must be exactly as it is, and people as they are – not on stilts... Let everything on the stage be just as complicated, and at the same time just as simple, as it is in life. People eat their dinner, just eat their dinner, and all the time their happiness is being established or their lives are being broken up.

I began 'The Seagull' in forte and ended in pianissimo – contrary to all the rules of dramatic art.

TRANSLATORS' NOTE

Despite his admiration for The Moscow Arts Theatre, Chekhov was never entirely satisfied with their approach to his work, and in the year of his death he wrote: "I am describing life, ordinary life, and not blank despondency. They either make me into a cry-baby or into a bore." Some years earlier he had written to his friend Serebrov: "You tell me that people weep at my plays. You are not the only one. But that is not why I wrote them, it is Stanislavsky who has made my characters so weepy. All I wanted was to say honestly to people: 'Have a look at yourselves and see how dull and dreary your lives are!' The important thing is for people to realise that, for when they do, they will certainly create another and better life for themselves. I will not live to see it, but I know it will be quite different, quite unlike our present life." Nowhere is this belief more clearly demonstrated than in *The Seagull*.

Tania Alexander and Charles Sturridge

THE SEAGULL

by Anton Chekhov

English translation by Tania Alexander and Charles Sturridge

First performance of this production: Saturday 22nd November 2008

THE COMPANY

Masha	Jananne Rahman
Medvedenko	Myles Brown
Yakov	Tony Barber
Merik	Martin Stoner
Sorin	Paul Collins
Konstanstin	Steve Tillet
Anfisa	Ffrangcon Whelan
Musician	Don Kincaid
Nina	Sarah Brothwell
Dorn	Michael Langridge
Polina	Anne Sawbridge
Shamraev	Alan Waldock
Arkadina	Caroline Bleakley
Trigorin	Mike Hadjipateras

There will be four acts with a fifteen minute interval between acts two and three.

Two years have elapsed between acts three and four.

The action takes place on Sorin's estate.

This production is dedicated to the
Founder of The Questors Theatre:

ALFRED EMMET O.B.E.
1908 - 1991

Director	Tony Rushforth
Music In Act One and Four	Don Kincaid
Set Design	Bron Blake and Jenny Richardson
Lighting and Sound Design	Alan N Smith
Stage Managers	Sylvia Wall and Michelle Weaver
Assistant Stage Managers	Eric Lister Ellie Jeffreys Miriana Fullan

Wardrobe Design - Men	Nichola Thomas
Wardrobe Design - Women	Sarah Andrews
Wardrobe	Sally Beauchannon Sarah Beebe Jean Derby Pam Smith Josie Thomas Bridgett Strevens Jenny Yates

Properties	Claudia Kees
Set Construction	Colin Horne
Lighting Operator	Philippa Forster
Sound Operator	Richard Halberstad
Kingston Students	George Duane Sharice Griffiths Jack Fitches

Prompts	Pam Smith and Dorothy Wood
Photography	Petar Gould
Programme Editor	Penelope MacLachlan
Programme Design and Print	Considerthisuk.com
With grateful thanks to:	Jon Webster and the

Studio House Services, Mary Rushforth,
Susan Wormleighton, Julie Cruttenden,
Greesepaint, Paul Vincent and Tony Barber

Music by Tchaikovsky

Biographies

Sarah Andrews – Costume Designer (Women)

Sarah has been involved in over 60 shows at The Questors, half of them as an actor and half as a costume designer and maker. There have been times when she has been involved on both these fronts in the same show. A situation to be highly recommended if you wish to feel totally committed.

Tony Barber – Yakov

Tony's first appearance at The Questors was in 1957 in Alfred's production of *Henry V*. After two years in The Questors Student Group he has been in numerous productions including *Ring Round the Moon* (the twin brothers Hugo and Frederic), *June & the Paycock* (Joker Daly) and *The Weir* (Jack Mullen). A particular pleasure was having a part written specially for him by James Saunders in *The Island*.

Bron Blake – Set Designer

An active member since early 1970s, Bron has been doing set design (usually jointly with Jenny Richardson) and scenic art for past four years. Productions include *Charade/Seascope*, *Vincent in Brno*, *London Cuckolds*, *Separate Tables*, *Cinderella* and *A Midsummer Night's Dream*.

Caroline Bleakley – Arkadina

Caroline has appeared in over 30 plays at The Questors including: *Translations*, *The Rivals*, *Verma*, *Dancing at Lughnasa*, and *Heartbreak House*. Parts include *Lady Macbeth* (Macbeth), *Hermione* (*The Winters Tale*), *Elizabeth Proctor* (*The Crucible*), *Betty* (*Lady Betty*), *Fanny Squeers* (*Nicholas Nickleby*), *Muriel* (*Habeas Corpus*) and most recently *Else* in *Festen*.

Sarah Brothwell – Nina

Sarah Brothwell completed The Questors Theatre Student Group in 2006 after playing the roles of Aunt Mame in *Saturday, Sunday, Monday* and *Henry V*. She then went on to play Countess Diana in *The Dog in the Manger*, *Cassandra* in *The Trojan Women* and *Estrella* in *Great Expectations*.

Myles Brown – Medvedenko

Having on joined in April this year, this will be Myles' first appearance in a production at The Questors. His first and only other experience of theatre so far has been in a staging of *The Architect* by David Greig at The Clarendon Theatre in 2006.

