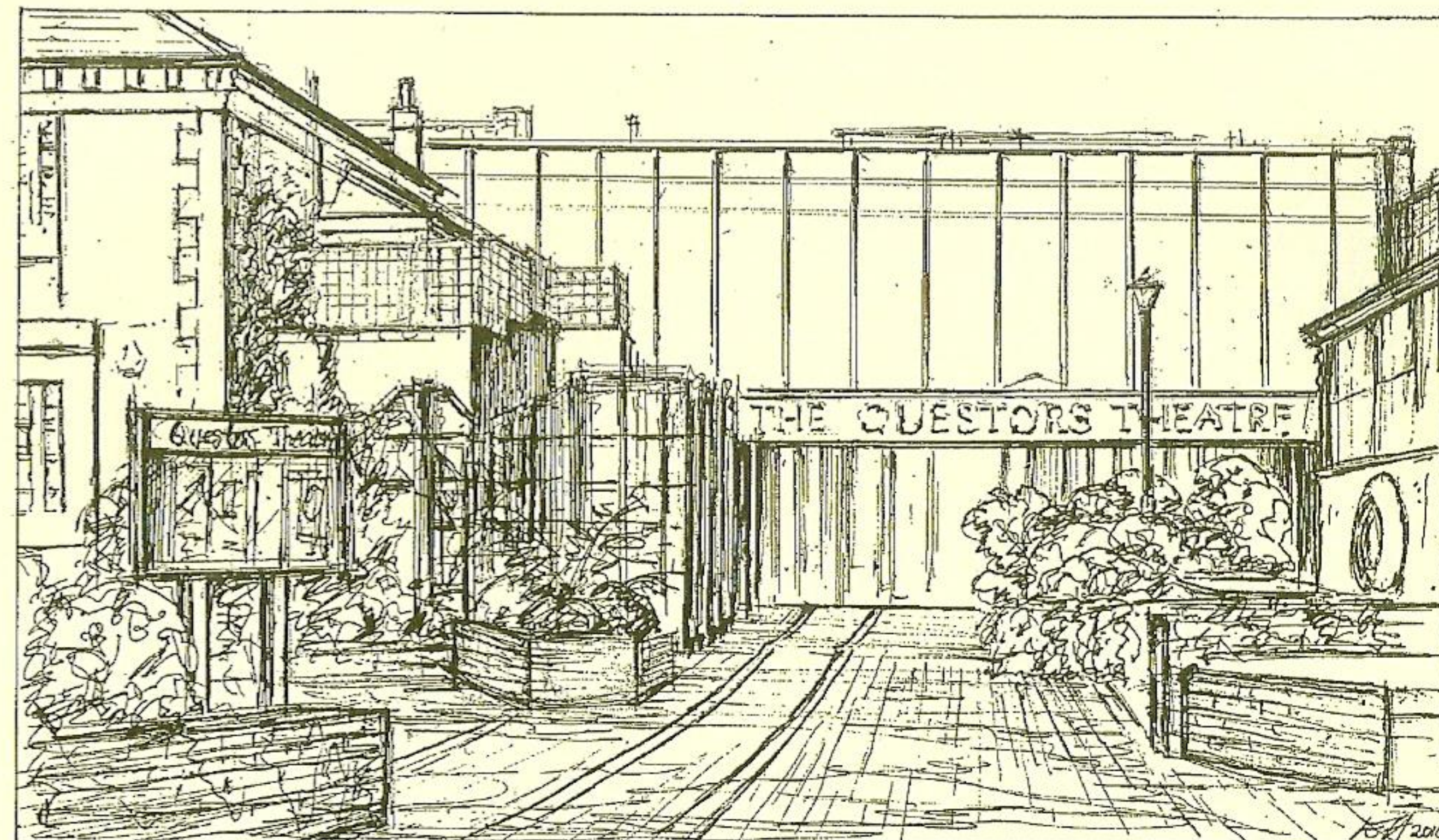




Questors, Ealing's Theatre



MARY STUART

by Friedrich Schiller

English translation by David Emmet

The Studio

8 – 16 February 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.

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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:

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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.



MARY STUART

by Friedrich Schiller

English translation by David Emmet

The Studio

8 – 16 February 2013

Mary Stuart

Friedrich Schiller (1759-1805) is one of the giants of European literature. Although he only wrote 10 plays, he is regarded in Germany as the greatest European dramatist after Shakespeare. But he was also a philosopher and a historian, and it was no doubt his interest in history that led him to write a play about Mary, Queen of Scots. His research was plainly thorough, as *Mary Stuart* abounds with accurate historical detail.

