

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
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on **iQ** and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

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

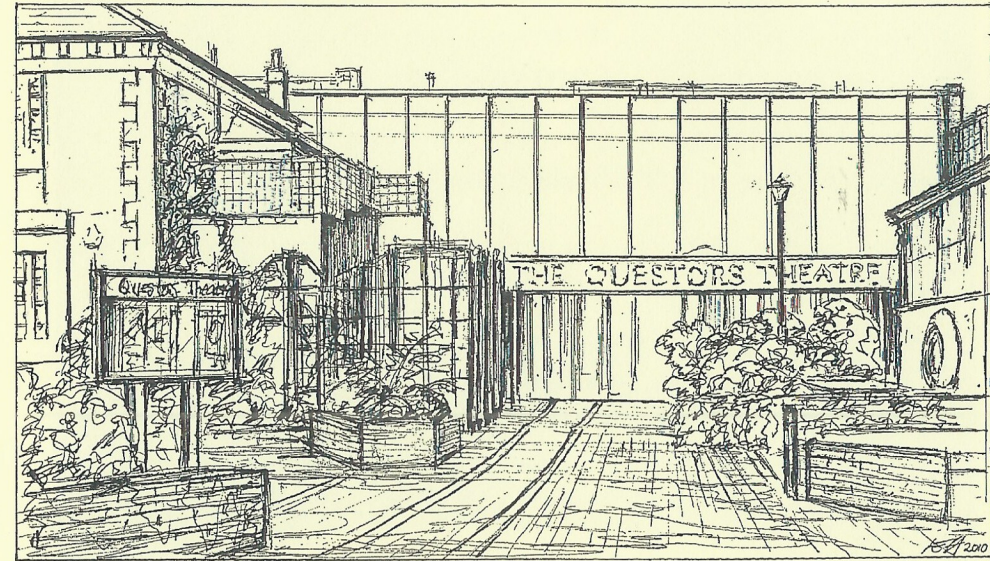
The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford

12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516



Questors, Ealing's Theatre



4D

Directors' Showcase

The Studio

22 – 25 April 2015

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 – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm with drinks, ice creams and snacks during the first interval.

Sunday Cream Tea Matinees as advertised.

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 2015 edition of The Good Beer Guide and we are **CAMRA West Middlesex Club of the Year**. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening Hours:

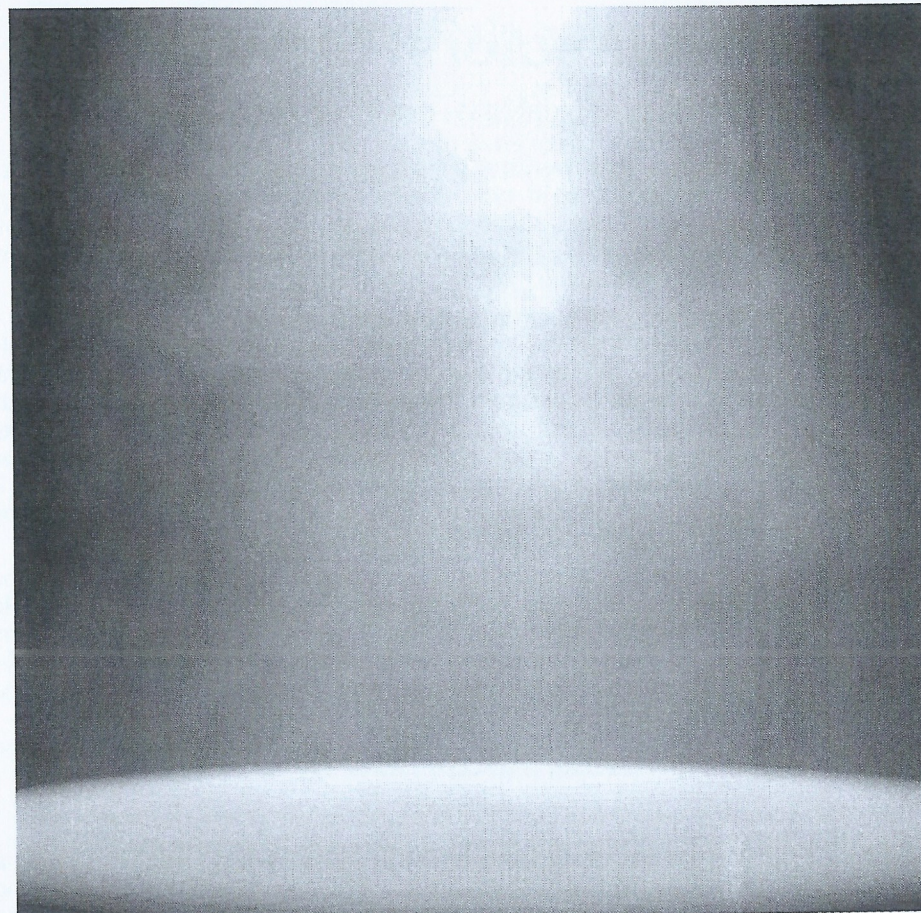
7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See 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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4D

