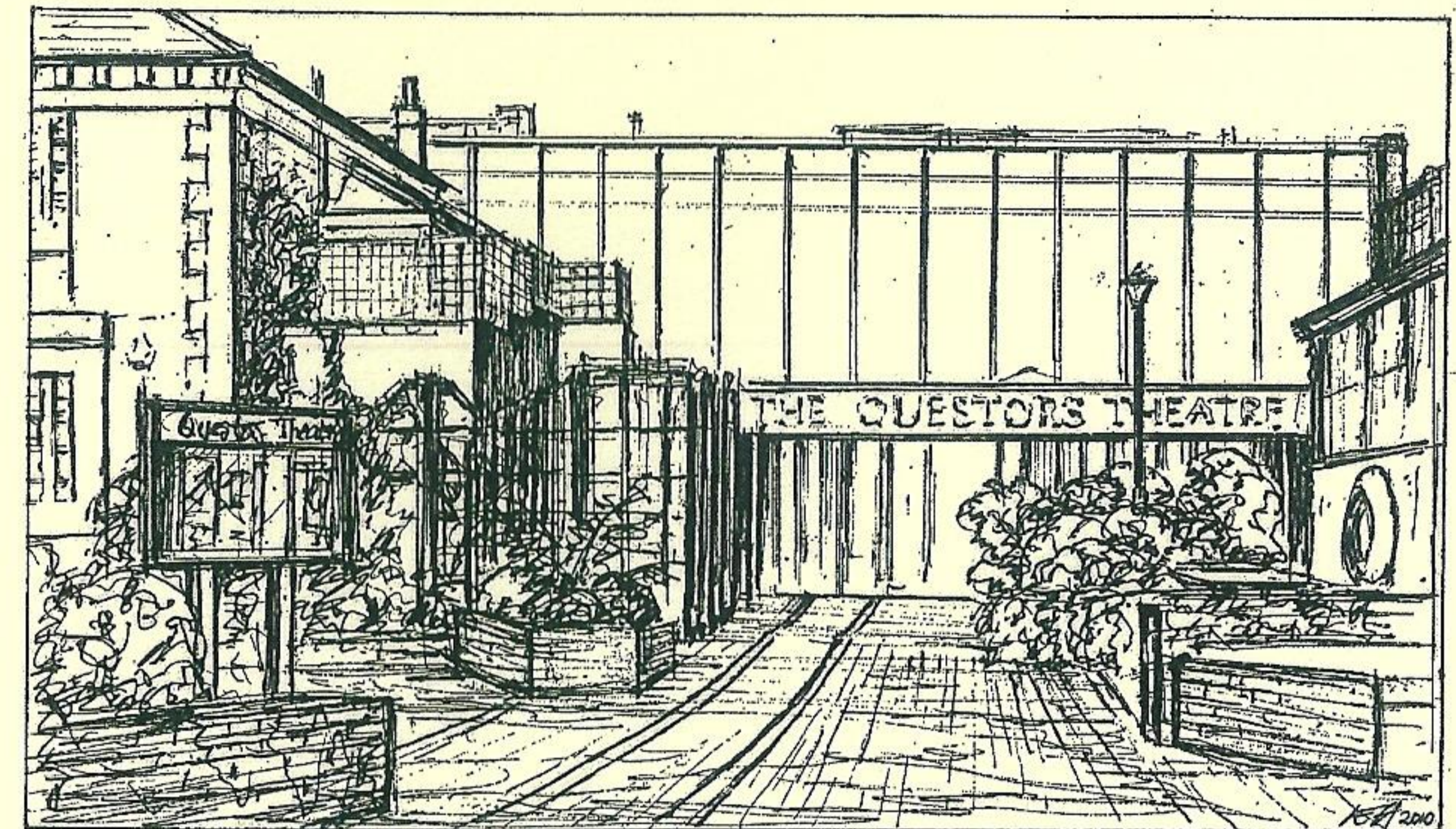




Questors, Ealing's Theatre



ROMEO AND JULIET

by William Shakespeare

The Playhouse

29 February – 17 March 2012



The Big Shakespeare Festival

Around spring 2010, I had a meeting with Executive Director Andrea Bath at which we discussed the Olympic Year. Discussion had been had on the subject of the Cultural Olympiad but at this stage we had no clear indication from the Mayor's Office. We had heard that the RSC may be doing something with amateur theatre companies, but again nothing firm.

