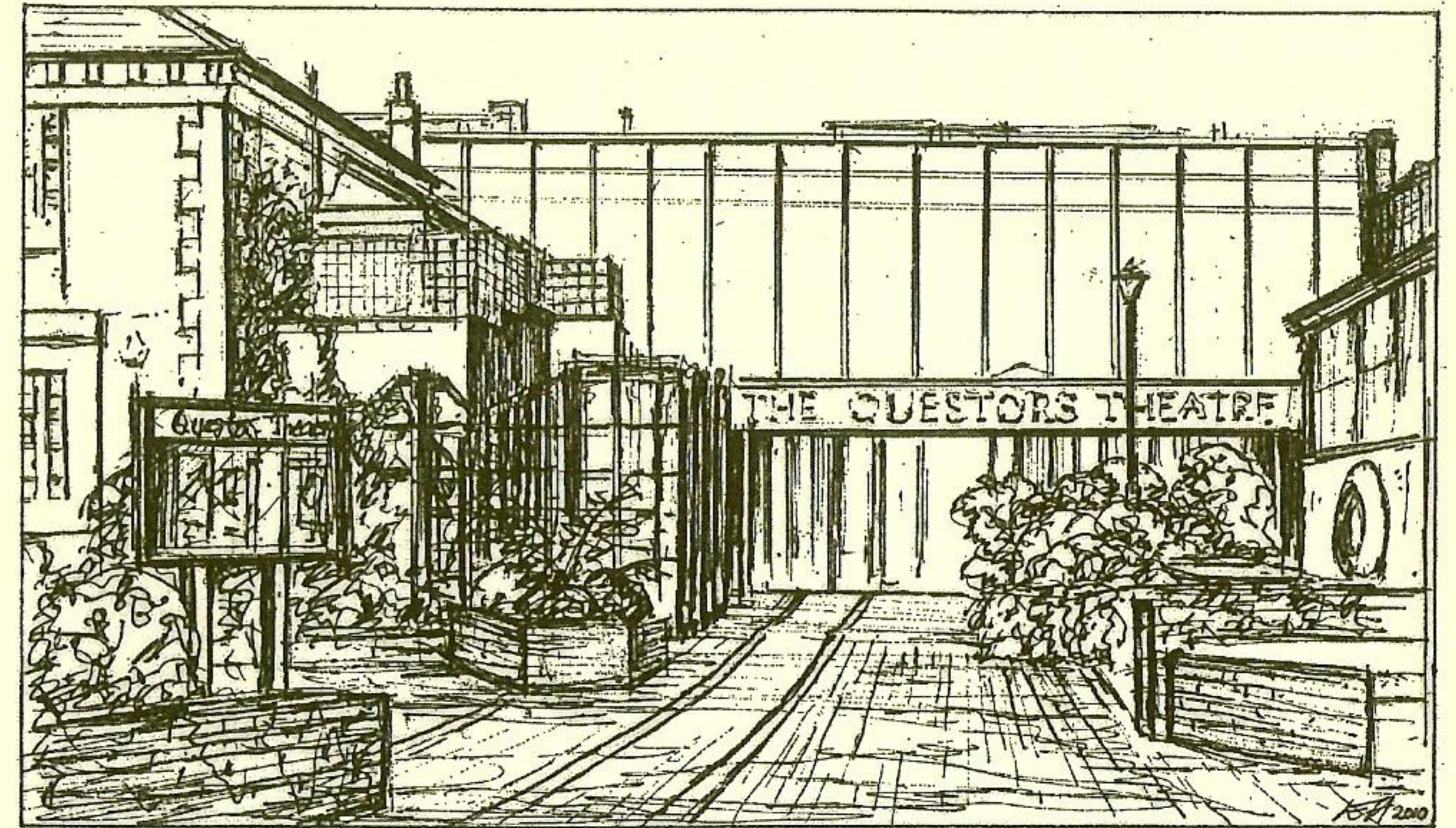




Questors, Ealing's Theatre



# THE SCHOOL OF NIGHT

by Peter Whelan

The Studio

15 – 23 June 2012

## 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	11:30 am – 7:30 pm
Saturday	9:00 am – 5:00 pm
Sunday	2:00 pm – 5:00 pm