Directors' Showcase

The Studio

22 – 25 April 2015

4D – Directors' Showcase

The Ruffian on the Stair

The Ruffian on the Stair was Joe Orton's first professionally performed play, written in 1963 and first heard on radio in 1964, shortly before his West End breakthrough with *Entertaining Mr Sloane*. Orton's experience of growing up in modest circumstances and, later in life, that of approbation for his homosexuality, left him with a strong desire to skewer the hypocrisy of so-called respectable society.

In *Ruffian*, Mike, a thug for hire and Joyce, an ex-prostitute, 'live in sin' together – Orton was fond of parodying the sensationalist journalese of the press – while insisting on clean boots ("you never know, you may meet important people") and biscuits served in a barrel (never from the packet). Their lives are turned upside down by Wilson, a young man seeking ostensibly to avenge the death of his older brother, with whom he had an incestuous homosexual relationship. In Wilson we see a prototype of Sloane, a young man for whom sexual identities are fluid – adopted and discarded as necessary – and who is undoubtedly a cipher for Orton himself in his desire to express his "contempt for your way of life".

Orton was always clear that, although his plays drew on elements of the surreal and the absurd, they were to be directed and played naturalistically and with pace. He wrote, "Everything the characters say is true... Go for the strong and natural climaxes." I hope we have done justice to Orton's intentions, and in a double-entendre of which he no doubt would have approved, that we all enjoy a strong and natural climax this evening.

Russell Fleet, Director

Carer

So here it is... my first solo-directorship at The Questors. When I was first offered a slot and told it had to be between 20 and 30 minutes, there wasn't much that sprung to mind. It's an unusual length for most amateur theatre shows. However, then the idea of presenting a newly-written play hit me and I was sold. I approached Liz Jardine-Smith and will confess to being rather honoured when she reacted so positively to the request. The only restrictions were the length and a need for no set. I also made a request that it have more female roles, as historically plays are generally more male-populated and we have a lot of very talented actresses in the theatre. It turned out Liz had a 10-minute play for two females that had been performed elsewhere that would be perfect and could be extended to fit. The play was called *Carer*. That version though was quite different to the one you'll see this evening, such has been the development of the piece. Naturally, I hope you enjoy it.

As well as being my first solo-directorship at The Questors, this production also marks the first Liz Jardine-Smith play performed by The Questors (24-hour plays aside, that is), Celia Learmonth's first acting role at The Questors, Natasha Vasandani's first DSM role at The Questors and Andrew Whadcoat's first lighting design at The Questors. It's great to be involved in a play where there is so much that is new.

Daniel Cawtheray, Director

Talk to Me Like the Rain and Let Me Listen

Tennessee Williams is a playwright that I have dreamed of directing and, as it needed to be short, his collection *27 Wagons Full of Cotton and Other One-Act Plays* was a perfect source. The set had to be simple and the play *Talk to Me Like the Rain and Let Me Listen*, introduced to me over thirty years ago, fulfilled all that was required.

The play is set in a room which depicts the poverty of the unnamed man and woman. In his poetic way, Williams' major themes are explored in the Man's abuse of alcohol and the Woman's solitary depression. The play is mostly a series of monologues: the man's conveying the life he leads away from the relationship and the woman's about the life she dreams of. The pair are bound together in an endless cycle by their hopeless poverty but between them is an intimacy of desperation.