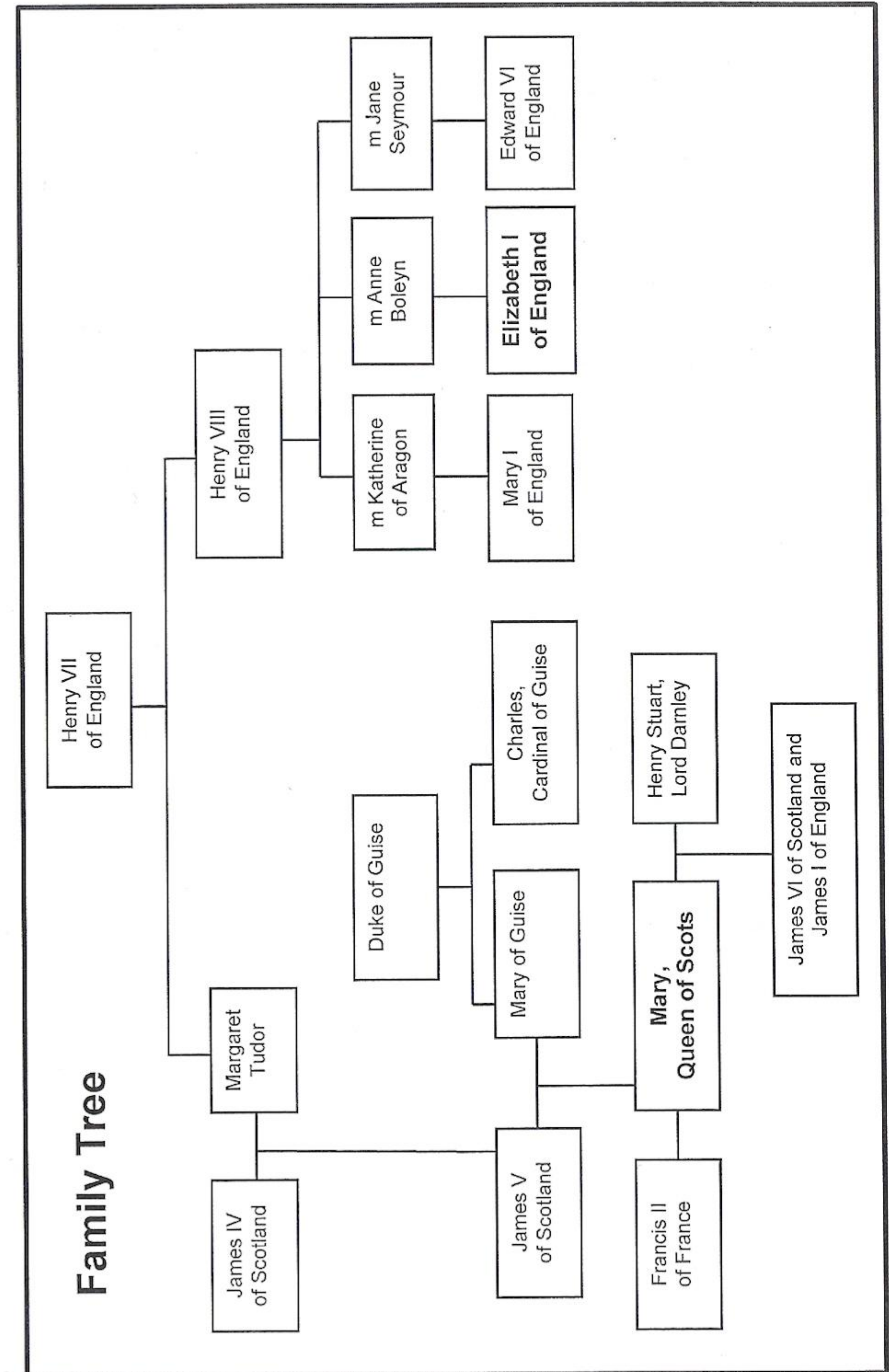
Nevertheless, Schiller has used his imagination as a dramatist to embellish and slant history. While all the broad events in the play are true, and nearly all the named characters (both those in the play and those referred to) are real people, the playwright has played around with the timescale and the geography quite considerably, and invented facts that are not historically true. Above all, the encounter between Elizabeth and Mary in Act 3 never happened: in real life these two queens never met. The character of Sir Edward Mortimer is fictional (though based to some extent on the spy William Parry); Charles, the Cardinal of Guise and Lorraine and Mary's uncle, had died in 1574; and there is no evidence that Robert Dudley (Earl of Leicester) had any feelings for Mary. Historically it is far from certain that Mary was a party to Darnley's death; however it is almost certain that she was in fact complicit in the Babington plot.

