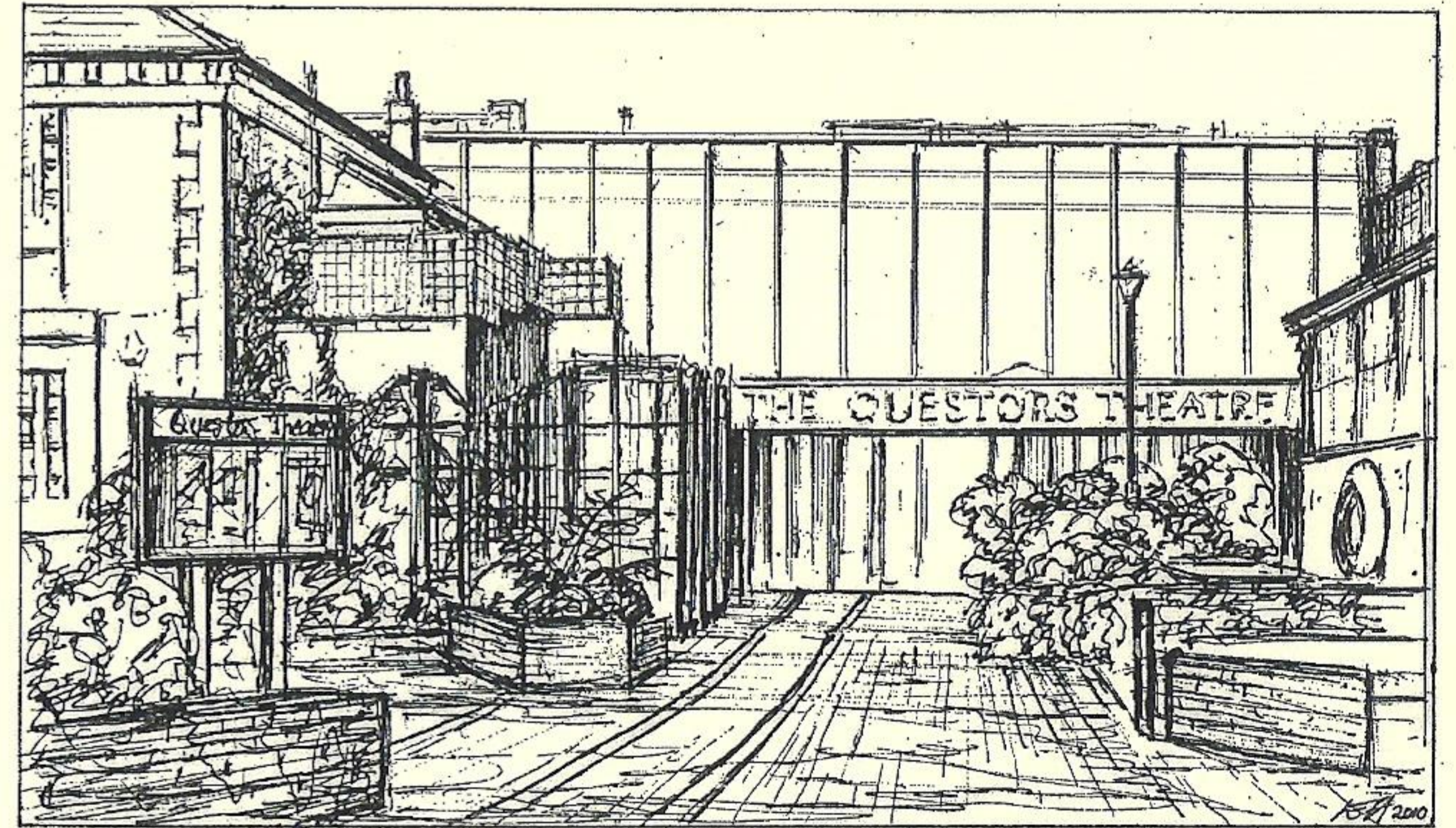




Questors, Ealing's Theatre



TITUS ANDRONICUS

by William Shakespeare

The Studio

27 May – 4 June 2011



Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening hours:

Tuesday to Friday: 10:30 am – 5:00 pm

Saturday: 9:00 am – 5:00 pm

Sunday: 2:00 pm – 6:00 pm

For Playhouse productions:

Hot meal menu up to 6:45 pm followed by drinks, ice creams and snacks through the first interval.