The music, *Estrellita* by Manuel Ponce suggested by Williams, is tender and intense and the opening melody quickly covers an entire octave. Using two recordings, one by guitarist Adam Holzman and the other by renowned violinist Jascha Heifetz, gives us a sense of the world the characters live in, whilst Heifetz' soaring violin gives us the raw emotion.

Thank you to our hard working production team and to Jane Mason for finding rehearsal spaces. My special thanks to Emma and Christian for their trust and commitment.

Stephanie Pemberton, Director

The Saliva Milkshake

When Martin returns to his flat, he finds that Joan has broken in and made herself a coffee. They were revolutionary socialists in their student days, but Joan is still rebelling and Martin has settled into a middle-class academic position. Joan confesses she has just committed a crime and horrifies Martin by appealing to him for help. Forced into action, will Martin help Joan?

Set in 1970s London, Howard Brenton's *The Saliva Milkshake* is a political play: social liberalism rubs up against the authoritarian state, anarchistic terrorism versus coercive control, social democracy versus capitalistic imperialism, pacifism versus pragmatism. These are the big 'isms' of the play's world. But *The Saliva Milkshake* is a drama and not a lecture. At its heart, it is about a simple soul determining where his loyalties lie: with his country, his friends, his ideals, or simply with himself.

Part of a collection entitled *Plays For The Poor Theatre*, the work was inspired by Grotowski's poor theatre ethos: the play requires minimal props or set, creating its world with fiercely intense storytelling. Brenton's dialogue is prosaic while teasing out the world of 'isms'. For me, an exchange between Martin and Rafferty, in which the issues merge and the dialogue flows, exposes the very heart of the play:

Martin: "This is England, England. Not a police state."

Rafferty: "That... depends who you are."

Scott Drummond, Director

4D

Directors' Showcase

First performance of this production at The Questors Theatre: 22 April 2015

CASTS

in order of appearance

THE RUFFIAN ON THE STAIR by Joe Orton

Director **Russell Fleet**

Mike **Julian Smith**
Joyce **Holly Gillanders**
Wilson **Matthew Brett**

CARER by Liz Jardine-Smith

Director **Daniel Cawtheray**

Gladys **Mary Davies**
Brenda **Celia Learmonth**
Daphne **Frances Sherwin**

INTERVAL

TALK TO ME LIKE THE RAIN AND LET ME LISTEN by Tennessee Williams

Director **Stephanie Pemberton**

Woman **Emma Armstrong Hawkins**
Man **Christian Search**

THE SALIVA MILKSHAKE by Howard Brenton

Director **Scott Drummond**

Martin	John Barron
Joan	Lydia King
Johnny	Robert Baker-Glenn
Sir Robert	Robert Baker-Glenn
1st Guest	Lydia King
2nd Guest	Robin Ingram
Rafferty	Robin Ingram

PRODUCTION

Set Designer **Bron Blake**
Lighting Designer **Andrew Whadcoat**
Sound Designer **Paul Wilson**

Stage Manager **Colin Horne**
Deputy Stage Manager (Performance) **Alec Atchison**
Deputy Stage Managers (Rehearsals) **Andrina Dew (*Talk to Me*),**

Francis Sherwin (*Milkshake*),
Laurie Swan (*Ruffian*),
Natasha Vasandani (*Carer*)

Assistant Stage Managers **Bernard Brady,**
Laurie Swan

Properties **Sophie Haliburn,**
Claudia Kees,
Peter Salvieto

Wardrobe **Anne Gilmour,**
Sue Peckitt

Graphics **Geoff Moore (*Milkshake*)**

Lighting Operator **Carole Swan**

Sound Operator **Jesselyn Ng**

Photographer **Peter Collins**

Thanks to **John Davey,**
Andrew Dixon,
Terry Mummery,
Harriet Parsonage,
Alan N Smith,
Kall Kwik (Chiswick)

The performance lasts approximately 2 hours and 30 minutes including a 15 minute interval

Please turn off all mobile phones and similar electronic devices.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Emma Armstrong Hawkins – Woman

Emma trained as a musician graduating from the Royal Academy of Music in 2010 and was subsequently a member of the Student Group 66. Previous roles at The Questors include Cassandra the prophet, an 18-year-old Austrian boy, Liverpool's most famous hairdresser in *Educating Rita* and Princess Demelza in *Jack and the Beanstalk*.

