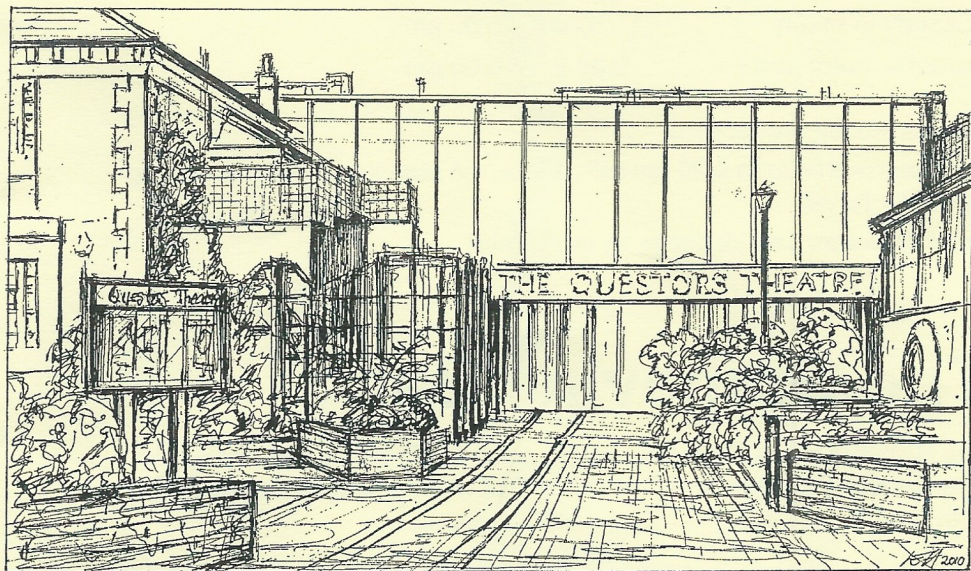




Questors, Ealing's Theatre



# FEAR AND MISERY OF THE THIRD REICH

by Bertolt Brecht  
translated by John Willett

The Studio

20 – 28 March 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](http://questors.org.uk/grapevine) for more details