The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as 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 2011 edition of The Good Beer Guide and we are 2011 CAMRA West Middlesex Club of the Year. A choice of at least three real ales is usually available, including Fuller's London Pride. 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 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

Spring Mini Beer Festival – Thursday 2 to Saturday 4 June

See questors.org.uk/grapevine for more details

Neither the Qafé nor the Grapevine
are able to accept credit or debit cards.

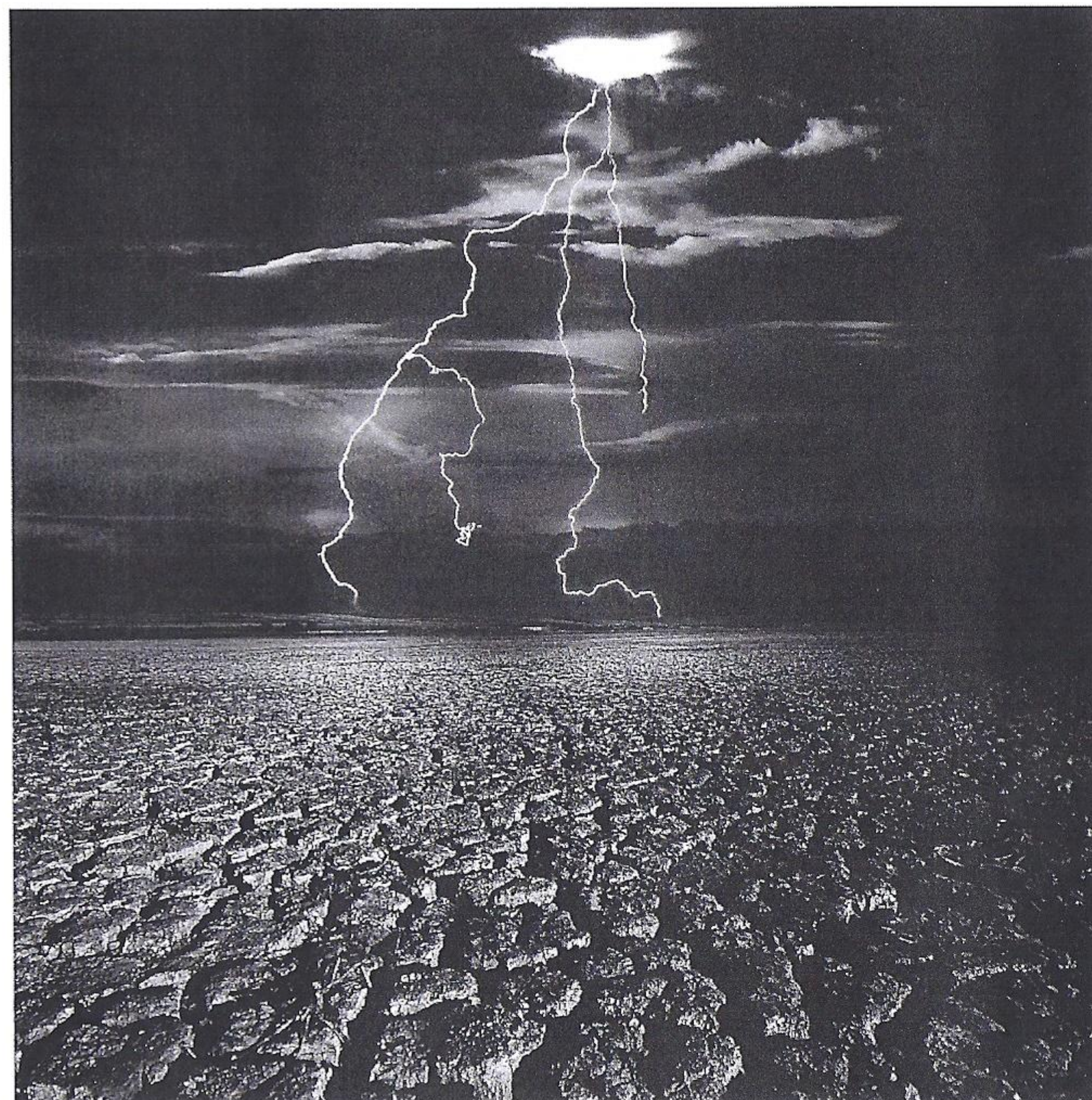


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TITUS ANDRONICUS

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Titus Andronicus

The Play

The Most Lamentable Roman Tragedy of Titus Andronicus (to give it its full name) is one of Shakespeare's earliest plays, probably written in about 1592, and possibly not entirely by Shakespeare. The long first scene, in particular, is often ascribed to another author, and this seems credible. The style of language is more mundane than in the rest of the play, and the motivations of the characters, with their sudden about-turns, are difficult to justify, and are not consistent with Shakespeare's usual accuracy in this regard. The moment we reach Aaron's first soliloquy, we suddenly feel the poet taking charge.

From then on the language is typically Shakespearean, full of classical allusion, myth, legend and poetry; indeed at times it becomes excessively heightened and flowery. With apologies to scholars, we have cut some of the most extreme passages. We have also omitted many of the classical references that will mean nothing to most modern theatregoers. Shakespeare even writes a few lines in Latin, and these we have translated into English.