Paul Collins – Sorin

Paul Collins has acted at The Questors since 1975. His most recent appearances were as Fiddle Waters in *Comedians* by Trevor Griffiths and as a member of the company in *Great Expectations*. Other roles include *Verlaine* in *Total Eclipse*, *Chandebise/Poche* in *A Flea in Her Ear* and *Leontos* in *A Winter's Tale* as well as a variety of Coarse Acting parts.

Mike Hadjipateras – Trigorin

Mike joined The Questors in 2003. Productions include *Bouncers*, *The Legacy/The Dispute*, *Tis Pity She's a Whore*, *Conversations after a Serial*, *The Dog in the Manger*, *Richard the Third* and *The Country*.

Don Kincaid – Music

Don Kincaid has written music for over 30 shows at The Questors – most recently *As You Like It* – and has been Musical Director for musicals, including *The Boyfriend*, *Oh, What a Lovely War*, *Cabaret*, and *The Hired Man*. He plays the guitar and sings, appearing many times at the theatre.

Michael Langridge – Dorn

Mike has appeared in over 100 plays including *Hamlet*, *Othello*, *The Promise*, *Treats*, *Butley*, *The Front Page*, *Good, All My Sons*, *Faith Healer*, *Macbeth*, *Heartbreak House*, and most recently *Festen*. Plays that Mike has directed include *Noises Off*, *Privates On Parade*, *The Crucible*, *Lady Betty*, *Nicholas Nickleby* and *Great Expectations*.

Jananne Rahman – Masha

A member of The Questors since 1996, Jananne most recently appeared as *Helene* in *Festen* (2008). Previous appearances include *Great Expectations* (2007), *Company* (2007), *The Lady in the Van* (2007), *Little Shop of Horrors* (2005), *Oh What a Lovely War* (2005), *The Recruiting Officer* (2004) and *Nicholas Nickleby* (2003).

Jenny Richardson – Set Designer

Jenny's first task on joining The Questors in 1980 was to make walking pillar boxes. She's stage managed 'Coarse Acting' as well as being venue manager at Edinburgh Fringe. First design was *Educating Rita* and more recently, with Bron Blake, *Vincent in Brno*, *London Cuckolds*, *Separate Tables*, *Cinderella*, and *Midsummer Night's Dream*.

Tony Rushforth – Director

Tony has been directing at The Questors for 30 years. His promenade production of Strindberg's *The Ghost Sonata* had a successful run at the Edinburgh Festival with Alfred Emmet in the cast. Tony's productions include works by T.S. Eliot, Ibsen, Pirandello, O'Casey, Bond and Mart'n McDonough and four of his own plays have been performed at The Questors.

Anne Sawbridge – Polina

Anne Sawbridge was in The Questors Student Group 25 years ago and has appeared in many productions since. Her most recent parts have been Alan Bennett's mother in *The Lady in the Van* and Miss Funnival in *Black Comedy*.

Alan N Smith – Lighting and Sound Designer

Enjoys integrating Lighting and Sound Design. Credits range from Hans Kohnhaas (1972), *Accrington Pals* (1983), *Lark Rise* (1984), *To the Beauty Queen of Leenane*, *Design for Living*, *Nicholas Nickleby*, *Blithe Spirit*, *Duet for One*, *A Streetcar Named Desire*, *Travesties*, *Charade* and *Seascope*, *The London Cuckolds*, *Waiting for Godot* and *Festen*.

Martin Stoner – Merik

Martin first appeared at The Questors in *When We Are Married*. He has appeared in small parts in productions of *A Cheate Maid in Greepside*, *The Cherry Orchard*, *The White Devil*, *The Merry Wives of Windsor*, *A Little Hotel on the Side* and *The Art of Success*.

Nichola Thomas – Costume Designer (Men)

Nichola joined The Questors some six years ago and has worked in costume and wardrobe throughout most of that time, helping on various shows, and designing the costumes for *Absolute Hell*, *A Russian in the Woods*, *Suddenly Last Summer*, *A Streetcar Named Desire*, *Plaza Suite*, *This rappy Breed*, *Seascope/Charade*, *Dance of Death*, *Waiting for Godot*, *Separate Tables* and *Two*.

Steve Tillett – Konstantin

Steve joined The Questors in 2006 after completing The Questors Student Group, Q659. Previous productions include *There'll Always Be A Brentford*, *The Vault* and *The Tragedy Of Richard The Third*.

Alan Waldock – Shamraev

Alan walked Tostrian in The Questors' production of *Heidi Gabier* back in 1982, also directed by Tony Rushforth, and declares himself 'very pleased' to be working with Tony again. He has most recently been seen here in *Charley's Aunt* (Stephen Spottiguy), *Black Comedy* (Colonel Melkett), and *Great Expectations* (Mr Jeggars).

Frangcon Whelan – Anfisa

Frangcon has been in around 60 productions at The Questors, from *Corcas* in *A Pointy ear a Song* (1956) to *Agnes* in *Brand* (opening the Playhouse in 1984) to, in more recent years, *Blinquet* in *The Kerry Dance*, *Mag* in *The Beauty Queen of Lenana* and *Aunt* in *The London Cuckolds*.

The Wizard of Oz

13 December 2008 –
3 January 2009

In the Playhouse

We're off to see the Wizard for our Christmas family production this year!

Hay Fever

27 December 2008 –
4 January 2009

In the Studio

The production is supported by the family of Homi Mistry, in his fond memory.



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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.