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

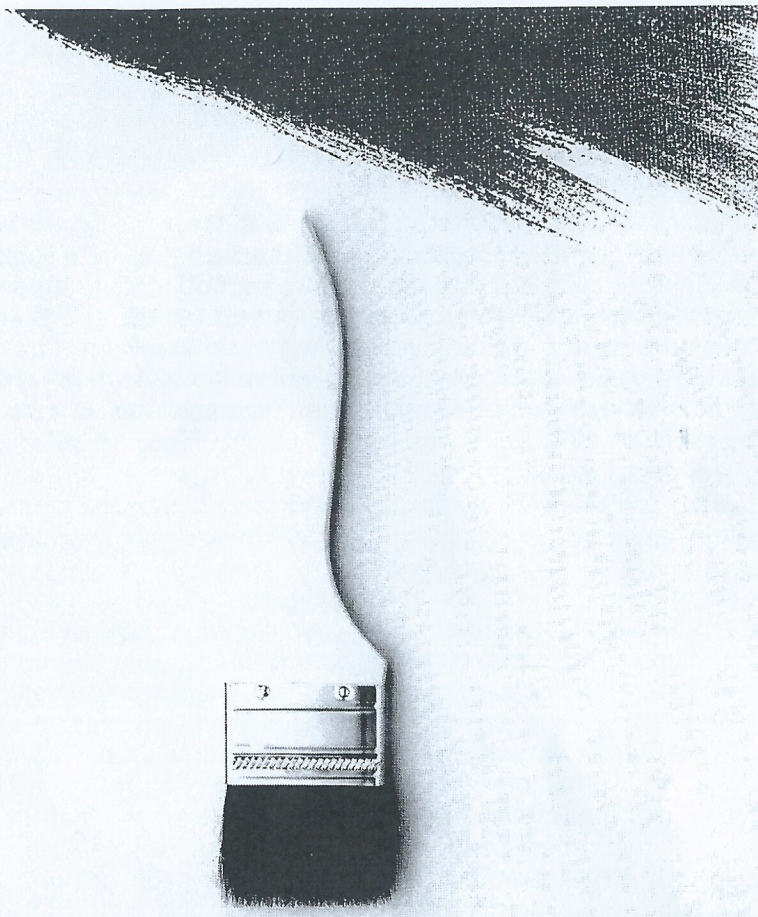


Image © Fisher Photostudio / iStock.com

# **FEAR AND MISERY OF THE THIRD REICH**

by Bertolt Brecht  
translated by John Willett

**The Studio**

**20 – 28 March 2015**

# Fear and Misery of the Third Reich

*Fear and Misery of the Third Reich* (*Furcht und Elend des Dritten Reiches*) is also known as *The Private Life of the Master Race*. It comprises twenty-four playlets depicting the ordinary people of Germany during the decade that preceded World War Two. The resulting whole could be said to chime with Ayckbourn and Chekhov in that, as with those two great dramatists, 'the important plot happens offstage': we are seeing Hitler's tightening grip on the German people through a chink in the door. In some sense, it is a warning to history (not 'from history': he wrote it between 1935 and 1938). Its first performance was before the formal outbreak of the devastation Brecht clearly saw was coming, so it therefore heralded much of what, with hindsight, we now know to be true. At the time, Brecht was exiled in Denmark; his other, perhaps more familiar, comment on Hitler – *The Resistible Rise of Arturo Ui* – had yet to be written. In *The Resistible Rise*, Hitler (or 'Ui' as he is depicted in the play) is presented as a Chicago gangster, intent on monopolising the cauliflower racket by obliterating all other contenders. *Fear and Misery* avoids obvious satire but, even so, an inky black humour pervades the frightful reality of life under Nazi rule. Brecht avoids outright criticism of his countrymen (and women). Instead he presents the dilemma that almost everybody must have found themselves in. For example, in *Judicial Process*, a judge has to decide what 'justice' he must deliver when the screamingly obvious is not acceptable to the new dictates; in *The Jewish Wife*, a husband has either to allow his brave wife to leave him or lose his job; in *The Old Militant*, neighbours can no longer be sympathetic to the wife of a war hero who has been less than circumspect because of food shortages. I could go on: each of these plays – some consisting of only a few lines, others longer – makes its point with bitter irony and sometimes heart-breaking resonance.

On the face of it, Adolph Hitler was an unlikely person to have taken power in 1933. He was a struggling Austrian artist (experts say 'Not a very good one'), who had become a virtual tramp, wandering around Vienna in the years before World War One. His profound anti-Semitism was not unusual; indeed, it was an accepted prejudice all over Europe. The doctor who looked after his beloved mother in her terminal illness was Jewish and had been very kind to the young Hitler but, evidently, he was able to ignore this. He left Vienna in 1913. (The last of the *Fear and Misery* plays – *Consulting the People* – takes place twenty-four years later as he makes his triumphant return as Führer of the German Reich.)

In May of 1913, he moved to Munich where he attempted to make a living by selling his artwork. He was asked whether he would ever make this into a permanent occupation and replied that it didn't matter; there was soon to be a war.

World War One gave Hitler a sense of purpose. "For me, as for every German, there has now begun the greatest and most unforgettable time of my earthly existence. Compared to the events of this gigantic struggle, everything past receded to shallow nothingness", he wrote in *Mein Kampf*. When hearing of the declaration of war, he dropped to his knees and thanked Heaven.

The war gave him a sense of purpose and a sense of self-belief. He was twice awarded the Iron Cross for bravery (1<sup>st</sup> and 2<sup>nd</sup> class). Ironically, the first of these was awarded him by a Jewish adjutant. The war ended in humiliating defeat for Germany and in the shame of the Treaty of Versailles (1919), in which the allied powers divided up the Empire Bismarck had unified in the 1860s. The German people were bitter and looked for somebody to blame; politics swung from extreme left to extreme right. It had to be somebody's fault.