But Schiller was writing what has been called a 'revisionist' version of Mary's life and death, and his aim seems to have been to portray Mary in a more sympathetic light than history has done. But what fascinates me both as translator and director is the way he has somehow managed to create a good deal of sympathy for Elizabeth as well. She is portrayed as a queen with an impossible dilemma, forced in the end to order an execution she does not really want, in order to save a nation.

The play is written entirely in verse and so I have translated it into modern English verse. While some passages are quite poetic, others are more prosaic, but the whole thing scans in iambic pentameters (Shakespearean metre). The play as written is extremely long. Uncut it would probably run nearly four hours, so we have created a substantially shortened version. It was not too difficult to cut some passages of impossibly heightened language, melodrama and unnecessary repetition. But sadly we have also had to remove a lot of fascinating historical background.

An interesting footnote: the opening night of this production is the 426th anniversary of Mary's death (8th February 1587); and Schiller wrote the play in 1800, 213 years after Mary's death, while we are performing it 213 years after Schiller wrote it.

David Emmet, Director and Translator



Timeline of Events Referred to in the Play

	Elizabeth	Mary
7 September 1533	Elizabeth born, daughter of Henry VIII and Anne Boleyn	
19 May 1536	Anne Boleyn executed Henry declares Elizabeth illegitimate	
8 December 1542		Mary born, daughter of King James V of Scotland and Mary of Guise
14 December 1542		Mary, age 6 days, becomes Queen of Scotland on her father's death
1542 -1565		Scotland in a state of civil turmoil as protestant and catholic factions vie for power as Mary's regent
1547	Henry VIII dies and Elizabeth's half-brother Edward VI (age 9) becomes King	
1548		Mary (age 5) is betrothed to Francis, Dauphin of France (age 3), and moves to France to be brought up in the royal court
1553	Edward VI dies His will appoints Lady Jane Grey as Queen, but she is deposed after 9 days and Elizabeth's half-sister Mary becomes Queen, forcibly imposing catholicism on the country	
1554	Elizabeth is imprisoned in the Tower of London	
1558	Queen Mary dies and Elizabeth (age 25) becomes Queen	Mary marries the Dauphin, who thereby becomes the King consort of Scotland
1559	Elizabeth's relationship with Robert Dudley is now widely recognised, but pressure from advisers prevents her marrying him	King Henry II of France dies and his eldest son becomes Francis II Mary (age 16) thereby becomes Queen of France
1560		Francis II dies and is succeeded by his brother Mary is a widow
1561		Mary (age 18) returns to Scotland
1564	Elizabeth makes Robert Dudley the Earl of Leicester	
1565		Mary marries her cousin Henry Stuart, Lord Darnley, who quickly grows arrogant and the relationship sours
1566		Darnley murders David Rizzio, Mary's friend (lover?) in front of her eyes
January 1567		Darnley found murdered James Bothwell believed to be guilty
April 1567		Bothwell tried and acquitted in a trial rigged by Mary

