

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.

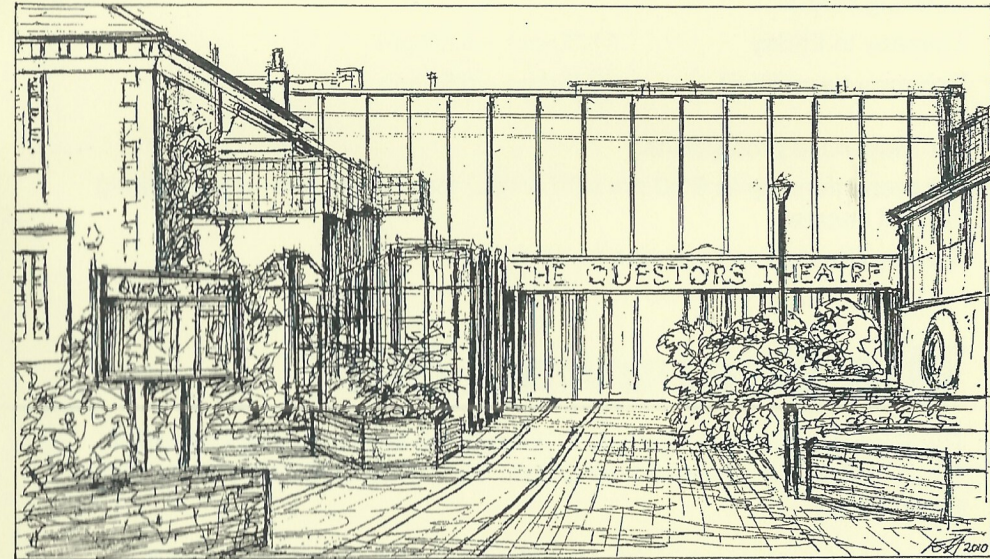
Cover Image: Elaine Hagan

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



THE WONDERFUL WORLD OF DISSOCIA

by Anthony Neilson

The Studio

22 – 30 May 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.



THE WONDERFUL WORLD OF DISSOCIA

by Anthony Neilson

The Studio

22 – 30 May 2015

The Wonderful World of Dissocia

Anthony Neilson is a Scottish playwright and director, who was hailed in the 1990s as one of the “big three” names in what was then called “In-yer-face” theatre, the other two being Sarah Kane and Mark Ravenhill. He was born in 1967 and initially trained as an actor, but dropped out of drama school and turned to writing. He has written 20 plays for the stage, of which *The Wonderful World of Dissocia* has been much the most successful, though by no means the most controversial. His themes often incorporate sex and violence, sometimes of the most extreme kind.

Neilson’s approach to writing is collaborative: that is to say he likes to work with a group of actors and designers to develop a play, with the subject matter and the outcome unknown in advance. He also likes to work under pressure: there is a set amount of time before the first performance, and the play has to be ready by then. But unlike Mike Leigh, for example, he does not create his plays from actors’ improvisations; rather, he feeds actors ideas and bits of script to see how they respond, and then writes in reaction to their responses. He says he finds this a more honest way of working, because he is then writing as the person he is, rather than the person he would like to be. So inevitably he always directs his own work.

This is of course a risky process, but it can sometimes (if not always) produce outstanding results. He is lucky enough to have become sufficiently well established that major theatre companies (The National, RSC, Royal Court, National Theatre of Scotland) have been willing to take the chance. His other best known works are *The Censor*, *Stitching*, *The Lying Kind* (a hilarious black farce which will be seen at The Questors next Christmas), *Realism*, *God in Ruins* and *Get Santa!*

The Wonderful World of Dissocia was originally workshopped with LAMDA students in 2002, but then rewritten and produced by the Tron Theatre for performance at the Edinburgh International Festival in 2004 (that’s the main festival, not the Fringe). It won several awards, and was revived, again directed by the author, by the National Theatre of Scotland in 2007. It toured, and came to the Royal Court for its London debut. It has since been performed all round the English-speaking world.

The play is of course about madness. But Neilson has chosen to concentrate on one particular question which interests him: why is it that people who are mentally ill, and want to get better, find it so difficult to take their medication? In *The Wonderful World of Dissocia* he gives us at least one possible explanation: that the unreal, psychotically induced world that the patient lives in is more attractive, more colourful and more exciting than the cold, flat, dull real world. As Lisa says in Act 2:

“You know what it is? It’s like the Sirens... They sit on the rocks and they sing to the sailors. And what they sing is so lovely it’s like they’re hypnotised. They know that if they sail to them their ship’s going to get all smashed up. But they think it’s worth it, you know – for the song.”

There have been many plays written about madness. But they usually show the audience a character who is mad, and ask them to look at him or her from the outside, with sane eyes. What is unusual about *The Wonderful World of Dissocia* is that we are invited into the world that is in Lisa’s head, seeing it through her eyes, experiencing her psychotic state. It’s not stated and it’s not clear what exact psychiatric condition Lisa suffers from. In fact it’s probably not meant to be medically precise. This gives Neilson the opportunity to introduce many elements of the absurd.

Dissocia is an amalgam of well-known unreal worlds from fiction. The author has suggested it might be *Alice in Wonderland/Through the Looking Glass* with added sex and violence. Is Victor the White Rabbit? Are the Guards Tweedledum and Tweedledee? Is the Goat the Mad Hatter? Or the Sheep or Humpty Dumpty? Is Britney the Queen of Hearts? Is the Polar Bear Dinah the kitten? Is “Lost Property” a Mad Tea Party? And Lisa, like Alice, becomes a Queen. But there are also elements of Narnia and Oz in the mix as well. Is The Black Dog King a Wicked Witch? What has happened to the western lands of Dissocia?