### For Playhouse productions:

Hot meal menu up to 7:00 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 2012 edition of The Good Beer Guide and we are **CAMRA National Club of the Year 2012**. 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

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

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



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# The School of Night

## How the play arrived ...

When I was in my early twenties, I happened across a slim volume by Shakespeare scholar, Muriel Bradbrook, that sowed the seed for this play. She offered a theory (maybe with tongue in cheek?) about the mysterious line in *Love's Labour's Lost*:

"Black is the badge of Hell,  
The hue of dungeons and the school of night."

This is spoken sarcastically by the King of Navarre when teasing Berowne about his beloved Rosaline's black hair. Half the mystery to me is why the King should disparage black hair anyway. In our enlightened times black hair is, of course, considered inordinately sexy. I suppose Elizabethan males had a ginger Gloriana fixation. But the serious mystery is the line itself. We can all see what "badge of Hell" and "hue of dungeons" mean ... but what on earth is the "school of night"? Some commentators thought it was a mistake made in transcribing Shakespeare's hand-written text to print ... that it should have been 'shawl' of night, or 'scowl'.

However, Bradbrook suggested that it was another of that handful of fleeting references to Kit Marlowe in Shakespeare's work ... for example, in *As You Like It*, Touchstone's "It strikes a man more dead than a great reckoning in a little room" which seems to allude to the killing of Marlowe at Deptford. Bradbrook's thought on "the school of night" was that it could have been a nick-name in the 1590's for the secret school of atheism that Marlowe was accused of belonging to.

When I read this I'd not long since returned from doing my National Service in Berlin ... the epicentre of the Cold War at that time ... and secret societies discussing forbidden topics were very much a part of that paranoid world.

Then I learned that Kit Marlowe may well have been a spy for Elizabeth's secret service and, what's more, the three men with him that fateful day in Deptford were also closely connected with espionage. If you substitute Communist and Capitalist for Catholic and Protestant in Marlowe's world you have a mirror image of the East-West cold

war ... the threat of invasion, the spy networks, interrogations, searches and rumoured assassinations ... it all has the same lurid glow.

Of course, out of all this the suspicion inevitably arises that Marlowe was not killed in self-defence ... but murdered. Was this for discussing forbidden topics? Three days before Marlowe was killed he had been arrested for atheism. He was killed while out 'on bail'. Did someone want to stop him coming to trial?

For me, the thought that this great, troublesome and troubled writer, second only to Shakespeare in the theatre of his day was rubbed out because of his atheism is cause for anger ... even after 400 years.

In the cold war many disappeared or were persecuted for their beliefs ... among them playwrights like Vaclav Havel of Czechoslovakia and Solzhenitsyn of the USSR ... the latter even resembled Marlowe ... mouthy, difficult to get on with, hated the west as much as the Soviet Union (a plague on both your houses ... very Marlowe!). I thought about Solzhenitsyn a lot while I was pondering Kit's character.

It took me thirty years after having the idea to write the play...and only then because I'd been prompted to write it by two American freelance producers who wanted a play about Marlowe. Interestingly they wanted a play about the authorship question ... did Marlowe write the works of Shakespeare? I couldn't somehow do that but offered them the spy drama instead and they accepted. Yet there was another kind of authorship issue that wouldn't go away.

Marlowe died at the age of twenty nine but his all too short a life was long enough for him to realise that another star had risen in the writing firmament and was beginning to shine with an intensity that might threaten to eclipse him, the over-reacher, the poet of the mighty line. What's more, this rival did not carry in him the curse of self-destruction that inexorably led Kit to that room in Deptford. The man from Stratford was not only going to write works of great genius ... I think he was determined to survive to do so.