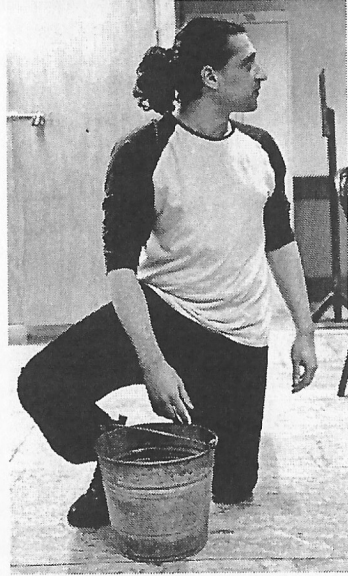
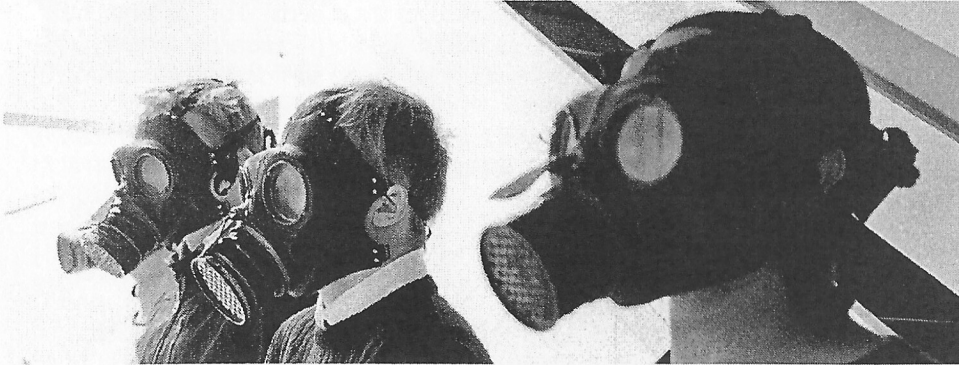
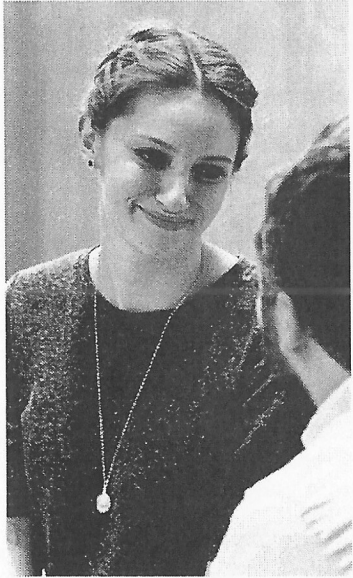
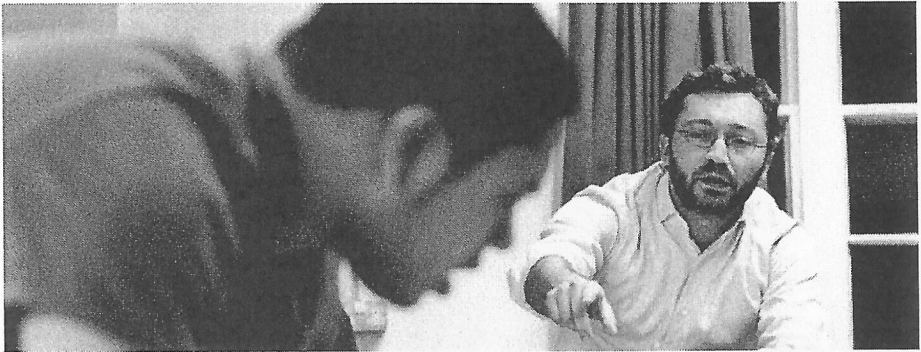
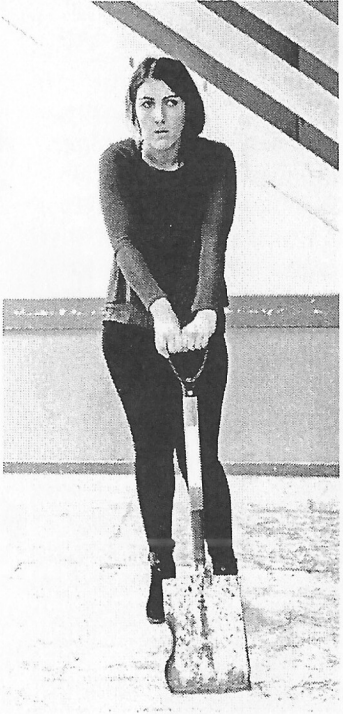
By a series of chances (and, largely, because of his gift for oratory), Hitler took charge of a small party of right wing anti-Semites: *The National Socialist German Workers' Party*. The President of Germany, Von Hindenburg, disliked him and, to his cost, underestimated him. In 1933 (when our play starts), Hitler became Chancellor of Germany (he had actually only won 43.9% of the vote) and, later, took sole charge as Führer. He claimed he would give the German people their pride back but, of course, he chose *which* Germans he classified as such and most of his achievements were exaggerated; the joyful appreciation of his success was an enforced one: few dared to step out of line.

