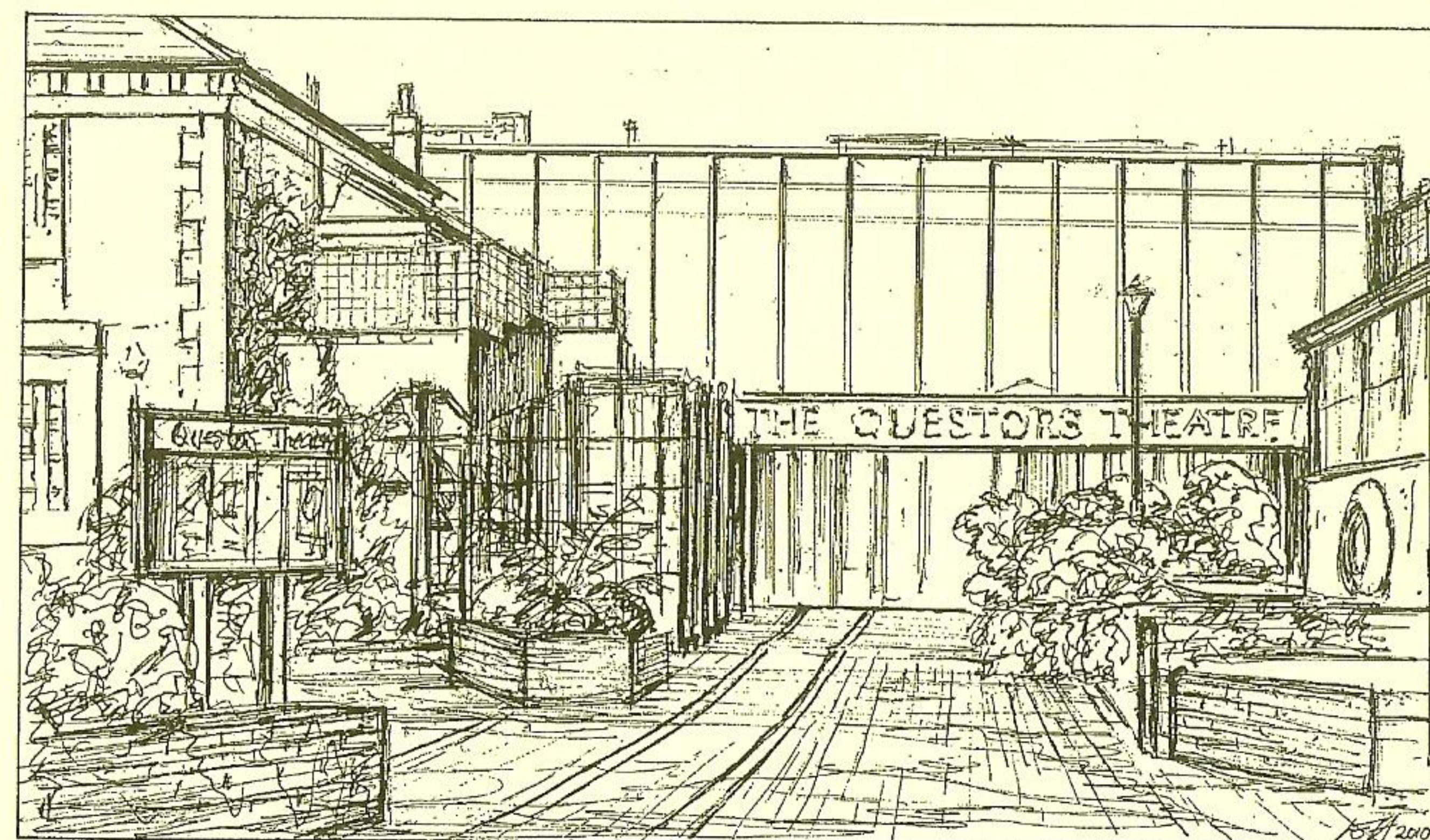




Questors, Ealing's Theatre



TROJAN BARBIE

by Christine Evans

The Studio

15 – 23 March 2013

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 – 7:00 pm*

Saturday 9:00 am – 5:00 pm

Sunday 2:30 pm – 5:00 pm

**last orders for food at 6:30 pm*

For Playhouse productions:

Hot meal menu up to 6:30 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 2013 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 for more details

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



Image: Robert Vass

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Trojan Barbie

I was at drama school when the Falklands War broke out in April, 1982. We were about to perform Brecht's great anti-war play, *Mother Courage*. I shall never forget the atmosphere of the opening night. We knew drama was capable of eliciting such a tangible emotional response but we had never previously experienced it. Until then, I had always seen theatre purely for its entertainment value. Now I knew plays could entertain *and* make a point.