There is however one repeated reference which is intrinsic to the story of the play, and cannot possibly be left out: the story of Tereus, Procne and Philomela. This derives from Ovid's *Metamorphoses*, and would probably have been well known to educated audiences in Elizabethan times. For the benefit of those who do not know the story, a synopsis follows. Some readers may however know it, as it forms the basis of Timberlake Wertenbaker's play *The Love of the Nightingale*, last seen at The Questors in July 2005.

In the end result, we have cut 225 of the play's 2514 lines. Most of this is just trimming for the reasons explained above; however there are two more substantial cuts. We have entirely removed a very unfunny clown who has two short scenes; and we have been fairly ruthless with the long political speeches of Marcus and Lucius at the end of the play.

Titus Andronicus was hugely popular when first performed, perhaps because it falls neatly into the category of "Revenge Tragedy" for which audiences at the time had such an appetite. Indeed it is one of the most extreme examples of that genre: no fewer than 13 named characters die, 12 of them on stage, (we have taken the death toll up to 18), and there is also dismemberment and anthropophagy. As centuries passed, however, it fell into disfavour, no doubt because people found the whole thing too shocking, too distasteful, too grotesque or too ludicrous.

In the last half century, however, since Peter Brook's revival in 1955, it has become increasingly re-established as a valid dramatic work of considerable power and excitement. Possibly because on stage even *Titus Andronicus* cannot match up to the gory extremes of Hollywood, we are able to focus more on the story than the bloodiness, and we find that on the dramatic level it's not at all a bad play. While it may lack the subtleness and depth of Shakespeare's later works, it is better structured than many of his more famous plays, and it tells a rattling good story.

Where is Rome?

Shakespeare sets *Titus Andronicus* in Rome, but unlike the Rome of *Julius Caesar*, *Antony and Cleopatra* or *Coriolanus*, this Rome is mythical. There never was an emperor called Saturninus, and there never was a general called Titus Andronicus.