Andrea said, "I think we should do something big on Shakespeare. You should lead it as you are passionate about his writing and maybe it should be three shows. What do you think?" I offered to go away and think about it.

Well I did, and in our next meeting I proposed we do three Shakespeares in repertory: *Romeo and Juliet* and *Othello* using one company of actors; and the third play should be an adaptation. Also I proposed one should be directed by me and one by a director who had never directed one of the Bard's plays. Alex Marker, head of the Questors Youth Theatre and of Design, suggested that the youth theatre should do *The Tempest* and that he should design a set to serve all of the shows. I offered to run workshops on verse acting and classes for as many of our acting membership who wanted them. Then Michael Langridge suggested we do the *Coarse Acting Shakespeares* by Michael Green as the third show.

Some people took convincing, but Chairman Richard Mead immediately stepped in to help make it happen. The Board of Trustees and the Team of Managers backed the project and we were off!

Helped by Maggie Turner, we put together a document to communicate this to our active members. Anne Gilmour, our Little Theatre Guild rep., took a copy to a meeting where Ian Wainwright of the RSC was announcing the Open Stages project. The Royal Shakespeare Company invited all of the UK's amateur companies to produce a Shakespeare work or themed play. Ian was impressed by what we proposed but said that he had already intended to come to speak to us.

RSC Artistic Director Michael Boyd had told him that he should contact The Questors. Unknown to us, Michael had grown up in Ealing and had been to The Questors to see shows. He felt we were a leading amateur company and that we should be the partner venue for the whole of the London Region, one of only ten across the UK and the only amateur partner. He believed we were a professionally organised company and that we could deal with the giant task. Again Richard Mead stepped in to organise the mammoth task of communicating with the 57 theatre companies in the London region.

Two years on, we have completed the open workshops (150 people attended) and we have trained 50 actors. Over 70 actors auditioned for the three shows. We have more Open Stages productions than any other company, seven in total. We did the first Open Stages show: *The Complete Works of William Shakespeare (abridged)*. We have hosted two skills exchange weekends for the RSC, attended by 57 theatre companies. We are now playing three shows in repertory with the youth theatre on after that. In fact everything we set out to do, we have done.

We are part of the International Shakespeare Festival and one of the venues for the Cultural Olympiad. In April we will host the London Region Open Stages Festival. Over three weeks, 22 amateur companies will perform on our stage.

Thank you to all the members who made this happen. I am proud to be a Questor. We hope you enjoy the shows.

Mark Fitzgerald, Artistic Director



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Romeo and Juliet

Shakespeare's *Romeo and Juliet* is often referred to as 'the classic love story'. This is an interesting reputation to have earned, given that the two young lovers met at a party, married in secret the next day, spent just one night together and within 48 hours were both dead. Yes, their love was very passionate and loyal but one cannot claim it to have been deep or meaningful, more the impetuous, fiery love (lust/infatuation) of youth.

I think the story is much more about rivalry and conflict than love. There is conflict between the generations where parents and children are unable to accept each other's viewpoint. Tempers flare and rash decisions are made by both sides. Outside of the families, rivalry on the streets exists between different youth gangs. Fuses are very short, fights and brawls are common. This scenario has arisen time and again throughout mankind's history with no geographical limitations.

So where and when were we to stage it? I knew from the start that I didn't want to set the play in period style, so the first decision that had to be made was 'how will we depict the conflict in a modern setting?' Race and religion would have been fairly obvious choices but, influenced by my liking of The Who, I opted to set the play in 1964 at the height of the pitched battles in seafront towns between Mods and Rockers, representing Montagues and Capulets respectively. The back story to the rivalry between the older Montague and Capulet is that they were leaders of rival criminal gangs and are now wealthy (through ill-gotten gains), 'respectable' citizens but they still don't see eye to eye.

It is worth observing some of the neutral characters and how their actions and decisions affect the outcome – most notably Friar Laurence. The Friar is a respected member of society who has won the confidence of the younger generation who

turn to him for advice and guidance. In the Friar's first scene (with Romeo) we see him at peace and in control, enjoying some lively banter with Romeo without diminishing his role as guide and mentor. This is shown not only in what he says but how he says it: the whole scene is written in rhyming couplets, a mark in this case of serenity and order. Later, as Romeo and Juliet's problems mount and they come to the Friar seeking solutions, we find him thinking on his feet to avert a disaster but never having the time to think of a back-up plan. There is no malice on his part but events don't unfold as planned and near the end we see a very distraught Friar taking the blame, at least in part, for what has happened.