Choosing plays for the student group is always difficult. The balance of male/female and the necessity of finding something with a large cast that accommodates all the requirements means that we do rather jump for joy when we find a new play that's exciting and fits. *Trojan Barbie* was one of those instances. Although I am not hoping for the outbreak of hostilities on our opening night, I think it certainly has the capacity to entertain whilst making its point about the victims of war.

The Fall of Troy

Zeus, the father of the Greek gods, holds a banquet on Mount Olympus to celebrate the marriage of Peleus and Thetis (he a hero, she a sea nymph, later parents to Achilles). Every deity and demigod is invited except Eris. Being the goddess of strife, the vengeful Eris throws the golden Apple of Discord into the party. It bears the inscription 'for the fairest one' and, as intended, the various goddesses begin to argue over which of them it describes.

The contenders are Hera, Athena and Aphrodite; Zeus appoints Paris to make the choice (*The Judgement of Paris*). He is the abandoned son of Priam, king of Troy, and Hecuba, his queen. He has been raised as a shepherd after a prediction that he will be the downfall of their kingdom. The three goddesses bribe him and it is Aphrodite's offer that wins: she tells him he will have the love of the most beautiful woman on Earth, Helen of Sparta.

Unfortunately, she has neglected to mention that Helen is already married to Menelaus, king of Sparta. Helen falls in love with Paris and elopes with him (or, according to some accounts, Paris abducts Helen). Menelaus sends an army to retrieve his queen and the Trojan War begins.

After a ten-year siege, the Greeks build a great wooden horse in which is hidden a number of their men. They pretend to retreat and, thinking the horse to be a gift from the gods, the Trojans pull it inside the city and celebrate. At night, the hidden soldiers creep out of hiding and open the gates to the rest of their army, which has sailed back under cover of night. The Greeks enter the city and ransack it.

In other versions of the story, the Wooden Horse does not appear. Poseidon, the great Olympian god of the sea, rivers, flood, drought, earthquakes and – interestingly – horses had, with Apollo, built the walls of Troy. He hates the Trojans and sides with the Greeks. He sometimes witnesses the contest and sometimes interferes in person, assuming the appearance of a mortal hero and encouraging them, while his brother, Zeus, favours the Trojans. When Zeus permits the gods to

assist whichever party they please, Poseidon causes a great earthquake that weakens the walls of Troy and allows the Greek armies to enter the city. They build a wooden horse as an offering of thanks to him.

And so to *Trojan Women*: it is the last in a trilogy of plays by Euripides. It was first performed during the Peloponnesian War and might well reflect the capture of the Aegean island of Melos and the subsequent slaughter and subjugation of its populace by the Athenians earlier in 415 BC.

The women of Troy are at the mercy of the Greek invaders. Their menfolk are dead and, still riven by grief, they wait anxiously, stoically, for news of what awaits them, knowing they are likely to be distributed among their captors as concubines. Queen Hecuba is to be given to the hated Odysseus; her daughter Cassandra has been allotted to Agamemnon, and her other daughter, Polyxena, has been sacrificed at the tomb of Achilles. (Achilles has been shot in the heel by the cowardly Paris. It might be that he does this in order to prevent Achilles marrying Polyxena because the union will result in the end of the war and the return of Helen to Menelaus.)

Cassandra is a tragic figure, deranged and cursed with a gift of seeing the future but with the knowledge that no one will ever believe her.

Andromache is the widow of Paris' heroic brother, Hector. She is to be given to Achilles' son but a terrible fate is in store for her small child, Astyanax. The Greeks are fearful that he will grow up to avenge his family and so have ordered that he be thrown from the walls of the city. Talthybius, the Greek herald and constant bringer of increasingly bad news, arrives to carry him off to his death.

Menelaus meets his estranged wife, Helen. He is enraged; Hecuba, blaming Helen for all that has happened, encourages his anger but Helen is successful in pleading her cause.

Talthybius brings Astyanax's broken corpse to Hecuba and she prepares it for burial.

In the last moments of the play, Troy's burning towers collapse as the women leave for captivity.

Trojan Barbie plays fast and loose with this story. Evans takes her references from various places and introduces time slips and, crucially, the doll-mender, Lottie – a modern-day English woman on a singles holiday in and around the site of ancient Troy. Thus, the broken dolls become a metaphor for the broken bodies of the fallen and for the captive women. The various characters from Euripides appear, sometimes as themselves, sometimes as different – modern – versions of themselves and sometimes as representatives of different periods of conflict. As Mica says at one point:

'They tell you you'll see the world
They put you in sealed planes
And tell you you're travelling
But somehow you always end up in Troy.'