May 1567		Mary marries Bothwell The marriage is deeply unpopular
July 1567		Mary is forced to abdicate and is imprisoned Her son becomes James VI of Scotland
May 1568		Mary (age 25) escapes to England, where she is immediately held in captivity, a captivity which lasts 19 years until her death
1569	A catholic uprising against Elizabeth, quickly put down Aim: to overthrow Elizabeth and make Mary Stuart Queen	Mary moved into the custody of the Earl of Shrewsbury
1571	The Ridolfi plot, in which the Duke of Norfolk is implicated Aim: to assassinate Elizabeth and make Mary Stuart Queen Norfolk executed, along with 750 others	
1572	William Cecil, Baron Burleigh, becomes Lord High Treasurer, Elizabeth's chief adviser	
1578		Bothwell dies - Mary is in theory free to remarry
1579-1581	Elizabeth courted by the Duke of Anjou, the French Dauphin The potential union is controversial and eventually abandoned	
1583	The Throckmorton plot Aim: to assassinate Elizabeth and make Mary Stuart Queen	
1585	William Parry, spy and double agent, executed for plotting against Elizabeth The Act for the Queen's Safety passed	Mary moved into the custody of Sir Amias Paulet
1586	The Babington plot, discovered by Sir Francis Walsingham Aim: to assassinate Elizabeth and make Mary Stuart Queen	Mary implicated in the plot by her correspondence with Babington Mary's secretaries, Gilbert Curle and Claude Nau taken into custody and interrogated Mary moved to Fotheringhay
October 1586	Elizabeth hesitates to order Mary's execution	Mary put on trial and condemned under the Act for the Queen's Safety
1 February 1587	Elizabeth signs Mary's death warrant and entrusts it to Sir William Davison	
7 February 1587		Mary informed that she is to be executed the next morning
8 February 1587	Elizabeth, in an attempt to hide her involvement in Mary's death, accuses Davison of disobeying her orders and has him imprisoned	Mary executed at Fotheringhay, escorted by her servants Jane Kennedy and Elizabeth Curle

MARY STUART

by Friedrich Schiller, English translation by David Emmet

First performance of this production at The Questors Theatre: 8 February 2013

CAST

in order of appearance

Sir Amias Paulet, owner of Fotheringhay Castle
Jane Kennedy, Mary Stuart's nurse
Mary Stuart, former Queen of France and Scotland
Sir Edward Mortimer, Paulet's nephew
William Cecil, Lord Burleigh, Lord High Treasurer
Queen Elizabeth of England
Count Aubespine, French Ambassador
Count Bellièvre, Special Envoy from France
George Talbot, Earl of Shrewsbury, Lord Privy Seal
Robert Dudley, Earl of Leicester, the Queen's favourite
O'Kelly, a companion of Mortimer
Earl of Kent
Sir William Davison, State Secretary
Officer
Attendant
Sir James Melville, Mary's former Steward
Elizabeth Curle, Mary's servant
Sheriff

Derek Stoddart
Jennifer Quille
Karen Singer
Alex Cummings
Mike Langridge
Caroline Bleakley
Agostino Orsini
Jeff Baynham
Robin Ingram
Mike Hadjipateras
Anthony Green
Michael Smith
Anthony Green
Paul Mackley
Matthew Tyrrell
Jeff Baynham
Rachel Griffiths
Agostino Orsini

Act 1: Mary's apartment at Fotheringhay, 6th February 1587

Act 2: Westminster Palace, 7th February

Act 3: The Park at Fotheringhay, afternoon on 7th February

Interval of 15 minutes

Act 4 scene 1: Westminster Palace, early evening on 7th February

Act 4 scene 2: Queen Elizabeth's apartment, immediately afterwards

Act 5 scene 1: Mary's apartment at Fotheringhay, early on 8th February

Act 5 scene 2: Queen Elizabeth's apartment, late afternoon on 8th February

Running time: about three hours, including 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	David Emmet
Set Designer	Philip Lindley
Costume Designer	Raymond Childe
Lighting Designer / Operator	Chris Newall
Sound Designer	Richard Halberstadt
Musical Advisor	Michael Smith
Assistant Director	Gianluca Arcidiacono
Stage Manager	Steve Cowan
Deputy Stage Managers	Philippa Egan, Frances Sherwin
Assistant Stage Managers / Scenic Painters	Emily Crawshaw, Carla Evans, Lyssa-Jade Simpson
Properties	Fallon Lee
Prompter	Bridgett Strevens
Fight Arranger	Nicholas Jonne Wilson
Mary's costumes made by	Moonika Leisson
Wardrobe Assistants	Sue Peckitt, Valerie Rudd, Ikki Sato, Pam Smith, Annie Youshie
Sound Operator	Stuart Neaverson
Lighting Assistants	Daniel Cawtheray, Martin Stoner
Constructor	Toby Burbidge
Hair Designer and Stylist	Juliette Buck
Hair Stylist	Claudia Carroll
Photographer	Peter Gould
Thanks to	Tony Brett (The Costume Store), John Dobson, Barry Jones, Sarah Morrison, Jenny Richardson, Jennie Yates

The music used in this production is:

Beethoven – *Coriolanus Overture*
Mozart – *Symphony No. 25*
Glück – *Dance of the Furies*
Schubert – *Death and the Maiden*
Beethoven – *Quartet No. 11*
Schumann – *String Quartet No. 1*
Beethoven – *Egmont Overture*
Sullivan – *Macbeth Overture*