Juliet and her nurse (her governess, friend and confidante all rolled into one) enjoy a very close relationship, with the nurse being more like a big sister to Juliet than a guardian. Watch how the relationship disintegrates when the nurse offers advice that is not to Juliet's liking.

Shakespeare clearly predicted that the last execution in the UK would be in 1964* so he had the Prince (our chief of police/magistrate) commute Romeo's death penalty to a life sentence in exile. I am very grateful to him for having written the play which so neatly fits a scenario over 400 years after he wrote it.

Zyg Staniaszek, Director

*Wikipedia – 13 August 1964, Peter Anthony Allen at Walton Prison in Liverpool and Gwynne Owen Evans at Strangeways Prison in Manchester were executed for the murder of John Alan West on 7 April that year.

Meet The Company – Tuesday 6 March

Come and meet the director, cast and crew for an informal discussion in The Studio as soon as possible after the Tuesday performance.

A History of Romeo and Juliet

Romeo and Juliet is a tragedy written early in the career of William Shakespeare about two young star-crossed lovers whose deaths ultimately unite their feuding families. It is among Shakespeare's most popular archetypal stories of young, teenage lovers.

Romeo and Juliet belongs to a tradition of tragic romances stretching back to antiquity. Its plot is based on an Italian tale translated into verse as *The Tragical History of Romeus and Juliet* by Arthur Brooke in 1562 and retold in prose in *Palace of Pleasure* by William Painter in 1582. Shakespeare borrowed heavily from both but, to expand the plot, developed supporting characters, particularly Mercutio and Paris. Believed written between 1591 and 1595, the play was first published in a quarto version in 1597. This text was of poor quality, and later editions corrected it, bringing it more in line with Shakespeare's original.

Shakespeare's use of dramatic structure, especially effects such as switching between comedy and tragedy to heighten tension, his expansion of minor characters, and his use of sub-plots to embellish the story, has been praised as an early sign of his dramatic skill. The play ascribes different poetic forms to different characters, sometimes changing the form as the character develops. Romeo, for example, grows more adept at the sonnet over the course of the play.

Romeo and Juliet has been adapted numerous times for stage, film, musical and opera. During the Restoration, it was revived and heavily revised by William Davenant. David Garrick's 18th-century version also modified several scenes, removing material then considered indecent. Georg Benda's operatic adaptation omitted much of the action and added a happy ending. Performances in the 19th century, including Charlotte Cushman's, restored the original text, and focused on greater realism. John Gielgud's 1935 version kept very close to Shakespeare's text and used Elizabethan costumes and staging to enhance the drama. In the 20th century the play has been adapted in versions as diverse as MGM's comparatively faithful 1936 film, the 1950s stage musical *West Side Story* and 1996's MTV-inspired *Romeo + Juliet*.

Taken from Wikipedia

Scene Descriptions

The play is set in 1600s Brighton

ACT I

- Scene 1:** Verona – a public place
- Scene 2:** A street
- Scene 3:** A room in the Capulets' house
- Scene 4:** A street
- Scene 5:** A hall in the Capulets' house

ACT II

- Scene 1:** Nearby and inside the Capulets' orchard
- Scene 2:** Friar Laurence's cell
- Scene 3:** A street
- Scene 4:** The Capulet's orchard
- Scene 5:** Friar Laurence's cell

ACT III

- Scene 1:** A public place
- Scene 2:** The Capulets' orchard
- Scene 3:** Friar Laurence's cell
- Scene 4:** A room in the Capulets' house
- Scene 5:** Juliet's chamber

ACT IV

- Scene 1:** Friar Laurence's cell
- Scene 2:** A hall in the Capulets' house
- Scene 3:** Juliet's chamber
- Scene 4:** A hall in the Capulets' house
- Scene 5:** Juliet's chamber

ACT V

- Scene 1:** Mantua – a street
- Scene 2:** Friar Laurence's cell
- Scene 3:** A churchyard – the Capulets' monument