I found it suddenly so moving that Kit, destined to be destroyed by a knife wound, should first have to suffer another kind of destruction ... a wound to his proud artistic soul as he sensed the overwhelming power of Shakespeare engulfing him.

**Peter Whelan, Playwright**

# THE SCHOOL OF NIGHT

by Peter Whelan

*First performance of this production at The Questors Theatre 15 June 2012*

## CAST

in order of appearance

Kit Marlowe	<b>Josh Lewis</b>
Thomas Kyd	<b>Tom Kent</b>
Ingram Frizer	<b>Myles Brown</b>
Tom Stone	<b>Tom Cantwell</b>
Thomas Walsingham	<b>Daniel Cawtheray</b>
Rosalinda Benotti	<b>Susie Ankah</b>
Audry Walsingham	<b>Claire Hardy</b>
Sir Walter Raleigh	<b>Dan Martin</b>
Nicholas Skeres	<b>Dan Carroll-Cawley</b>
Robert Poley	<b>Jerome Joseph Kennedy</b>
Harlequin	<b>Derek Stoddart</b>
Pantalone / Officer of the Watch	<b>John Fryer</b>

Other parts played by members of the cast.

The action takes place in and around Kent and London between 1592 and May 1593.

The performance lasts approximately 2 hours and 20 minutes,  
including a 15-minute interval.

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

## PRODUCTION

Director	<b>Peter Field</b>
Assistant Director / Dramaturg	<b>Alison Pollard</b>
Set Designer	<b>Bron Blake</b>
Costume Designer	<b>Raymond Childe</b>
Lighting Designer	<b>Tim Edwards</b>
Sound Designer	<b>Colin Horne</b>
Projection Specialist	<b>Richard Mead</b>
Original Music	<b>Jonathan Fletcher</b>
Stage Managers	<b>Alec Atchison, Sylvia Wall</b>
Deputy Stage Managers	<b>Arthur England, Penny Seyfert</b>
Assistant Stage Managers	<b>Mel Pereira, Clare Watson</b>
Properties	<b>Peter Salvietto</b>
Prompter	<b>Bridgett Strevens</b>
Italian Dialect Coach	<b>Maria Brusa</b>
Commedia Dell'Arte Advisor	<b>Duncan Alldridge</b>
Fight Director	<b>John Fryer</b>
Lighting Operator	<b>Cecily Johnson</b>
Wardrobe Supervisor	<b>Jenny Richardson</b>
Costume Makers	<b>Therese Anderson, Jean Derby, Kevin McGovern, Sue Millhouse, Sue Peckitt, Valerie Rudd, Alison Simmons, Pam Smith, Bridgett Strevens, Jennie Yates, Annie Youshie</b>
Construction Manager	<b>Colin Horne</b>
Construction Team	<b>Toby Burbidge</b>
Photographer	<b>Michael Smith</b>
Thanks to	<b>Andy Andreou, Tina Harris, Anne Neville, Joe Smith, Martin Stoner, Helen Taylor, Paul Wilson</b>

## Biographies

### **Susie Anka** – *Rosalinda Benotti*

Susie is a new member of The Questors. She graduated from Birkbeck University in August 2011 having successfully completed a performance studies course in acting. Her debut performance was earlier this year when she played Jane in Nell Dunn's *Steaming* for TheatreWest4. This is her first play at The Questors Theatre.

### **Bron Blake** – *Set Designer*

An active member since early 1970s, Bron has been doing set design and scenic art for the past six years. Productions include *Seascape & Charade*, *Vincent in Brixton*, *The London Cuckolds*, *Separate Tables*, *A Midsummer Night's Dream*, *The Seagull*, *Broken Glass*, *Doctor Faustus* and *Voyager & Lovers*.

### **Myles Brown** – *Ingram Frizer*

Myles joined The Questors in 2008 and this role will be his fifth appearance following previous outings in *The Seagull* (2008), *Glengarry Glen Ross* (2009), *Abigail's Party* (2010) and *The Winterling* (2011).