A Contemporary Account of the Execution of Mary Queen of Scots, February 8, 1587

Her prayers being ended, the executioners, kneeling, desired her Grace to forgive them her death: who answered, 'I forgive you with all my heart, for now, I hope, you shall make an end of all my troubles.' Then they, with her two women, helping her up, began to disrobe her of her apparel: then she, laying her crucifix upon the stool, one of the executioners took from her neck the Agnus Dei, which she, laying hands off it, gave to one of her women, and told the executioner, he should be answered money for it. Then she suffered them, with her two women, to disrobe her of her chain of pomander beads and all other apparel most willingly, and with joy rather than sorrow, helped to make unready herself, putting on a pair of sleeves with her own hands which they had pulled off, and that with some haste, as if she had longed to be gone.

All this time they were pulling off her apparel, she never changed her countenance, but with smiling cheer she uttered these words, 'that she never had such grooms to make her unready, and that she never put off her clothes before such a company.'

Then she, being stripped of all her apparel saving her petticoat and kirtle, her two women beholding her made great lamentation, and crying and crossing themselves prayed in Latin. She, turning herself to them, embracing them, said these words in French, '*Ne crie vous, j'ay prome pour vous*', and so crossing and kissing them, bade them pray for her and rejoice and not weep, for that now they should see an end of all their mistress's troubles.

Then she, with a smiling countenance, turning to her men servants, as Melvin and the rest, standing upon a bench nigh the scaffold, who sometime weeping, sometime crying out aloud, and continually crossing themselves, prayed in Latin, crossing them with her hand bade them farewell, and wishing them to pray for her even until the last hour.

This done, one of the women have a Corpus Christi cloth lapped up three-corner-ways, kissing it, put it over the Queen of Scots' face, and pinned it fast to the caule of her head. Then the two women departed from her, and she kneeling down upon the cushion most resolutely, and without any token or fear of death, she spake aloud this Psalm in Latin, *In Te Domine confido, non confundar in eternam*, etc. Then, groping for the block, she laid down her head, putting her chin over the block with both her hands, which,

Meet the Company – Wednesday 13 February

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

holding there still, had been cut off had they not been espied. Then lying upon the block most quietly, and stretching out her arms cried, *In manus tuas, Domine*, etc., three or four times. Then she, lying very still upon the block, one of the executioners holding her slightly with one of his hands, she endured two strokes of the other executioner with an axe, she making very small noise or none at all, and not stirring any part of her from the place where she lay: and so the executioner cut off her head, saving one little gristle, which being cut asunder, he lift up her head to the view of all the assembly and bade God save the Queen. Then, her dress of lawn [i.e. wig] from off her head, it appeared as grey as one of threescore and ten years old, polled very short, her face in a moment being so much altered from the form she had when she was alive, as few could remember her by her dead face. Her lips stirred up and a down a quarter of an hour after her head was cut off.

Then Mr Dean [Dr Fletcher, Dean of Peterborough] said with a loud voice, 'So perish all the Queen's enemies', and afterwards the Earl of Kent came to the dead body, and standing over it, with a loud voice said, 'Such end of all the Queen's and the Gospel's enemies.'

Then one of the executioners, pulling off her garters, espied her little dog which was crept under her cloths, which could not be gotten forth by force, yet afterward would not depart from the dead corpse, but came and lay between her head and her shoulders, which being imbrued with her blood was carried away and washed, as all things else were that had any blood was either burned or washed clean, and the executioners sent away with money for their fees, not having any one thing that belonged unto her. And so, every man being commanded out of the hall, except the sheriff and his men, she was carried by them up into a great chamber lying ready for the surgeons to embalm her.

Recorded by Robert Wynnfield (spelling modernised)

Next Questors Productions

AROUND THE WORLD IN EIGHTY DAYS

Freely adapted by Phil Willmott
from the novel by Jules Verne

13 – 16 March 2013

The Playhouse

The Questors Youth Theatre presents
an exciting and charming musical – the
perfect choice for family entertainment.

TROJAN BARBIE

by Christine Evans

15 – 23 March 2013

The Studio

The Questors Student Group 66
present their first production: a
powerful, poetic and compassionate
modern version of *The Trojan Women*
– with Barbie Dolls!