ROMEO AND JULIET

by William Shakespeare

First performance of this production at The Questors Theatre: 29 February 2012

CAST

in order of appearance

Sampson	Will Langley
Gregory	Jamie King
Abraham	Lance Power
Benvolio	Tom Kent
Balthasar	Sam Smart
Tybalt	Lewis Brown
Capulet	John Downs
Lady Capulet	Adele Mason
Montague	Agostino Orsini
Lady Montague	Barbara Christian
Prince	Anil Goutam
Policeman/watchman/ensemble/Friar John	Scott Drummond
Policeman/watchman/ensemble	John Fryer
Policeman/watchman/ensemble	Julian Casey
Romeo	Jolyon Houghton
Paris	John Barron
Clown/servant/ensemble	Derek Stoddart
Nurse	Sarah Morrison
Juliet	Liz Jardine Smith
Mercutio	Daniel Martin
Servant/ensemble	Mark Hill
Friar Laurence	Paul Collins
Apothecarie	Derek Chandler
The Fair Rosaline	Michelle Weaver

Ensemble: **Efe Abboh, James Byrne, Elisabetta Camarca, Marcelle Davis, Sally Fairhead, Tania Farrell, Tracey Fletcher, Nina Flitman, Gemma Galley, Eileen Kelly, Gabrielle McAllister, Andrew Morris, Louisa Norman, Zosia Peterson, Melissa Reddin, Lucy Waring**

The performance lasts approximately 2 hours and 45 minutes including a 15-minute interval.

PRODUCTION

Director	Zyg Staniaszek
Set Designer	Alex Marker
Costume Designer	Sue Davies
Lighting Designer	Chris Newall
Sound	Colin Horne
Production Manager	Michelle Weaver
Stage Manager	Sarah Clopet
Deputy Stage Manager	Emanuela Craveri
Properties	Sarah Clopet, Sue Davies
Prompter	Debbie Abel
Lighting Operator	Stefanie Alleyne
Follow-Spot Operator	Jo Matthews
Fight Arranger	John Fryer
Set Construction	Colin Horne
Additional Joinery	Toby Burbidge, Mark Fitzgerald, Zyg Staniaszek, Paul Wilson
Scenic Painters	Alex Marker, Emilia Staniaszek, Zosia Staniaszek
Make-Up Artist	Melissa Reddin
Hair Stylist	Gemma Timms
Photographers	Richard Mead, Zyg Staniaszek
Thanks to	Jeff Baynham, Henry Broom, James Gadstone, Mike Hagan, Abi Hardersting, Tina Harris, Gordon Miller, Ginny Stewart, Clare Watson for the Norland nanny outfit

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 – Ensemble

Efe 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*, Farmer Boldwood in *Far From the Madding Crowd* and Aaron in *Titus Andronicus*. He is also playing the title role in *Othello*.

John Barron – Paris

John joined The Questors in 2004, since when he has appeared in many roles including Derek in *Once a Catholic*, Mesrin in *The Dispute*, Yasha in *The Cherry Orchard*, Orin the Dentist in *Little Shop of Horrors*, Michael in *Festen*, Percy Shelley in *Bloody Poetry*, Herod in *The Flint Street Nativity*, Neil in *Dogs Barking* and Tranio in *The Taming of the Shrew*. He is also part of *The Errors of Comedy* sketch group, who started at The Questors and still perform here regularly. John also appears in *Othello*.

Lewis Brown – Tybalt

Lewis appeared as Naz in *Mercury Fur* before joining The Questors Student Group. Since graduating, Lewis has appeared in a number of plays including *The Libertine*, *The Talented Mr Ripley*, *A Flea In Her Ear*, the rock opera *Rent* and *Voyager & Lovers*. He also appears in *Othello*.

Elisabetta Camarca – Ensemble

Elisabetta has always had an interest in acting for theatre. In January 2011 she attended the Introduction to Acting course at Central School of Speech and Drama in London. In March 2011 she joined KDC Theatre and performed as Kiera in the devised piece *The Words I Keep Secret* at The Old Red Lion.