### **Tom Cantwell** – *Tom Stone*

Tom was a member of Student Group 61 (2008) and this is his fourth show since completing the course. You may remember him from previous productions such as *Macbeth* (Seyton) and *The Rover* (Frederick). His last Questors outing was as George in *Luca's Spoon*.

### **Dan Carroll-Cawley** – *Nicholas Skeres*

This is Daniel's first production with The Questors, but he has long experience performing at The Old Joint Stock, The Crescent and the MAC theatres in Birmingham. He was invited to NSDF in 2009 for his performance as Creon. He has performed at the Edinburgh Fringe for three years running.

### **Daniel Cawtheray** – *Thomas Walsingham*

Daniel has been seen at The Questors in Shakespeare's *Comedy of Errors* (the twins Antipholus), *A Flea in her Ear* (Tournel), *Les Liaisons Dangereuses* (Major-Domo), and as Horst in The Etherics' production of *Bent*. Most recently, Daniel was Associate Director on Student Group 65's production of *Teechers* in March.

### **Raymond Childe** – *Costume Designer*

After training and working as a professional actor, Raymond changed careers and spent 30 years as a Costume Designer for Thames Television, Tetra Films and others. Highlights include: *Beauty and the Beast* (Thames TV), *Rainbow*, *T-Bag*, *Mike and Angelo* plus a number of popular dramas and sit-coms. At The Questors, he has designed costumes for *Cinderella*, *A Little Night Music*, *The Snow Queen*, *Nicholas Nickleby*, *The Merchant of Venice*, *The Cherry Orchard*, *The Wizard of Oz* and *Beauty and the Beast* amongst others.

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## Meet The Company – Wednesday 20 June

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

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### **Tim Edwards** – *Lighting Designer*

Tim became a member of the theatre aged 16 and has been lighting shows at The Questors for over a decade now. His recent lighting design credits include *Rent*, *Broken Glass*, *The Libertine* and *Mercury Fur*. Tim also runs a lighting design company for productions in the West London area.

### **Peter Field** – *Director*

Joined The Questors Student Group in 1972 and acted in many productions until the early 80's when he started directing. Since then he has directed some 26 productions including *All My Sons* (Miller), *The Glass Menagerie* (Tennessee Williams), *Ghosts*, *Hedda Gabler* (Ibsen), *A Russian in the Woods* (Whelan), *Three Sisters*, *The Cherry Orchard* (Chekhov), *King Lear*, *The Merchant of Venice* and *Vincent in Brixton* (Nicholas Wright). His last production was *Broken Glass* (Miller).

### **Jonathan Fletcher** – *Original Music Composer*

Jonathan is a music composer and tutor based in Stratford-upon-Avon. 35 years after his parents met at The Questors, he is delighted to be involved in this production of *The School of Night*. Other theatre credits include composition for Sir Peter Hall's production of Ibsen's *A Doll's House* at the Bath Theatre Royal and The Rose Theatre, Kingston.

### **John Fryer** – *Pantalone / Officer of the Watch / Fight Director*

John has directed fights at The Questors in *Henry V*, *Peter Pan*, *A Midsummer Night's Dream*, *Les Liaisons Dangereuses*, *Misery*, *A Servant of Two Masters* (in London and Venice), *Richard III*, *Romeo and Juliet*, and *Othello*. He has also written and produced a number of radio dramas that have been broadcast both in the UK and the US, including *Snoozewurze's Big Idea* and its sequel, *Snoozewurze's Next Big Idea*. He writes for several stations on a regular basis.

### **Claire Hardy** – *Audry Walsingham*

This is Claire's fourth Questors' production having played The Maid in *A Flea in Her Ear*, Ada Figgins in *Hobson's Choice* and Elspeth in *Heaven's Waiting Room*. Claire has also been a live TV presenter and a voice-over artiste. Now, she enjoys working in the offices of Columbia Pictures.

