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 meet Questors productions, regular information about our productions, and membership of the Grapevine Bar, so you can enjoy a quiet evening in the Grapevine throughout the year.

If you could join us 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 this for just £30 for Playgoer membership and £80 (£45 concessions) for Company membership, until 31 August 2003, with discounts for payment by Direct Debit. You can find membership application forms by Box Office, or download one from our website.

Stay in touch

Sign up for our weekly or monthly emails and get the latest news of our productions. Find out at questors.org.uk.

Full details on our website

You'll find full details of our current and forthcoming productions - along with lots more information - on our website.

- What's on
- Online booking
- Getting involved
- Courses
- Hire facilities
- Grapevine Bar
- Art exhibitions
- QYT youth theatre
- Weekly Open Evenings
- Receive our email news

BRAVE NEW WORLD

by Aldous Huxley

The Playhouse
25 March – 28 March 2009

THE QUESTORS THEATRE
12 Matlock Lane, Ealing W5 5BQ

Box Office:
020 8567 5184

Theatre Office:
020 8567 0011

Email:
enquiries@questors.org.uk
Café

Enjoy a coffee during the interval at our Café in the Upper Foyer. It's open before the performance and during the interval for most performances in the Playhouse. (Studio audiences can enjoy a coffee in the Grapevine Bar instead.)

Grapevine Bar

The Grapevine is our friendly club bar open to 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 2009 edition of The Good Beer Guide, and we have been named as West Middlesex CAMRA Club of the Year 2008. Our ales recently on tap include Fuller’s London Pride, Adams The Bitter and Sambrook’s Wandle 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

BRAVE NEW WORLD

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Brave New World

Brave New World is arguably one of the most influential science fiction tales from the first half of the 20th century. While rarely adapted for celluloid itself, it seems to have inspired many other works in a variety of media, particularly film. It would be interesting to run a competition to see how many sci-fi movies you can think of which deal with utopian/dystopian futures in which cloning, eugenics and hedonism play a large part; here is my offering: *Logan’s Run, Equilibrium, Demolition Man, Gattaca, Blade Runner*, there must be many more.

And, in addition to influential, the story is also perhaps one of the most farsighted. On school syllabi, it is often learned with Orwell’s 1984, which, when written in 1948, did not so much paint a picture of the future but of an already present totalitarian state. *Brave New World* seemed more fantastical, less likely perhaps, and less austere. However, since the collapse of some of those totalitarian states at the beginning of the 90s, *Brave New World* seems to have stepped in poll position as the number one socially prophetic novel, with its globalised culture based on obligatory consumerism, easy living, obsession with leisure, cheap travel, sexual libertarianism, dependence on emotion-soothing drugs, and genetically modified babies fabricated in test-tubes.

Written in 1931 in response to a personal revulsion at what he perceived to be the increasingly materialistic and morally vacuous United States, many of Huxley’s futuristic visions had already come to pass long before the end of the 20th century. Over the last twenty-five years, such socio-economic approaches have become still more entrenched in the first world with our hyper-capitalism necessitating a high turnover of consumption, our superficial image-obsessed culture and our forages into cloning technologies. However, as the concerns of the 21st century gradually reveal themselves, as it becomes clearer that the earth cannot sustain its current rate of either population or first world economic growth, we may decide that perhaps a different type of global control system needs to be established; one in which technology plays a key role. At such a time, we can debate whether Huxley’s scary visions have real longevity.

Central to the plot of *Brave New World* is a social opposition between, on the one hand, safety and contentment, but rigid social conformity and, on the other, insecurity and social exclusion, but emotional freedom. This is perhaps a dilemma that we all confront from time to time to a lesser degree, and we for the most part, like the *Brave New World* inhabitants, choose to opt in.

What interests me about this tale is that the conformity respected by the *Brave New World* is at such odds to our present codes of morality. Moreover, their society is arguably genuinely successful: stable, calm, sustainable. As their maxim goes: ‘Everyone is happy nowadays’ and they are. Indeed, it is a society so genuinely unshakeable by dissent, so agro-free, that even when people do choose non-conformity, their only punishment is to be sent to an island where they can hang out with like-minded people. How greatly then does Huxley’s original vision differ from all its celluloid descendants mentioned at the beginning, where inevitably the clash between the two opposing attitudes dissolves into extreme violence?

Huxley of course did not design his story as a recommendation, more a warning. Nonetheless, his topsy-turvy morality provides a useful starting point from which to query our own moralizing self-righteousness and our assumptions that as a first world society, we’ve somehow got it all right.

Our production pays homage to the story’s roots in the 1930s with a modernist set, and also nods at the 60s, a time when many of Huxley’s visions started to come to fruition. I think that it is also a very funny play which affords us the opportunity to laugh at ourselves, while pondering the deeper messages.