So, let us invent... Once upon a time (long, long ago, or in years to come, as you wish) there was a city called Rome. It was rich, it was powerful, it was imperialist. It lasted for centuries. But it declined and fell. Its wealth evaporated, it fell into ruin, it struggled to survive. Its population decreased, so that it is now no more than a tribe of a few hundred people, living in what is left of the city, and still clinging to the past, and their belief in themselves as a great nation. They are constantly at war with their neighbouring tribe, who they call the Goths.

But this Rome still has an emperor, who retains the throne either by the will of the tribe (if he is lucky) or by brute force (if necessary). He will remain emperor until someone else decides that he wants to be emperor and kills him. The new emperor then has to live in fear of his would-be successors and so tries to kill them off before they can murder him. Eventually one succeeds. This is a process that has been going on for generations. We don't expect an emperor to last more than a few months, maybe a few years if he is fortunate or ruthless enough.

And why is the population of Rome so small? Because Romans are passionate in their belief in honour. This belief is blind, and is based on a perverted morality. Romans make up their own moral codes, and the slightest attack on one's honour demands vicious reprisal. Killing in the name of morality or honour is deemed noble and goes unpunished. So the powerful can kill at will. In this way vengeance begets vengeance until no one is left alive.

Welcome to Rome...

The Story of Tereus, Procne and Philomela

Tereus is the king of Thrace and comes to the aid of Athens when it is under siege. As a reward, Pandion, the king of Athens, gives him his daughter Procne in marriage, and they sail away to Thrace. There they have a son, Itys.

But after five years, Procne is missing her beloved younger sister, Philomela, and so asks Tereus to go to Athens and bring Philomela back for a visit. He happily does so. Philomela begs to go and so Pandion allows it. However Tereus is so consumed with lust when he sees how beautiful and innocent Philomela is, that when they land in Thrace he takes her to a secret place in the woods and rapes her.

After being raped, in fury and hatred Philomela begs Tereus to kill her end her dishonour, and threatens that if he does not do so, she will get her revenge by screaming to all the world what he has done. In a rage, Tereus cuts out her tongue so she cannot speak and leaves her locked up, a prisoner. He returns to Procne, and deceitfully gives her the sad news that Philomela is dead.

But over the next year, Philomela weaves a tapestry in which she spells out what has happened to her, and secretly sends it to Procne. Mad with anguish and fury, Procne escapes from Tereus's house, finds Philomela, rescues her and brings her back home in disguise.

At the height of her grief, Procne sees her son Itys, and recognising how like his father he looks, and spurred on by the sight of Philomela, she overcomes her mother's love and stabs him in the heart, while Philomela cuts his throat. They then cut his body to pieces, cook him and serve him up to Tereus at a feast.

After eating, Tereus calls for his son, but Procne announces "Within yourself your Itys you will find" and throws Itys's head into Tereus's face. Procne and Philomela flee, with Tereus in hot pursuit, but as they run, they are all three transformed into birds.

David Emmet

TITUS ANDRONICUS

by William Shakespeare

First performance of this production at The Questors Theatre: 27 May 2011

CAST

The Imperial Family

SATURNINUS, Emperor of Rome David Hovatter
BASSIANUS, his brother, betrothed to Lavinia Anthony Green

The Andronicus Family

TITUS ANDRONICUS, a general Jeff Baynham
MARCUS, his brother, a tribune Graham Dennis
LUCIUS, his son Daniel Martin
MARTIUS, his son James Burgess
QUINTUS, his son Wesley Lloyd
MUTIUS, his son Allan Soper
LAVINIA, his daughter Nina Flitman
YOUNG LUCIUS, his grandson, son of Lucius *Adam Carruthers, †Charlie Woolley
PUBLIUS, his nephew, son of Marcus Anthony Green
CAIUS, a cousin Allan Soper
SEMPRONIUS, a cousin Paul Vincent
SERVANTS James Byrne, Andrew Morris,
Jonathan Wells