Julian Casey – Police officer/watchman/ensemble

Julian joined The Questors in 2006 and has appeared as West in *The Winterling*, Vershinin in *Three Sisters*, Petruchio in *The Taming of the Shrew*, various men in *Two*, Gilbert Horne in *Knives in Hens*, Borachio in *Much Ado About Nothing*, Ged Murray in *Comedians* and Roger in *Mouth to Mouth*. He also plays Iago in *Othello*.

Derek Chandler – Apothecarie

Derek joined The Questors in the early sixties, first appearing in *Henry IV Part 1* in the Old Tin Hut. He has since appeared in many plays old and new, more recently in *A Funny Thing Happened on the Way to the Forum*, *Cinderella*, *A Servant of Two Masters* and *Bedroom Farce*. He appears as the Duke in *Othello*.

Barbara Christian – Lady Montague

Babs trained with Student Group 60 and appeared in *The Visit* and *Separate Tables*. She is delighted to be back on stage at The Questors and is also to be seen in *Othello*.

Paul Collins – Friar Laurence

An acting member since 1975, roles include: Gellburg in *Broken Glass*; Sorin in *The Seagull*; Compeyson in *Great Expectations*; Eddie Walters *Comedians*; Verlaine in *Total Eclipse*; Chandebise/Poche in *A Flea in Her Ear*; Marlowe in *Early Shakespeare and the Late Marlowe*; Leontes in *The Winter's Tale*; the Editor in *The Journalists*; *Women's Writes*; *A Mad World, My Masters*; *Dancing Naked* and much Coarse Acting including *A Fish in Her Kettle*. Paul plays Gratiano in *Othello*.

Marcelle Davis – Ensemble

Marcelle performed as a teenager and at Bath University. She attended The Mountview Theatre School in North London and has been in local amateur dramatic productions. At The Questors, she has appeared in *Beauty and the Beast* and *The Flint Street Nativity*. Marcelle is a primary school teacher based in Ealing.

John Downs – Capulet

John has recently been involved with local groups in Buckinghamshire and environs. He directed *Good Things* with Bovingdon Players, and appeared as Becket in *Murder in the Cathedral* with Chiltern Actors and in two one-actor plays with Chesham Theatre Group – *Gosforth's Fete* and *A Respectable Wedding*. *Good Things* and *A Respectable Wedding* both won NODA awards. John appears as Brabantio in *Othello*.

Scott Drummond – Police officer/watchman/ensemble/Friar John

For The Questors, Scott has performed in *The Complete Works of William Shakespeare (abridged)*, *Three Sisters* and *Glengarry Glen Ross*. Outside of The Questors, Scott has performed in many productions as well as directing and playwriting. He has a Bachelor of Arts in Drama from the University of Queensland. Scott appears as Cassio in *Othello*.

Sally Fairhead – Ensemble

After gaining lots of experience in Shakespearean amateur dramatics, Sally studied Drama at Exeter University and went on to lead the North East Derbyshire Young People's Theatre. She then switched to working in repertory theatre as a publicist and manager. A career in arts programming for the international television market followed. This is her first time treading the boards for a very long time.

Tania Farrell – Ensemble

Tania has been acting and dancing since school. She graduated from Surrey University with a BA in Dance and Culture. She currently attends Acting for All at The Questors, is a member of the Richmond Youth Theatre and plans to perform on the Richmond Theatre stage later this year. She has also done extra work on films, commercials and music videos.

Tracy Fletcher – Ensemble

Tracey joined The Questors in 2007 and took the Acting for All course. She initially got involved in productions as Company Manager (*Beauty and the Beast* and *Alice Through the Looking Glass*), but quickly moved onto the stage, appearing in *Beauty and the Beast* and *The Man Who Came to Dinner*. She is also part of The Questors' front-of-house team and a member of Songbirds Choir.

Nina Flitman – Ensemble

Nina has appeared at The Questors in *The Flint Street Nativity* and as Lavinia in *Titus Andronicus*. She was active in theatre groups 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, and is an editor on a financial newspaper. Nina appears as Montana in *Othello*.

John Fryer – Police officer/watchman/ensemble, Fight Arranger

At The Questors, John has arranged the fights for *Henry V*, *Peter Pan*, *Richard III*, *A Servant to Two Masters* (in London and Venice), *A Midsummer Night's Dream*, *Macbeth*, *Henry VI*, *Les Liaisons Dangereuses* and *Misery*. He has also written and produced several radio plays that have been broadcast across the country.