Robert Baker-Glenn – Johnny / Sir Robert

As well as acting, Robert has worked as a radio presenter, a director and a choreographer. His most recent appearances have been in *The Miser*, *It's a Wonderful Life*, *Martin Chuzzlewit*, *Heaven's Waiting Room*, *Ladies Down Under*, *Ladies' Day* and *A Christmas Carol* (which he also choreographed).

John Barron – Martin

John has appeared in various productions at The Questors. Amongst these roles were Yasha in *The Cherry Orchard*, Michael in *Festen*, Shelley in *Bloody Poetry*, Orin in *Little Shop of Horrors* and Joseph/Herod in *The Flint Street Nativity*. He also works backstage and is a writer/performer for The Errors of Comedy.

Bron Blake – Set Designer

An active member since the early 70s, Bron has been doing set design and scenic art since 2004. Productions include *Vincent in Brixton*, *The Seagull*, *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Voyager & Lovers*, *The School of Night*, *After October*, *Betrayal*, *Be My Baby*, *Rope* and *Uncle Vanya*.

Matthew Brett – Wilson

Matthew has trained and performed at a number of venues including Richmond Theatre (where he was part of the Young Actors Company), Rose Theatre (Kingston), Royal Central School of Speech and Drama (Acting Shakespeare), National Youth Theatre and he has participated in a number of workshops at RADA, Theatre Royal Haymarket and the Old Vic. He has a very keen interest in Method Acting as well as medieval history.

Daniel Cawtheray – Director of Carer

Daniel has been directing for many years. Since moving to London, he has directed numerous shows including *Daisy Pulls It Off*, *Shakers* and *Stags & Hens*. At The Questors, Daniel has worked as a director alongside Richard Gallagher on several student group shows (with Student Groups 64, 65 and 66).

Mary Davies – Gladys

Mary Davies has been a member since 1978, causing a bit of a stir by being cast as a rape victim in her first three productions. Fast forward to her old ladies, including Mrs Frola, Mrs Betterton and poor old Doreen in *Night of the Soul*. Her favourite old lady remains Lady Ganton (a green-stockinged aristo, ample of bosom and belly whose personality she would happily hijack to serve cream teas for the rest of her life). Mary last appeared in the Studio in the Dylan Thomas centennial celebration in December.

Scott Drummond – Director of The Saliva Milkshake

This is Scott's first Questors main season directing piece. Directing credits outside The Questors include: *Sweet Road*, *Boundary Street*, *Spring Awakening*, *Life Cycles*, *Vanity Pied* and *The Orphanage Project* (Assistant Director). Scott also has many writing credits (in conjunction with his wife). Questors acting credits include: *Macbeth*, *Woyzeck*, *Othello*, *Romeo and Juliet*, *The Complete Works of William Shakespeare (abridged)*, *Three Sisters* and *Glengarry Glen Ross*. Scott has a Bachelor of Arts in Drama from University of Queensland.

Holly Gillanders – Joyce

A fan of Joe Orton (and also from the East Midlands), Holly is thrilled to be appearing in *The Ruffian on the Stair*. Other roles at The Questors include Grace (*London Assurance*), Minnie (*Engaged*), Cariola (*The Duchess of Malfi*), Gabriel (*The Flint Street Nativity*), and Brenda and Elaine in *Calendar Girls*. Holly has also appeared in The Questors 24-Hour Plays and works with Questors Youth Theatre. She is developing a phobia of doorbells.

Russell Fleet – Director of The Ruffian on the Stair

A member of The Questors since 2006, Russell is all-rounder with numerous credits. His most recent work was playing the Carpenter in *I am the Walrus*, which he also stage managed, and sound design for *4:48 Psychosis*. Following stints as Assistant Director on *Enron* and *Aladdin and his Wonderful Lamp*, Russell is proud to be directing at The Questors for the first time.