Romans

AEMILIUS, a senator Paul Vincent
A SENATOR Katharine Williams
NURSE Katharine Williams
ATTENDANTS James Byrne, Andrew Morris,
Allan Soper, Jonathan Wells

Goths

TAMORA, Queen of the Goths, later Empress of Rome Fiona Smith
AARON, a Moor, her lover Efe Abboh
ALARBUS, her son Jonathan Wells
DEMETRIUS, her son Sam Murray
CHIRON, her son Jed Chambers
1st GOTH James Burgess
2nd GOTH Wesley Lloyd
GOTHS James Byrne, Andrew Morris,
Allan Soper, Jonathan Wells,
Katharine Williams

* 27th, 29th May; 1st, 3rd June

† 28th, 31st May; 2nd, 4th June

The performance lasts approximately 2 hours and 55 minutes including a 15-minute interval.

PRODUCTION

Director	David Emmet
Set Designer	Philip Lindley
Costume Designer	Jennie Yates
Music Composer	Anastasia Markova
Lighting Designer	Chris Newall
Sound Designer	Alan N Smith
Fight Arranger	Sam Murray
Stage Managers	Stephanie Moore, Liz Prior, Pam Redrup
Deputy Stage Manager	Cathy Swift, Sarah Vass
Assistant Stage Manager	Steve Cowan, Francois Langton, Jessy Moat, Chloe Purchase, Ore Sanderson, Richard Williams
Properties	Beth McKay
Body parts made by	Barry Jones
Prompter	Debbie Abel
Lighting Operator	Mel Pereira
Sound Operator	Jerome Buck-Townsend
Constructors	Colin Horne, Philip Lindley
Lighting Riggers	Francois Langton, Ellis McNorthey-Gibbs, Ben Sandford
Wardrobe Assistants	Mary Davis, Helen Karasiewicz, Jenny Richardson
Thanks to	Roger Beaumont, Derek Dodd, Mike Hagan, Peter Salvietto, Clare Watson

Please turn off all mobile phones, pagers and watch alarms.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Efe Abboh – Aaron

Efe first joined The Questors as a member of Acting for All, and then trained in Student Group 62, performing as Richard Duke of Gloucester in *Henry VI* and as Farmer Boldwood in *Far From the Maddening Crowd*. This is his first role as an Acting Member.

Jeff Baynham – Titus Andronicus

This is Jeff's second production for The Questors having recently appeared as Lucifer in *Doctor Faustus*. Jeff's experience of Shakespeare is mainly with the Chiltern Shakespeare Company having played Macbeth, Shylock, Sir Toby Belch, Prospero, Lord Capulet and Oberon (twice). He also played the title role in *Richard III* for the Ubiquitous Theatre Company. He has similar experience in non-Shakespearean roles with the most recent being Stanton in *Dangerous Corner* for BTG Theatre in late 2010.

James Burgess – Martius, 1st Goth

James is making his first appearance at The Questors, having become an Acting Member only in March this year. He was however involved in no fewer than 18 productions at the University of St Andrews and on the Edinburgh Fringe. Notable roles include Iago in *Othello*, Malvolio in *Twelfth Night* and Benedick in *Much Ado About Nothing*.

James Byrne – Servant, Attendant, Goth

James is a member of The Questors Youth Theatre, currently in Year 12, having joined two years ago. He has previously appeared on stage in *The Pierglass*, and has been an extra in a Channel 4 film. He is ambitious and passionate about acting and aims to become a professional actor.

Adam Carruthers – Young Lucius

Adam has been in The Questors Youth Theatre for three years and is now in Year 6. He has previously appeared at The Questors in *A Christmas Carol*. He has also been in school plays and has appeared twice on television.

Jed Chambers – Chiron

Having graduated with Questors Student Group 63 last summer, Jed is already on his third production as an Acting Member. In the last year he has appeared in *The Accrington Pals*, *The Libertine*, *Dublin Carol* and *The Winterling*, and will next be seen in *The Man Who Came to Dinner*. Jed will be re-applying for drama schools next year and is looking forward to taking part in the RSC Open Stages productions next season.