Gemma Galley – Ensemble

Gemma has appeared at The Questors in the Ensemble of *Sweeney Todd* and as Joanne in *Rent*. She has worked extensively in film and theatre in her native Australia, including playing the title role in the Australian premiere of Germaine Greer's *Lysistrata* and the female lead in Hollywood Film Festival finalist *Shorn*. She has worked extensively in film and theatre as performer, playwright and film-maker, both here and in Australia, where she trained in classical voice at The Queensland Conservatorium of Music and in music theatre at the Western Australian Academy of Performing Arts. Gemma appears as Bianca in *Othello*.

Anil Goutam – Prince

Anil came fairly late to acting at the ripe old age of 47! Also a member of the Actor's Centre, he has done film work in commercials, television (*Silent Witness*) and film (*Seven Lucky Gods*).

Mark Hill – Servant/ensemble

Mark has been acting at The Questors since 2008. His most recent appearance was in *The Flint Street Nativity* where he wore a cardboard donkey head and a Father Christmas outfit. He previously appeared as Ray/Splodge in *Dogs Barking* and Uncle Henry/Gatekeeper in *The Wizard of Oz*, plus roles in *Doctor Faustus*, *A Flea in Her Ear*, *Rock 'n' Roll*, the Polish short *Widows* and, his first production, *The Railway Children*. Mark also appears in *Othello*.

Jolyon Houghton – Romeo

Jolyon was in the Questors Youth Theatre and went on to join Student Group 62, performing in *Henry VI* and *Far from the Madding Crowd*. He also contributed to *The Marvellous Land of Oz* as a musician. Since finishing, he's been studying at the Central School of Speech and Drama.

Liz Jardine Smith – Juliet

Liz joined The Questors in September 2010 and has since acted in *Ladies' Day*, *Ladies Down Under* and *Hobson's Choice*. She played Greymalkin and Fleance in *Macbeth* with the Tower Theatre Company in London and Paris in 2011, and several characters in *Paul McCartney is Dead* at the Camden Fringe for the Broken Glass Theatre Company in 2010. She's occasionally allowed to make a fool of herself with the *Errors of Comedy*.

Tom Kent – Benvolio

Tom recently joined The Questors and this is his first show here. He graduated from Mountview Academy Of Theatre Arts in 2009, since when he has played Peter in a TIE tour of *The Railway Children* and Malcolm in *Macbeth* at the OSO Arts Centre. He hopes this will be the first of many productions at The Questors.

Will Langley – Sampson

Will has been a member of The Questors since he was eight. He's been involved with various productions, including *Oliver!*, *The Railway Children*, *Macbeth*, *Brave New World*, *The Pierglass*, *A Christmas Carol*, *Chatroom* and *Cogner Au Plafond*, which played at the first World Festival of Youth Theatre in Vienna.

Adele Mason – Lady Capulet

Adele completed her acting training at the Birmingham School of Speech and Drama in the early nineties. After several years of working as a professional actress mainly with regional touring productions and on the London fringe she retrained and now works in the health sector. She has recently returned to the stage with The Questors in the role of Monica Reed in Noël Coward's *Present Laughter*.

Gabrielle McAllister – Ensemble

Gabrielle McAllister is a linguist, language teacher and translator, specialising in intonation in languages. She has a special interest in mime, mask and Commedia dell'Arte and is the translator from Italian into French of two 18th century Commedia dell'Arte scenarios by Luigi Riccoboni. She has also worked with Gerard le Breton (Marcel Marceau company), John Mowat and Bruno Zeni. She has also performed in France.

Daniel Martin – Mercutio

Dan started acting and directing on the south coast and was involved in Shakespeare festivals, musicals, profit share groups and several touring companies. He then studied at Cambridge and took roles in over 25 productions, including tours of the USA and Central Europe. Since moving to London in 2009, Dan has acted in seven productions at The Questors, including Tobias in *Sweeney Todd*, Tom Ripley in *The Talented Mr. Ripley* and Lucius in *Titus Andronicus*. Dan also played Benedick in Unmasked Productions' *Much Ado About Nothing* in the Studio in 2010. He also appears in *Othello*.

Andrew Morris – Ensemble

Andrew Morris appeared in the ensemble of Shakespeare's brutal *Titus Andronicus* here last year, having worked off-stage on many other show.