Brecht's dramatic theories (his 'Epic Theatre') discouraged the audience's emotional identification with the characters or the plot. He believed drama should instigate rational self-reflection. In other words, he believed that no one should leave the theatre with the impression that 'it's only a story' but should immediately see the play's relevance to their lives. To this end, he employed various techniques such as stark lighting, placards displayed over the action, direct address to the audience, songs or poems interrupting the action. These are intended to show the play as a mere representation of reality. By doing this, he maintained the audience's perception of reality was just as constructed and, because of this, was changeable.

In 1982, I was about to open in yet another of Brecht's great anti-war plays, *Mother Courage and Her Children*. Just before our opening night, the Falklands Conflict broke out and the play no longer seemed to be purely about the long-ago Thirty Years War. The events depicted in *Fear and Misery* are, unfortunately, not consigned to history either: prejudice, jingoism and hypocrisy still exist. Brecht's warning is loud and clear.

**Richard Gallagher, Director**

Rehearsal Photographs



# FEAR AND MISERY OF THE THIRD REICH

by Bertolt Brecht, translated by John Willett

This amateur production of *Fear and Misery of the Third Reich* is presented by special arrangement with SAMUEL FRENCH LTD

First performance of this production at The Questors Theatre: 20 March 2015

## LIST OF SCENES WITH CAST

### 1. One Big Family

SS Man 1 Jody Nolan-Greenwood  
SS Man 2 Freddy Gaffney  
Old Man Wayne Wilson

### 2. A Case of Betrayal

Woman Samantha Simmonds  
Man Hassan Govia-Khan

### 3. The Chalk Cross

SA Man Wayne Wilson  
Cook Lucy Coleshill  
Maidservant Kimberley Alexander  
Chauffeur Artur Mrozek  
Worker Liam Hurley

### 4. Peat Bog Soldiers

Brühl Lucy Coleshill  
Dievenbach Yvonne Monyer  
Lohmann Gabriella Pond  
Officer Natali Servat  
Jehovah's Witness Samantha Simmonds

### 5. Servants of the People

SS Man Artur Mrozek  
SS Officer Wayne Wilson  
Detainee Hassan Govia-Khan

### 6. Judicial Process

Judge Freddy Gaffney  
Official Samantha Simmonds  
Prosecutor Jody Nolan-Greenwood  
Maidservant Lucy Coleshill  
Senior Judge Artur Mrozek  
Usher Yvonne Monyer

### 7. The Physicists

X Natali Servat  
Y Kimberley Alexander

### 8. Occupational Disease

1st Patient Kimberley Alexander  
2nd Patient Yvonne Monyer  
3rd Patient Wayne Wilson  
4th Patient Freddy Gaffney  
Nurse Samantha Simmonds  
Surgeon Liam Hurley  
1st Assistant Natali Servat  
2nd Assistant Jody Nolan-Greenwood  
3rd Assistant Lucy Coleshill  
Sister Gabriella Pond

### 9. The Black Shoes

Daughter Lucy Coleshill  
Mother Gabriella Pond

### 10. Labour Service

Student Yvonne Monyer  
Young Worker Kimberley Alexander  
Group Leader Artur Mrozek

### 11. Workers' Playtime

Announcer Lucy Coleshill  
Old Worker Hassan Govia-Khan  
Woman Worker Gabriella Pond  
Secretary Samantha Simmonds  
Office Manager Wayne Wilson  
Worker Freddy Gaffney  
SA Man Liam Hurley