Robin Ingram – 2nd Guest / Rafferty

Robin was involved in Student Group 22 back in the sixties, and since then has appeared in productions too numerous to remember, let alone mention. Notable for me in the last few years have been *The Madness of George III*, *Dance of Death* and *The Homecoming*.

Lydia King – Joan / 1st Guest

Lydia graduated from the Oxford School of Drama in 2013. Her Camden Fringe sell out comedy show, *A Date with Density* (Etcetera), will be at the Underbelly for the Edinburgh Fringe this year. Recent credits at The Questors include; *NSFW*, *The Hound of the Baskervilles*, *Sweeney Todd* and *Rock 'n' Roll*. Theatre elsewhere includes; *Starlore for Beginners* (Theatre 503), *Form 84B* (Old Red Lion), *Chicks* (New Diorama).

Enjoyed the Show?

Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.



Follow us @questorstheatre and find us on Facebook.

Celia Learmonth – Brenda

Having only joined The Questors community in January of this year (and securing the part of Brenda within the first two weeks of her membership) Celia is delighted to be making her performance debut in *Carer*. She has felt very much welcomed into the family and has thoroughly enjoyed every aspect of the rehearsal experience and the challenges of the piece, and cannot wait to throw herself into more opportunities in future productions.

Stephanie Pemberton – Director of *Talk to Me Like the Rain* and *Let Me Listen*
Stephanie has been acting for almost 40 years and her directing credits include: *Sweeney Todd*, *Guys and Dolls*, *Cabaret*, *Carousel* and *Calendar Girls*. She was Assistant Director on *West 5 Story* and *Jack and the Beanstalk* at The Questors and is delighted to be presenting her Director's Showcase.

Christian Search – Man

This is Christian's first season with The Questors, having performed in various classical and contemporary stage productions throughout Essex and East London over the last two years. Christian recently completed his first production with The Questors in February, playing Malcolm in the RSC supported Open Stages production of *Macbeth*.

Frances Sherwin – Daphne

Frances joined The Questors in 2010 and worked as Deputy Stage Manager on *Coarse Shakespeare – The Final Folio*, *Night of the Soul*, *Absurd Person Singular*, *Mary Stuart*, *Shadowlands*, *The Questors – 50 Years On* and *Jack and the Beanstalk*. As an acting member she has appeared as Mrs Lupin in *Martin Chuzzlewit* (for Crucial Image Productions), Mrs Bouncer in *Box and Cox* and now as Daphne in *Carer*.

Julian Smith – Mike

Julian joined The Questors a long time ago – playing guitar for *The Marriage of Figaro* and working on the distorted naturalism of *The House of Yes*. He runs a touring slapstick company called Teatro Unfortunato which continues with a healthy obsession for ukuleles, megaphones, old suitcases and peanut butter. They brought their manic tribute to Thelonious Monk, *Toast*, to The Questors Studio a few years ago. He seems to have made appearances at The Questors almost every 10 years, but hopes that he will stay longer this time.

Next Questors Productions

ALL MY SONS

by Arthur Miller

2 – 9 May 2015

The Judi Dench Playhouse

This epic, moving play established Miller as a leading voice in post-war theatre. A searing drama of honesty, guilt and the corrupting power of greed.

THE WONDERFUL WORLD OF DISSOCIA

by Anthony Neilson

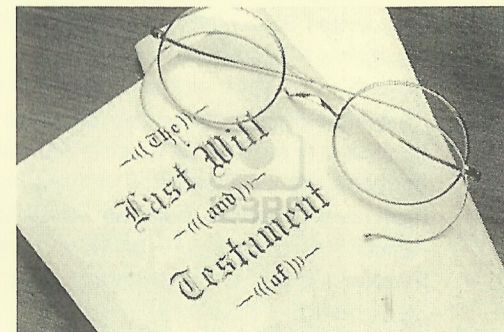
22 – 30 May 2015

The Studio

A woman visits the world of Dissocia, a fantastical place, as part of her treatment for her psychiatric illness.

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 20 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.



We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

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Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.