Sarah Morrison – Nurse

An active acting member since 1980, Sarah has appeared in over 50 productions, including as Amanda in *The Relapse*, Minnie Gascoigne in *The Daughter-in-Law*, Marlene in *Top Girls*, Jennet Jourdemaine in *The Lady's Not for Burning*, Zana Ferris in *Shakespeare Country*, Mirandolina in *Mirandolina*, Christine Foskett in *Absolute Hell*, Truvy in *Steel Magnolias*, Donna Lucia D'Alvadorez in *Charley's Aunt*, Baptista in *The Taming of the Shrew*, and Pearl in both *Ladies' Day* and *Ladies Down Under*.

Louisa Norman – Ensemble

For The Questors: *Trojan Women*, *Henry VI*, *Far from the Madding Crowd*, *The Twelve Pound Look* (rehearsed reading), member of Student Group 62. For the Tower Theatre: *The Prime of Miss Jean Brodie*, *The York Realist*, *Blood Wedding*, *Lark Rise* (London and Minack), *Macbeth* (London and Paris), *Jake's Women*. Forthcoming: new writing evening at The Britannia Theatre in March 2012. For KDC: *Black Comedy*. Other credits: *Blood & Gifts* (National Theatre); *Theatrino* (ACLE Italy); Virginia City Players (USA). Louisa also reviews theatre for OffWestEnd.com and she appears as Emilia in *Othello*.

Agostino Orsini – Montague

Agostino was born in Italy and grew up in London. He began acting in school plays and trained here and in Los Angeles. He has appeared in a number of feature and short films. Since joining The Questors, he has appeared in *Knopped Up by Naughty Helen*, *Three Polish Shorts*, *Kvetch* and *Beauty and the Beast*.

Zosia Peterson – Ensemble

Joined The Questors in 2010 to do Acting For All and performed a scene from Phillip Ridley's *Ghost from a Perfect Place* as Miss Sulphur. Currently doing Acting For All Encore and taking on the role of Queen Margaret in a scene from *Richard III*. Recently filmed an advert for Macleans supporting *Dancing on Ice* on ITV1.

Sam Smart – Balthasar

Sam recently joined The Questors and before that acted in, directed and produced shows for the Newcastle University Theatre Society and a couple of independent film companies. He read English Literature at University.

Zyg Staniaszek – Director

Romeo and Juliet is Zyg's eighth production at The Questors as director, following *Guards! Guards!*, *Tejas Verdes*, *Polish Shorts*, *The Wizard of Oz*, *The Homecoming*, *Beauty and the Beast* and *Ladies Down Under*. Zyg has acted in *Peter Pan*, *Arsenic and Old Lace*, *A Funny Thing Happened on the Way to the Forum* and *Beauty and the Beast*. He has also designed and built a few sets. Zyg was Artistic Director of The Questors from October 2007 to September 2010.

Derek Stoddart – Clown/servant/ensemble

Derek has been acting for 30 years with both The Questors and other local drama groups. Over the past few years he has appeared in a number of memorable productions, most notably as Smike in *Nicholas Nickleby* and, in complete contrast, as Delilah in *STiFF*. He also appeared in *Great Expectations*, *A Christmas Carol*, *Sweeney Todd* and *Much Ado About Nothing*. He was most recently seen as Carl in *Luca's Spoon*. Derek plays Lodovico in *Othello*.

Lucy Waring – Ensemble

This is Lucy's third play as an acting member of The Questors, after *The Taming of the Shrew* and *The Rover*, which toured to Minack and Slovenia. She completed Student Group 62 during which she played Lady Grey and Rutland in *Henry VI* and Liddy in *Far From the Madding Crowd*. Lucy plays Desdemona in *Othello*.

The Big Shakespeare Festival

OTHELLO
ROMEO AND JULIET
COARSE SHAKESPEARE –
THE FINAL FOLIO
by Michael Green
28 February – 17 March
The Playhouse, in repertory

The Questors Youth Theatre presents
THE TEMPEST
22 – 24 March
The Playhouse
Many Questors Youth Theatre members have gone on to become professional actors and directors over the years. So come and see our rising talent of today!

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
- ✓ Access to *iQ* – the members-only website members.questors.org.uk
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ 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, get your first 12 months' membership for the price of six.

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.

The 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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