Biographies

Jeff Baynham – *Count Bellière / Sir James Melville*

Jeff started acting at Swansea University and has appeared for many companies since. This is his fourth production for The Questors. In 2011 he played Lucifer in *Doctor Faustus* followed by the title role in *Titus Andronicus*. Recently he played Don in *Business*, a new two-man play by Andrew Whelan. Jeff is also a '27-year-long' leading actor with the Chiltern Shakespeare Company and has worked in corporate voice overs and role playing improvisations for training schemes. He has also appeared in a number of films and adverts.

Caroline Bleakley – *Queen Elizabeth*

Caroline first appeared at The Questors in a production of *Henry IV Part 1* directed by David Emmet and is really happy to be working with him again. She has appeared in over 30 plays at The Questors including: *Translations*, *The Rivals*, *Yerma*, *Dancing at Lughnasa*, and *Heartbreak House*. Other parts include Lady Macbeth (*Macbeth*), Hermione (*The Winter's Tale*), Elizabeth Proctor (*The Crucible*), Betty (*Lady Betty*), Fanny Squeers (*Nicholas Nickleby*), Muriel (*Habeas Corpus*), Else (*Festen*), Merteuil (*Les Liaisons Dangereuses*), Arkadina (*The Seagull*), Mrs Lovett (*Sweeney Todd*) and Margot (*Voyager*).

Alex Cummings – *Sir Edward Mortimer*

Alex joined Questors Youth Theatre in 2005 and then trained in Student Groups 64 and 65, appearing in *Entertaining Strangers* as Charles Eldridge and other parts and last July in *Doña Rosita the Spinster & Yerma*. This is his third role as an acting member, having already appeared this season in *Business* (with Jeff Baynham) and *After October*. He is also a current QYT tutor.

Anthony Green – *O'Kelly / Sir William Davison*

Anthony joined The Questors in 1997. His past appearances include *Arcadia*, *The Wild Duck*, *Absolute Hell*, *Suddenly Last Summer*, *Insignificance*, *Richard III*, *Macbeth* and impersonating Alan Bennett in *The Lady in the Van*. Most recently he played Bassianus in *Titus Andronicus* and Morris Dixon in *Present Laughter*. Anthony is also a member of the Tower Theatre Company and has appeared with the National Student Theatre Company and Pendley Shakespeare Company.

Rachel Griffiths – *Elizabeth Curle*

Rachel joined The Questors in 2003, and worked on the stage management side on dozens of productions, including *Conversations After a Burial* for which she was SM. She then joined Acting for All and moved on to the Student Group. She graduated with Group 61 in 2008 after performing in *The Caucasian Chalk Circle* and *A Midsummer Night's Dream*. As an acting member she has appeared in *Vincent in Brixton*, *The House of Bernarda Alba* and *Coarse Shakespeare – The Final Folio*.

Mike Hadjipateras – *Robert Dudley, Earl of Leicester*

Mike joined The Questors in 2003, since when his productions have included *Bouncers*, *Conversations After a Burial*, *Richard III*, *The Dog in the Manger*, *'Tis Pity She's a Whore*, *The Country*, *The Seagull*, *Glengarry Glen Ross*, *The Marvellous Land of Oz*, *The Comedy of Errors*, *A Flea in Her Ear*, *Doctor Faustus*, *Present Laughter* and, most recently, *Calendar Girls*. Mike also teaches History and Drama at the Rudolf Steiner School in Hertfordshire.

Robin Ingram – *George Talbot, Earl of Shrewsbury*

Robin first appeared at The Questors in 1961 as the Boy in *Waiting for Godot*, a role he shared with David Emmet. He was a member of Questors Youth Theatre and the Student Group before training professionally at Guildhall and Manchester School of Theatre. He has acted in more productions at The Questors than can be listed, including several directed by David Emmet, the last occasion being James Saunders' *Retreat*. His most recent appearances have been in *The Homecoming*, *The Dance of Death* and *Voyager & Lovers*. Robin is also a regular front of house steward.

Mike Langridge – *William Cecil, Lord Burleigh*

Mike has appeared in over 100 plays including *Hamlet*, *Othello*, *Treats*, *The Front Page*, *Good*, *All My Sons*, *Faith Healer*, *Heartbreak House*, *Edward II*, *Death And The Maiden*, *The Taming Of The Shrew*, *Faust* (also directed by David Emmet), *One Flew Over The Cuckoo's Nest*, *A View From The Bridge*, *Festen*, *The Seagull* and *Broken Glass*. He has also directed *Noises Off*, *Privates On Parade*, *The Crucible*, *Lady Betty*, *Nicholas Nickleby*, *Great Expectations* and *Sweeney Todd*.