### **Colin Horne** – *Sound Designer / Construction Manager*

Most recently Colin has constructed the sets for the RSC Open Stages Season, *The Winterling*, *Doctor Faustus* and *Sweeney Todd*. He was the Sound Designer for *Othello*, *Romeo and Juliet*, *Far From The Madding Crowd*, *Richard III* and *Henry V*.

### **Jerome Joseph Kennedy** – *Robert Poley*

Jerome is a drama teacher specialising in Shakespeare. He has been acting since the 1990s, most recently performing with the Putney Theatre Company before joining The Questors in October 2011. This is only his second role here following his performance in *Annie* in December.

### **Tom Kent** – *Thomas Kyd*

Tom joined The Questors last year. He trained at Mountview Academy of Theatre Arts and graduated in 2009. Since then he has played Peter in a TIE tour of *The Railway Children* in 2010 and played Malcolm in a production of *Macbeth* at the OSO Arts Centre in 2011. His first production with The Questors was *Romeo and Juliet* where he played Benvolio. This will be second appearance and is looking forward to many more.

### Josh Lewis – *Kit Marlowe*

Josh heralds from the South Wales valleys. This is his third production with The Questors, having previously appeared in *Annie* and *Coarse Shakespeare – The Final Folio*. He is a regular guest artiste with multiple choirs in the South Wales area and has previously worked with Craig Revel-Horwood (*Strictly Come Dancing*) and Tim Rhys-Evans (*Only Men Aloud, Only Boys Aloud*) amongst others.

### Dan Martin – *Sir Walter Raleigh*

Dan has been involved in Questors productions since 2009, when he performed in *A Christmas Carol*. Since then he has taken on roles in *Sweeney Todd, Much Ado About Nothing* (with Unmasked Productions), *The Talented Mr Ripley, Titus Andronicus, The Flint Street Nativity, Othello* and *Romeo and Juliet*. He has also taken part in numerous shorter projects, including the rehearsed reading of *Much Ado About Nothing* for the RSC Open Stages Showcase.

### Richard Mead – *Projection Specialist*

At The Questors Richard has done the lighting design for shows such as *Glass Menagerie, King Lear, Snow Queen, A Midsummer Night's Dream, Far From the Madding Crowd, A Christmas Carol* and *The Accrington Pals*, as well as video design for *Broken Glass* and *Voyager & Lovers*. He also does show photography, and is the current Chairman of the theatre.

### Jenny Richardson – *Wardrobe Supervisor*

Jenny is an ancient member of The Questors and moved from set design to clothes last year. Costume design for *The Flint Street Nativity* was a joy. However, working on the costumes for the recent *Coarse Acting* show was a dubious experience for a newcomer to the Wardrobe Department.

### Derek Stoddart – *Harlequin*

Derek has acted in many productions over the last 30 years with both The Questors Theatre and other local drama groups. Most recently he was a member of the company presenting *Othello* and *Romeo and Juliet* at The Questors as part of the Big Shakespeare Festival. Over the past few years he has appeared in a variety of productions, some more memorable than others. Highlights include *Nicholas Nickelby, Great Expectations, A Christmas Carol* and *Sweeney Todd*.

## Next Questors Productions

### DOÑA ROSITA THE SPINSTER & YERMA

by Federico García Lorca

17 – 21 July 2012

The Playhouse

Questors Student Group 65 close the season with a double bill from Lorca, the great Spanish dramatist.

### THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)

by Adam Long, Daniel Singer & Jess Winfield

30 July – 3 August 2012

The Minack Theatre, Cornwall

Follow The Questors on tour to Cornwall with this fast-paced comedy experience.

See [www.minack.com](http://www.minack.com) for tickets.

## 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<sup>†</sup>
- ✓ 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](http://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. <sup>†</sup>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](http://questors.org.uk/qyt).

Cover Image: Elaine Hagan

The Questors Theatre

Box Office: 020 8567 5184

Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

Programme: Nigel Bamford

12 Mattock Lane, Ealing, W5 5BQ

Theatre Office: 020 8567 0011

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