Richard Gallagher, director

THE QUESTORS STUDENT GROUP 66 PRESENTS

TROJAN BARBIE

by Christine Evans

First performance of this production at The Questors Theatre: 15 March 2013

CAST

in order of speaking

Lotte	Lisa Varty
Polly X	Emily Newns
Hecuba	Marta Pequeño
Esme	Claudia Bernard
Clea	Tatsiana Shaliuta
Cassandra	Emma Armstrong Hawkins
Andromache	Elena Vanzini
Helen	Jasmin Hinds
Jorge/Clive/Menelaus/Officer	Kassa Hailu
Max/Talthybius	Jamie King
Mica	Rory Greenfield

The performance lasts about 1 hour and 20 minutes with no 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	Richard Gallagher
Associate Director	Daniel Cawtheray
Set Designer	Bozena Izdebska
Lighting Designer	Nigel Lewis
Assistant and Operator	Kiaran Kesby
Sound Designer	Joel Schrire
Stage Manager	Harriet Parsonage
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Liz Cooper, Steven Cowan, Philippa Egan, Cathy Swift
Properties	Claudia Kees
Sound Operator	Christopher Smith
Polly X's Sculpture	Sarah Clopet, Steven Cowan, Philippa Egan, Claudia Kees
Wardrobe	Wanda Duszynska
Prompter	Geoffrey Morgan
Constructors / Get-In Team	Peter Collins, Steven Cowan, Mike Hagan, Andy Miller, Gordon Miller, Terry Mummery, Joe Smitt, Paul Wilson
Hair and Make-Up	Sophie Dutta, Svava Margretardottir, Gina Mauro, Kelly Sadler, Naomi Spurr, Julie Wong
Photographer	Robert Vass
Thanks to	Delamar Academy, Katy Gallantry and the Grapevine Club, Dorothy Lawson, Robert J Littman, The Questors Office, Sue Solomon, Jacqui Szlachetko, The YMCA Shop Ealing Broadway

Biographies

Emma Armstrong Hawkins – Cassandra

Emma trained as a musician, graduating from the Royal Academy of Music in 2010. Since then, she has been working in the field of artist management at IMG Artists. She joined Student Group 66 in 2011 and prior to *Trojan Barbie* worked backstage on *Annie* as a member of the band and *Othello* as part of the sound team.

Claudia Bernard – Esme

Claudia recently graduated from Student Group 65, playing Oggy Moxon in *Teechers* and then taking the lead role in *Doña Rosita the Spinster*. In September, Claudia began work in Questors Youth Theatre as a TA to Years 9 and 10 and later played Joan Monkhams in *After October*.

Daniel Cawtheray – Associate Director

Student Group 66's production, *Trojan Barbie*, marks Daniel's fourth involvement in directing at The Questors. His previous credits in this area, all of which have been with The Questors Student Group, are: *Entertaining Strangers*, *The Man Who Came to Dinner* (Group 64) and *Teechers* (Group 65).

Sarah Clopet – Deputy Stage Manager

Sarah has been involved in The Questors for over three years, covering most aspects of backstage work including set construction, scenic painting, lighting, sound and stage management. Her most recent Questors shows are *Calendar Girls* and *Blue Remembered Hills*, which she stage managed. She was stage manager on the recent production of *The Complete Works of Shakespeare (abridged)* that toured to the Minack Theatre in Cornwall.

Wanda Duszynska – Wardrobe

Wanda completed The Questors student group in 1999. Since then she has designed eleven stage sets and acted in nine productions, the latest being *Clybourne Park*. She has written and directed shows for Questors Youth Theatre including the award-winning *Cogner au Plafond* that was later performed by members of QYT to an international audience in a disused swimming pool in the Vienna woods. This is her fourth production working on wardrobe and costume.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, favourite roles include *Twelfth Night* (Sir Toby), *Privates on Parade* (Terri), *Duet for One* (Feldman). He directed *Habeas Corpus* and co-directed his own play, *French Paste*. More recently he played Lady Bracknell in *The Importance of Being Earnest* and directed *Misery*. He has been 2nd year tutor/director for the student group since Group 64. His last appearance was as Scrooge in *A Christmas Carol*.

Rory Greenfield – Mica

During his time at The Questors, Rory has moved furniture as waiter in *Voyager*, kissed at least four different women in the name of rehearsal and been a semi-permanent fixture at the Grapevine bar. He has previously performed in such far-flung places as Edinburgh, Luxemburg and Innsbruck, and plays the ukulele badly.

Kassa Hailu – Jorge/Clive/Menelaus/Officer

Trojan Barbie marks Kassa's return to the stage after an absence of eight years. A keen performer throughout his school days, he studied drama to A-Level standard, before deciding to study Civil Engineering at University. Alongside his studies, he continued to follow up his interest in the performance arts by attending various acting workshops. He

joined Group 66 in September 2011. Kassa is grateful to The Questors for giving him the opportunity to pursue his passion and for providing the ideal environment in which to do so.