Paul Mackley – *Officer*

Paul became an acting member of The Questors only a few months ago, and this is his first production. As an actor, his experience is with the National Youth Theatre. He has also worked as an assistant course director. He is also a professional musician, composer and musical director, in which capacity he has created many short film scores. He will next be seen in *Antigone*.

Agostino Orsini – *Count Aubespine / Sheriff*

Agostino is originally from Italy, and has enjoyed performing from an early age. He trained at the Stella Adler Conservatory, joining The Questors in 2008. He has since appeared in *Knopped Up by Naughty Helen*, *Three Polish Shorts*, *Kvetch*, *Beauty and the Beast* and *Romeo and Juliet*. He has also appeared in a number of films.

Jennifer Quille – *Jane Kennedy*

Jennifer joined The Questors in 2005, since when she has appeared in *The Dance of Death*, *Macbeth* and *The House of Bernarda Alba*. Elsewhere, she acts with the Chiltern Shakespeare Company, performing in *Romeo and Juliet*, *The Winter's Tale* and *As You Like It*. She has also worked in fringe theatre and has some film and television experience.

Karen Singer – Mary Stuart

Karen was in Questors Student Group 44, appearing in *Moll Flanders* and *Stags and Hens*. She then went on to train at Drama Centre and acted professionally in *A Clockwork Orange* and *The Handmaid's Tale* for Solent People's Theatre, as Lady Macbeth in *Macbeth* and as Rosalind in *As You Like It* for Albion Shakespeare Company and in *An Ideal Husband* and *The Comedy of Errors* for the Anglo-Irish Theatre Company. Since returning to The Questors she has appeared in *This Happy Breed* and last year in *Night of the Soul*.

Michael Smith – Earl of Kent / Musical Advisor

Michael joined The Questors in 1993, and soon after joined Student Group 50, graduating with appearances in *The Beau Defeated* and *Hard Times*. As an acting member, recent performances have been in *The Enemy of the People*, *The Lady in the Van*, *The Love of the Nightingale* and *Ubu Rex*. He is delighted to be appearing on stage again after a long break. Michael is also the leader of our Wednesday evening tours, and has worked in stage management, photography and as a composer of incidental music.

Derek Stoddart – Sir Amias Paulet

Derek has acted in many productions over the last 30 years with both The Questors Theatre and other local drama groups. Last year he appeared in *The School of Night* and was a member of the company presenting *Othello* and *Romeo and Juliet* at The Questors as part of the Shakespeare Festival. Other productions prior to that include *Nicholas Nickleby*, *Luca's Spoon*, *Sweeney Todd* and *A Christmas Carol*.

Matthew Tyrell – Attendant

Matthew first joined Questors Youth Theatre in 2008 and left college last year with a BTEC National Diploma in Performing Arts. He was in Questors Young Studio last year and is now in the first year of Student Group 67. Previous appearances on stage at The Questors have been in *Brave New World*, *The Pierglass*, *Too Fast* and *The Tempest*.

David Emmet – Director / Translator

David trained as an actor in Student Group 28, but has directed more often than he has acted at The Questors. *Mary Stuart* is his 52nd production, not counting assistant directorships and fringe shows. Other recent outings as a director were *Night of the Soul*, *Titus Andronicus*, *Contractions*, *Three Sisters* and *Further Than the Furthest Thing*. David is also Director of Studies for the Student Group and teaches acting in the Foundation Year. He was for 36 years tutor to Questors Youth Theatre Group 12, and has in the past been Artistic Director and Chairman of The Questors.

Gianluca Arcidiacono – Assistant Director

Gianluca has acted in seven productions at The Questors. As a member of Student Group 64 he appeared in *Entertaining Strangers* and *The Man Who Came to Dinner*. He has also appeared in *A Comedy of Errors*, *Bent*, *Three Sisters* and *Clybourne Park*. This is his first foray into directing.

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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

The Questors Theatre

Box Office: 020 8567 5184

Email: enquiries@questors.org.uk

Programme: Nigel Bamford & Anne Gilmour

12 Mattock Lane, Ealing, W5 5BQ

Theatre Office: 020 8567 0011

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