### 12. Two Bakers

One Lucy Coleshill  
Other Hassan Govia-Khan

### 13. The Jewish Wife

Woman Gabriella Pond  
Husband Artur Mrozek

### 14. The Box

Woman Kimberley Alexander  
SA Man Jody Nolan-Greenwood  
Child Lucy Coleshill  
Worker Hassan Govia-Khan  
Young Woman Gabriella Pond

### 15. Charity Begins at Home

1st SA Man Hassan Govia-Khan  
2nd SA Man Freddy Gaffney  
Old Woman Kimberley Alexander  
Young Woman Natali Servat

### 16. Release

Man Artur Mrozek  
Wife Yvonne Monyer  
Released Man Jody Nolan-Greenwood

### 17. The Spy

Maid Samantha Simmonds  
Man Hassan Govia-Khan  
Wife Natali Servat  
Boy Liam Hurley

### 18. The Farmer Feeds His Sow

Farmer Wayne Wilson  
Wife Yvonne Monyer  
Son Jody Nolan-Greenwood  
Daughter Gabriella Pond

### 19. The Sermon on the Mount

Dying Man Hassan Govia-Khan  
Pastor Artur Mrozek  
Wife Samantha Simmonds  
Son Liam Hurley

### 20. The Old Militant

Petit Bourgeois Freddy Gaffney  
Woman 1 Natali Servat  
Young Fellow Liam Hurley  
Woman 2 Lucy Coleshill  
Dairywoman Yvonne Monyer  
Butcher's Wife Kimberley Alexander

### 21. The Motto

1st Boy Jody Nolan-Greenwood  
2nd Boy Hassan Govia-Khan  
3rd Boy Wayne Wilson  
4th Boy Freddy Gaffney  
5th Boy Liam Hurley  
Scharführer Artur Mrozek

### 22. News of the Bombardment of Almeria Gets to the Barracks

1st Child Lucy Coleshill  
2nd Child Samantha Simmonds

### 23. Job Creation

Neighbour Gabriella Pond  
Man Jody Nolan-Greenwood  
Wife Yvonne Monyer

### 24. Consulting the People

Woman Kimberley Alexander  
Worker 1 Natali Servat  
Worker 2 Jody Nolan-Greenwood  
Prisoner Wayne Wilson

**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.

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



# Production Team

Director	<b>Richard Gallagher</b>
Associate Director	<b>Cathy Swift</b>
Set Designer	<b>Phillip Harrison</b>
Costume Designer	<b>Annabel Aldridge</b>
Lighting Designer	<b>Nigel Lewis</b>
Assistant Lighting Designer	<b>Jack Hanrahan</b>
Sound Designer	<b>Martin Choules</b>
Assistant Sound Designer	<b>James Rosen</b>
Stage Manager	<b>Michelle Weaver</b>
Deputy Stage Manager	<b>Sarah Clopet</b>
Assistant Stage Managers	<b>Dorothy Lawson, Akash Saha, Pia-Antoinette Weston</b>
Properties Supervisor	<b>Harriet Parsonage</b>
Properties	<b>Angus Duke</b>
Rehearsal Prompter	<b>Dorothy Lawson</b>
Lighting Operators	<b>Jack Hanrahan, Charlotte Young</b>
Sound Operator	<b>James Rosen</b>
Wardrobe Supervisor	<b>Jennie Yates</b>
Wardrobe Assistant	<b>Jasmine Fleming</b>
Construction Supervisor	<b>Toby Burbidge</b>
Constructors	<b>Mike Hagan, Niall Murray, Joe Smith</b>
Get-In Team	<b>Alexander Asher, Bernard Brady, Tina Harris, Jesselyn Ng, Daniel Weinberger</b>
Rehearsal Photographer	<b>Robert Vass</b>
Production Photographer	<b>Peter Collins</b>
Portrait Photographers	<b>Nelson Plasencia, David Williams</b>
Thanks to	<b>Ali Carron, John Davey, Louise Kavanagh, Caroline Moore (St Paul's CE Primary School, Chipperfield), Alan N Smith, Minnie Swift, Paul Wilson</b>

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## 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](#) 

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# Biographies



## **Kimberley Alexander – Actor**

Kimberley has been involved with several local theatre companies from a young age. More recently, she performed at numerous fringe venues across London with her university drama society. Alongside The Questors, she is a member of the National Youth Theatre, having last performed in *Epic Stages* at the Hackney Empire.