Wanda Duszynska
BRAVE NEW WORLD
by Aldous Huxley
First performance of the production: 25th March 2009
THE COMPANY

Cast (in order of appearance)

Director of the London hatchery          Sebastian Unsworth
Trainees                                Jeffrey Bruce-Mills, Shazia Edwards-Deshai, Katarina Jovanovic, Lucy Foy-Johnson, Hayley Fletcher, Sophia Lobie, Sophie Shawdon
Henry Foster                            Will Langley
Nero Smith                               Matthew Tyrell
Lenina Crowne                            Holly Fletcher
Bernard Marx                             Reni Smith
Announcer                               Andrew Knowles
Morgana Mond, world controller           Ellie Isherwood
Fanny Dunn                               Kayleigh Atkinson
Bonita Hoover                            James Brennan
Lift Operator                            Matthew Hurley
Holmhill Watson                          David Knowles
Beta Girls                               Hayley Fletcher, Sophie Shawdon
Warden of the savage reservation         Sophia Lobie
Miss Diesel, her secretary               Sophie Shawdon
Savage Guild                            Nick Queiras
Savage Dancers                          Sasha Duzymska-Lewis, Louisa Dalis, Morag Dobbs, Isabella Fletcher, Helen Graham, Holly Newton
Savage Sacrifice                        Matthew Hurley
John, a savage                           Dominic Sowa
Linda, John’s mother                     Sam Hynes
Miss Rothschild, factory manager         Lucy Plachan
Dr Shaw                                  Shadia Edwards-Deshai
Miss Keete, headmistress of Eton          Natasha Ahmed
Eton schoolboys                         Jamie Gould, Matthew Hurley
Arch Community Songster                  Jeffrey Bruce-Mills
Hittencotte Bradley                     Hayley Fletcher

Hospital lift operator
Nurse                                    Sophie Shawdon
Children at Hospital                     Laurence Half, Rachel Long, Natalia Perez-Phillips, Stephanie Pitt, Brier Wilkinson
Hospital announcer                      Andrew Knowles
Soma distributor                         Tom Dunn
ward workers                             Elliot Bradford, Nick Queiras

Policemen                               Crew

Director                                 Waneta Dziuryneka
Designer                                 Alex Birkner
Assistant Designer                      Alex Whitcroft
Lighting Designer                        Nigel Lewis
Lighting Operator                       Stephen Wollach
Sound Designer                          Chris Edwards
Projection                               Nigel Worthley
Wardrobe                                 Jennie Yates
Stage Manager                           Martin Choules
Deputy Stage Manager                    Groppo Bloom
Properties                               Jenny Auvace
Make-Up                                  Anna Bai
Poster Concept                          Zig Staminzek
Photography                              Michael Smith
Chaperones                               Valerie Amato, Brannon Brown, Tracy Fletcher, Jo Matthews
Master Carpenter                        Mike Hagan

Constructors                            Bernard Brady, Rorence Cooke, Tascha Fanning, Mark Fitzgerald, Jo Hawley, Erko Khosiahi, Eric Logan, Andrew Morris, Sita Sharma, Zig Staminzek, Alexandra Turs, Clive Whitcroft

Kingston Students                       Anthony Daran, George Duane, Jack Hobbs, Calem Porter, Shiorio Griffiths, Thomas Halward, Rebecca Haywood, Colum Ican, Ramona Mason, Catherine Moore, Victoria Phillips, Tara Sowin, Thomas Yell

Programme Editor                        Penelope McAtchlan
Programme Design and Print              Considerituk.com

Thanks to: Evan Rule and Etin Wilkinson School for the lab equipment
Biographies

Natasha Ahmed - Trainee, Savage, Miss Keate
Holly has been a member of QYT for five years, and has previously performed in the production of A Midsummer Night's Dream. She has also performed in the role of Belinda in As You Like It, which was a sell-out success. Holly is currently studying Spanish and Latin and hopes to join the Royal Academy of Dramatic Art.

Joanna Archee - Properties
Joanna is new to QYT, and has joined the team as a property manager. She has previously worked on productions of The Tempest and The Taming of the Shrew. Joanna is a confident and hardworking member of the QYT team.

Dominique Dennis - Costume Designer
Dominique is a senior member of the QYT team, and has worked on many productions, including The Taming of the Shrew, The Tempest, and Much Ado About Nothing. Dominique is known for her attention to detail and her ability to create costumes that enhance the performance.

Eliza Good - Assistant Stage Manager
Eliza has been a member of QYT for four years, and has worked on several productions, including The Tempest and Much Ado About Nothing. Eliza is known for her organisational skills and her ability to keep the QYT team on track.

Matthew Haxby - Stage Manager
Matthew has been a member of QYT for three years, and has worked on several productions, including The Taming of the Shrew and Much Ado About Nothing. Matthew is known for his attention to detail and his ability to ensure that all aspects of the production run smoothly.

Jeffrey Bruce-Mills - Trainee, Savage, Arc Community Songster
Jeffrey has been a member of QYT for two years, and has worked on several productions, including The Tempest and Much Ado About Nothing. Jeffrey is known for his energetic and enthusiastic approach to acting.

Sue Hiles - Stage Manager
Sue has been a member of QYT for four years, and has worked on several productions, including The Taming of the Shrew and Much Ado About Nothing. Sue is known for her organisational skills and her ability to keep the QYT team on track.

Alex Macdonald - Assistant Stage Manager
Alex has been a member of QYT for two years, and has worked on several productions, including The Tempest and Much Ado About Nothing. Alex is known for his attention to detail and his ability to ensure that all aspects of the production run smoothly.

Henry VI
28 March - 4 April 2009
In the Studio
The second year of the Student Group presents this exciting new adaptation

The Importance of Being Earnest
18 - 25 April 2009
In the Playhouse
Oscar Wilde's greatest play
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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 - where you can volunteer for just one night or several. Backstage staff - including stage managers, prop makers, set builders, painters, wardrobe staff, and costume and set designers - 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 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 - our 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 have 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 forthcoming auditions.

There are many other activities you can join in to help out, if you’re free during the 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.

QYT Youth Theatre

Our youth theatre - QYT - runs weekly drama classes for all ages from 6 to 18 years old. Younger groups meet on Saturday mornings and older kids meet on weekday afternoons. There’s often a waiting list for membership, so put your name down now! You can find details online at questors.org.uk/qyt.