Jasmin Hinds – Helen

Jasmin first appeared on The Questors stage at the age of six in a visiting production of *Gigi* back in 1998. However, whilst she has regularly visited the theatre as an audience member, she did not again perform at The Questors until last July in her first student showcase evening as part of Group 66. She hopes to study at a London drama school after graduating later this year.

Bozena Izdebska – Set Designer

Bozena is a designer, producer and textile conservator of theatre costumes, stage props and small accessories. She has worked with cultural institutions, arts administrators and exhibition curators. She has also worked with Theatre Na Bruku, Wroclaw, Poland, as well as local theatres, as costume and set designer, and art director. Bozena has been active with all age groups in classes, workshops and all manner of cultural events.

Jamie King – Max/Talthybius

Jamie started at The Questors in the Intro Group and then Questors Youth Theatre. He enjoyed his roles in *A Christmas Carol*, particularly when playing his present director's corpse. He has been ASM on *Ladies' Day*, *Ladies Down Under* and *The Man Who Came to Dinner*. He also played Sampson in *Romeo and Juliet* and assisted on *Doña Rosita & Yerma*.

Nigel Lewis – Lighting Designer

Nigel Lewis is head of the lighting department at The Questors. He also works professionally as a lighting designer, as well as being a lecturer in lighting to BA (Hons) level. Nigel recently lit *Blue Remembered Hills* in the Playhouse and is delighted to be working on *Trojan Barbie*.

Emily Newns – Polly X

Before deciding to pursue a career in acting, the only thing Emily wanted was to become a fairy. This was obviously never going to happen (except possibly on the stage) so she has spent eighteen years following her dream. She joined Artists Theatre School at the age of six and took part in school productions. She recently took part in The Questors 24-Hour Plays, and her first professional production, *Reality*. She has thoroughly enjoyed her time with Group 66 and is very excited to be playing Princess Polly X.

Harriet Parsonage – Stage Manager

Harriet joined The Questors in 1984. For many years, she has more usually been associated with properties so stage management is a bit of a departure. *Trojan Barbie* is Harriet's seventh student group show and umpteenth Questors production.

Marta Pequeño – Hecuba

Marta has been on stage almost all her life. She was in a theatre group in Spain performing musicals and classical plays before moving to London in September 2011. Later, she joined Student Group 66 and has already been in one Questors production, *Annie*. She's really excited about playing Hecuba in *Trojan Barbie*, regarding it as a very strong and emotional character, and a great challenge!

Meet The Company – Wednesday 20 March

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

Joel Schrire – Sound Designer

Joel was formerly Head of Sound at The Questors and remains an active member. He has worked as lighting designer and/or operator, and sound designer and/or operator on many productions, and on occasions as the resident mug flying props or people. He is much happier behind the lights than in front.

Tatsiana Shaliuta – Clea

Tatsiana joined The Questors in 2010 as an Acting For All student; a year later she joined Student Group 66. Prior to that she had taken courses at the City Academy and appeared in a short film, *Call Centre*. She has also worked backstage on recent Questors Christmas shows.

Elena Vanzini – Andromache

Elena has been on stage since she was a small child. She started attending drama schools in Italy from the age of fourteen. In 2009 she moved to London and trained for a year at Morley College and for two years at Goldsmiths University. In 2010, she performed professionally at the BAC Theatre in Seneca's *Oedipus*. She joined Group 66 in 2011. This is her first performance here.

Lisa Varty – Lotte

Lisa joined Student Group 66 after leaving Glasgow University where she was an active member of the renowned Student Theatre at Glasgow (StaG), appearing in many of their productions, including *An Acre and Change* at the Edinburgh Fringe Festival in 2010. Lisa has also worked backstage on The Questors productions of *Coarse Shakespeare – The Final Folio* and *Night of the Soul*. She is delighted to be a part of *Trojan Barbie* and is relishing the challenge.

The Questors Student Group Tutors

Director of Studies and First Year tutor
Second Year tutor
Voice teacher
Movement and physical theatre teacher

David Emmet
Richard Gallagher
Maeve Diamond
Nicholas Jonne Wilson

Next Questors Productions

ANTIGONE

by Sophocles, translated by Ruth Fairlight and Robert J Littman

12 – 20 April 2013

The Studio

A new translation of this Greek classic of the confrontation between personal loyalties and the power of the state.

ENRON

by Lucy Prebble

20 – 27 April 2013

The Playhouse

An exhilarating drama of corporate greed, detailing the dramatic collapse of one of the largest energy companies in the world – a savage satire for our age.

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 computerised 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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Programme: Nigel Bamford & Anne Gilmour

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