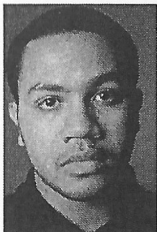
## **Lucy Coleshill – Actor**

Lucy has been a member of The Questors since joining the Youth Theatre in 2008. As a child, she involved herself in acting classes with Helen O'Grady's Drama Academy. She sings and plays the guitar and has also written two plays, both of which are still being edited. She is also a professional horse rider.



## **Freddy Gaffney – Actor**

Freddy first became interested in the theatre in 2012 whilst working as an ASM at the National Theatre, as part of the Young Connections Programme. Freddy realised during this time that he wanted to be on stage, not backstage, and was prepared to work hard to make it happen.



## **Hassan Govia-Khan – Actor**

Hassan graduated from the University of Nottingham with a BA (Hons) in English. While there, he played Dionysus in *The Bacchae* and was an ensemble cast member in *Shoot/Get Treasure/Repeat* at the Nottingham New Theatre. Other past performances include *S'warm* for the National Youth Theatre, *Twelfth Night* at the Rosemary Branch and *Lie With Me* for Talawa Young People's Theatre.



## **Liam Hurley – Actor**

Liam was a member of the RADA Youth Company and played Macbeth directed by Philip Sheppard at the Jerwood Vanburgh Theatre. He also performed in musicals including *Oliver!*, *Guys and Dolls*, *The Pyjama Game*, *Grease* and most recently as Jack in *Into The Woods* with Youth Action Theatre. He has also acted in a number of short films that have been shown at student film festivals.



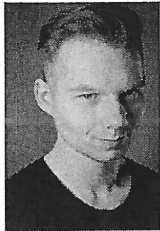
**Yvonne Monyer – Actor**

Yvonne is a drama teacher from Germany. She loves travelling and has taught in various schools in Germany and Switzerland. Before joining Student Group 68, she did an acting course in Mumbai at the Anupam Kher's Actor Prepares drama school.



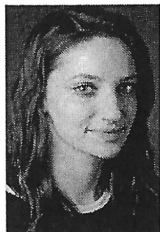
**Artur Mrozek – Actor**

After attending a short acting course at ArtsEd in 2012, Artur decided to join the Questors Academy in 2013 to further pursue his passion for acting. This is his first appearance in a full production. He has previously worked as an ASM on *West 5 Story* where he also appeared as member of the ensemble. Performing Shakespeare, he once cut a particularly dashing figure in cross-gartered yellow stockings.



**Jody Nolan-Greenwood – Actor**

Jody is an extremely passionate actor. Most recently, he has worked on a YouTube web series for Duality Media where he played a young cocaine addict. His interest in the arts first came at about the age of seven, when he fell in love with film. Jody loves challenging himself, and looks forward to playing a wide range of roles in the future.



**Gabriella Pond – Actor**

Gabriella has been acting in theatre and short films since the age of four. In 2012, she joined the National Youth Theatre and in summer 2014 she was cast in *Game Over*, a play commissioned for Hightide Festival Theatre. Gabriella has trained at RAD in ballet and has a passion for singing. She is excited about upcoming opportunities in the theatre.



**Natali Servat – Actor**

Originally from Sweden, Natali moved to London to undertake her degree in Film Production at London Metropolitan University, and pursue her acting career. Previous stage roles include Violet in *All's Fair in Love and War*, Adela in *The House of Bernarda Alba* and Mrs X in *The Stronger*. She has also performed in numerous feature/short films, commercials and music videos.



**Samantha Simmonds – Actor**

Following her psychology degree, Samantha switched studies for stage and screen, shimmying her way across London and onto Channel 4 (to teach Lenny Henry to belly dance). She was encouraged to pursue acting (and to join Student Group 68), by her first foray into film – caressing Chris Hemsworth's chest in *Rush*.