Graham Dennis – Marcus

This is Graham's first appearance on the Questors stage, though since joining in January 2011 he has worked backstage on three productions. He graduated from RADA in 1991. Previous roles include Melchior in *Spring Awakening*, Richard Greatham in *Hay Fever*, Edgar in *King Lear*, Gregers Werle in *The Wild Duck*, Algernon in *The Importance of Being Earnest* and Tiresias in *Oedipus*. Graham works as a tour guide and as a volunteer for the Terence Higgins Trust.

Nina Flitman – Lavinia

This is Nina's first production at The Questors. She was an active member of the theatre community at both Durham and Cambridge Universities, with roles including Alice in *Alice in Wonderland*, Calpurnia in *Julius Caesar* and Miranda in *The Tempest*. She has also worked professionally for the Really Useful Theatre Company and the Yvonne Arnaud Theatre Company. Nina is an editor on a financial newspaper.

Anthony Green – Bassianus, Publius

Anthony joined The Questors in 1997. His appearances include *Arcadia*, *The Wild Duck*, *Absolute Hell*, *Suddenly Last Summer*, *Insignificance* and impersonating Alan Bennett in *The Lady in the Van*. Previous Shakespeare at The Questors includes *Richard III* and *Macbeth*. Anthony is also a member of the Tower Theatre Company and has appeared with the National Student Theatre Company and Pendley Shakespeare Company.

David Hovatter – Saturninus

David has been a member for nearly twenty years, appearing in a large number of productions at The Questors, most recently *The Rover*, *Ladies' Day*, *Kvetch* and *The Taming of the Shrew*. He is also a Questors director, recent productions being *The Chairs* and *The Lesson*, *The Marvellous Land of Oz*, *The Rover* and *The Talented Mr Ripley*.

Wesley Lloyd – Quintus, 2nd Goth

Before coming to The Questors, Wesley trained at the On Stage Theatre School in Richmond. He graduated from Student Group 62 in 2009, after playing the title role in *Henry VI* and Joseph Poorgrass in *Far From the Maddening Crowd*. He has since appeared in *The Marvellous Land of Oz*, *A Christmas Carol*, *Three Sisters*, *A Flea in Her Ear*, *Beauty and the Beast* and *The Talented Mr Ripley*, as well as working backstage, particularly as DSM on *Kvetch*.

Daniel Martin – Lucius

Daniel joined The Questors after acting and directing experience at University, including tours to the USA and Europe in *Twelfth Night* and *Macbeth*. As a Questors Acting Member he has appeared in *A Christmas Carol*, *Sweeney Todd* and as the title role in *The Talented Mr Ripley*. Dan was also a founder member of Unmasked Productions and appeared at The Questors in their inaugural production of *Much Ado About Nothing*.

Andrew Morris – Servant, Attendant, Goth

Andrew has been in Acting for All for two years, but has not otherwise acted at The Questors. However, he has helped on front of house and construction and has worked backstage on *Beauty and the Beast* and *Doctor Faustus*. He has appeared in the *Real Inspector Hound* with another company, and hopes to take his Questors acting audition soon.

Sam Murray – Demetrius, Fight Arranger

Sam spent 11 years in The Questors Youth Theatre, and appeared in our productions of *The Wind in the Willows*, *Tom's Midnight Garden*, *The Witches*, *Scenes from a Fair* and *Peter Pan*. He was also a member of Artists' Theatre School and has acted in several plays for the Shakespeare Festival. He has had training in performing arts, stage combat and make-up and has participated in martial arts.