**Wayne Wilson – Actor**

Wayne has been a member of The Questors since 2012, when he joined the Acting for All course before progressing to the Student Group. Before this he studied theatre at college and is now looking to gain experience and develop as an actor. This is Wayne's first play.

**Annabel Aldridge – Costume Designer**

Annabel is studying Theatre Production (Design and Management) at The University of West London. She has previously worked at The Questors on *The Balcony* and *Around the World in 80 Days*. Recent credits includes lighting operator for *Grim: A New Musical* at The Charing Cross Theatre.

**Martin Choules – Sound Designer**

Martin has been hanging around The Questors for far too long. His recent sound designs include *Suburban Motel*, *Absurd Person Singular*, *The Duchess of Malfi* and *NSFW*. He also writes and techs for *The Errors of Comedy*.

**Richard Gallagher – Director**

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and his Wonderful Lamp*.

**Jack Hanrahan – Assistant Lighting Designer**

Jáck is currently studying theatre production at London College of Music. He is an active member of The Questors and has recently worked as part of the production team for *Uncle Vanya*.

**Phillip Harrison – Set Designer**

Phillip has been a member of The Questors for a year and this is his second design following *No Fairy Tale*. He runs his own IT company, and has lived in London for about a decade and in Northfields for the past four, since graduating from Loughborough University.

### **Nigel Lewis – Lighting Designer and Course Tutor**

Nigel has been lighting the stage for over 30 years. He spends most of his time as a lecturer in theatre lighting design to BTEC, HNC and BA (Hons) students. He is a Professional Designer with the Association of Lighting Designers and lights about 30 productions a year throughout the UK. His most recent design at The Questors was for *Jack and the Beanstalk*.

### **James Rosen – Assistant Sound Designer**

James is working on his first creative role on a Questors production. Previously, he was Deputy Stage Manager for *Macbeth* (2015) and operated lights for *Jack and the Beanstalk* (2014 – 15). He is a student at University of West London, studying Theatre Production. He previously studied acting at Harlow College and looks forward to working on many more shows at The Questors.

### **Cathy Swift – Associate Director**

Cathy joined The Questors in 2010 and has worked behind the scenes on numerous productions. This has been her first opportunity to direct at the theatre and she has greatly enjoyed working with the team. She is also directing a rehearsed reading of Nick Warburton's *Office Song* for performance in the Studio on Monday 30th March.

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## **The Questors Student Group Tutors**

Director of Studies and First Year Tutor	<b>David Emmet</b>
Second Year Tutor	<b>Richard Gallagher</b>
Voice Teacher	<b>Holly Holman</b>
Movement and Physical Theatre Teacher	<b>Nicholas Jonne Wilson</b>

## **The University of West London Tutors**

**Alex Marker and Nigel Lewis**

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## **Next Questors Productions**

### **EQUUS**

by Peter Schaffer

11 – 18 April 2015

**The Judi Dench Playhouse**

Exploring themes around religion, sex and ritual, Peter Schaffer's theatrical masterpiece was revived in 2008, famously starring Daniel Radcliffe.

### **ALL MY SONS**

by Arthur Miller

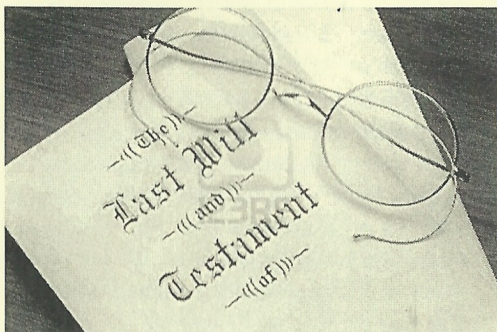
2 – 9 May 2015

**The Judi Dench Playhouse**

Arthur Miller's first major success - a moving exploration of denial, guilt, social responsibility and the falsehood of the American Dream.

# 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



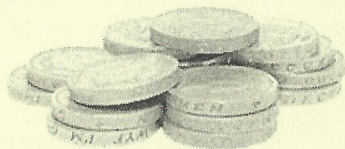
media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.

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](http://questors.org.uk/giving).

*giftaid it*



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.

## 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)
- ✓ 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](http://questors.org.uk/qyt).

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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  
Registered Charity No. 207516