Fiona Smith – Tamora

Fiona is making her first appearance at the Questors, but she has appeared many times for Richmond Shakespeare Society and Teddington Theatre Club. Her roles include Queen Margaret in all three parts of *Henry VI* and *Richard III*, Gertrude in *Hamlet* and Mrs Cheveley in *An Ideal Husband*. She has also twice directed productions for RSS, recently *This Story of Yours*.

TALKBACK – Tuesday 31 May

Come and meet the Director, Cast and Crew for an informal discussion in The Studio as soon as possible after the Tuesday performance.

Allan Soper – Mutius, Caius, Attendant, Goth

Allan studied drama and theatre at the universities of Wollongong and Sydney, Australia. He joined The Questors in 2003 as a member of Student Group 58, appearing in *The Good Person of Szechwan* and *The Love of the Nightingale*. As an Acting Member he has been seen recently in *The Comedy of Errors*, *Breakfast With Emma* and *The Trojan Women*.

Paul Vincent – Sempronius, Aemilius

Paul has been an acting member since 1983. Recent productions include *Travesties*, *Much Ado about Nothing*, *Black Comedy*, *Macbeth*, *A Flea in Her Ear* and *The Comedy of Errors*. He also serves as a Front of House Manager and chairs the Plays Advisory Group.

Jonathan Wells – Alarbus, Servant, Attendant, Goth

Jonathan has acted in plays at school, college and with the Criterion Drama Group, but this is his first appearance at The Questors. He joined Acting for All last September and is thinking of applying for the Student Group next year.

Katharine Williams – A Senator, Nurse, Goth

Katharine graduated from Student Group 54 in 2001 and has been an active member since then. Her most recent theatrical escapades at The Questors include the European premiere of *STiFF* (2009), *Jeffrey Bernard is Unwell* and the Xmas extravaganza *Beauty and the Beast* (both 2010). This is her second venture with Shakespeare, the first being as Mopsa in *The Winter's Tale* (2002), but her most bloody and heart-breaking.

Charlie Woolley – Young Lucius

Charlie is in Year 6 of The Questors Youth Theatre. He has appeared in plays at his school, Durston House, but this is his first appearance at The Questors.

David Emmet – Director

David trained as an actor in Student Group 28, but has directed more often than he has acted at The Questors. *Titus Andronicus* is his 50th production, but it is only the third time he has directed a Shakespeare. Other recent outings as a director were *Contractions*, *Three Sisters*, *Further Than the Furthest Thing* and *Black Comedy*. David is also Director of Studies for the Student Group and teaches acting in the Foundation Year.

Anastasia Markova – Music Composer

Anastasia is a songwriter and composer with international airplay. Her credentials include idents (Zzzzz! TV, VIP TV); film music (*Mindless*) and commercial pop (Chris Ballin, NIKA, Laurent Schar). She has completed a degree in Music Technology with Composition at the University of West London and is versatile in a wide range of styles. For more information, please visit www.soundcloud.com/anastasiam.

Next Questors Productions

RENT
by Jonathan Larson
11 – 18 June 2011
The Playhouse

Exuberant East Village rock version of Puccini's *La Bohème* with a stirring and life-affirming score that captures the heart and spirit of a generation.

LUCA'S SPOON
by Andrew McGuinness
17 – 25 June 2011
The Studio

The World premiere of this exciting, darkly comic, new drama about a random group of misfits in a run-down café.

Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions*
- ✓ Discounted Guest tickets when you bring friends to Questors productions*
- ✓ Children's FREE tickets†
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ The full-colour *Questors Live* magazine three times a year
- ✓ The monthly *QNews* members' newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Access to iQ – the members-only website <http://members.questors.org.uk>
- ✓ Voting rights in the company

*Reduced prices exclude certain events. †Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

Introductory offer – as a welcome for first time members, either try us out for six months at half price, or get your first 15 months' membership for the price of 12.

Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerized system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff including stage managers, prop makers, set builders, sound and light designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills, we'll find a place for you. We also have courses for those wishing to direct.

The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 16. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan
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