But while Lisa is in Dissocia, there are many clues, usually provided by sound effects, as to where she is in the real world. You can follow her journey by underground (the elevator) to the airport (Dissocia arrivals), then out into a park (the Goat scene) where she has a nasty scare, then along a busy highway (the flight with Jane) to a fast-food restaurant (Lost Property) and finally back to her flat where her boyfriend Vince (assumed to be the Black Dog) arrives.

We apologise for asking you to leave the theatre in the interval, but when you come back, we hope you will understand why.

David Emmet, Director

THE WONDERFUL WORLD OF DISSOCIA

by Anthony Neilson

Presented by special arrangement with SAMUEL FRENCH LTD
First performance of this production at The Questors Theatre: 22 May 2015

CAST

Sherralyn Lee	Lisa Jones
Allan Soper	Victor Hesse Oathtaker's Attendant Ticket Dr Faraday
James Farrar	Guard Laughter Vince
Declan McAndrew	Guard Argument Nurse
Sandy Bhardwaj	Passenger Oathtaker Inhibitions Dr Clark
Joe Foster	Passenger Oathtaker's Attendant Goat Biffer Nurse
Emily Thomas	Passenger Oathtaker's Attendant Jane Musician Dot
Madeleine Maxwell-Libby	Passenger Oathtaker's Attendant Britney Nurse
Jessica Harding or Eleanor Harding	Polar Bear
Liam Hurley	Voice of Polar Bear

The performance lasts approximately 2 hours and 10 minutes including a 20-minute interval.
The audience is kindly requested to leave the auditorium during the interval.

PRODUCTION

Director	David Emmet
Set Designer	Philip Lindley
Costume Designer	Jennie Yates
Lighting / Video Designer	Chris Newall
Sound Designer	Daniel Beilby
Original Music by	Daniel Beilby
Assistant Lighting Designer	Terry Mummery
Stage Manager	Cathy Swift
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Angus Duke, Pip Egan, Liza Khan, Premi Tamang Sarah Clopet, Cathy Swift
Properties	CJ
Hot Dog Wrangler	Richard Mead
Projection Programmer	James Rosen
Lighting Operator	Camille Bortz,
Lighting Riggers	John Green, Tim Hayward
Sound Operator	Andie Dew
Costume Assistant	Holly Merrick
Set Constructors	Toby Burbidge, Philip Lindley, Joe Smith
Get-In Crew	Bron Blake, Sue Collins, John Lima
Marketing	Julia Frobisher Warren
Photographer	Robert Vass
Thanks to	Anne Gilmour, Nigel Worsley

Did you like Jane's pedal car? You can buy it! We bought it second hand. It's in fairly good condition, and fun to drive.
Please send any offers to david.emmet@questors.org.uk

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

Sandy Bhardwaj – Ensemble

This is Sandy's first appearance at The Questors for 30 years. He was an actor here in his younger days, and appeared in four plays in the 1980s, including David Emmet's productions of *Princess Ivona* and *Under the Gaslight*. He then became a professional actor and has pursued that career for 25 years. We are very glad to see him back.

James Farrar – Ensemble

James joined The Questors in 1999 and trained in Student Group 56, playing in *Fear and Misery of the Third Reich* and *You Can't Take It With You*. He then acted in *The Evolution of Esther* and *The Lesson* at Camden People's Theatre. After being away from The Questors for a number of years, he recently returned to play Father Bell in *No Fairy Tale*.

Joe Foster – Ensemble

Joe is making his first appearance at The Questors. He started acting at Bradford University and joined the on-campus theatre group, playing supporting and then leading roles. Since then he has acted at the Arts Theatre and Lace Market Theatre in his home city of Nottingham, including *Dangerous Corner*, *Bouncers* and *Ladies' Day*. He enjoys acting immensely, and that is why he recently joined The Questors. He currently works full-time in the film industry.

Sherralyn Lee – Lisa Jones

Sherralyn did an HND in Performing Arts and then trained in Student Group 63, playing in *The Accrington Pals* and *The Libertine*. As an acting member she has since appeared in eight productions, including *Hobson's Choice*, *Rent*, *Annie*, *Greek*, *Calendar Girls*, *Ladies' Day* and *Ladies Down Under*. Elsewhere she has played Charlotte Bronte in *Bronte*, Mrs Peachum in *The Beggar's Opera* at the Union Theatre and in Frantic Assembly's *Service Charge* at the Lyric.

Madeleine Maxwell-Libby – Ensemble

Madeleine became an acting member last summer and appeared in the gala performance *Fifty Years of the Playhouse*. This is her first full

VOLUNTARY ARTS WEEK

Voluntary Arts Week is an annual celebration of cultural creativity. The event is promoted by Voluntary Arts but is run by the arts & crafts groups and individuals who take part in cultural activities all year long.

This production of *The Wonderful World of Dissocia* is registered as part of this year's event.

voluntaryartsweek.org

production at The Questors. Elsewhere she has recently appeared in *Iphigenia at Aulis*, *Hostel* and *Such is Life* for BBC Wales. She has a keen interest in physical theatre and is also a comedy writer and performer for the Soho Theatre's Young Company.

Declan McAndrew – Ensemble

Declan first performed at The Questors with the Artists' Theatre School in 2009. As an acting member from 2011 he has appeared in several productions at The Questors – *It's a Wonderful Life*, *Have I None* and *West 5 Story* – and also the Edinburgh Fringe. Most recently he took part in the *50 Years of the Playhouse* gala show.

Allan Soper – Ensemble

Allan studied drama and theatre at the universities of Wollongong and Sydney, Australia. He joined The Questors in 2003 as a member of Student Group 58, appearing in *The Good Person of Szechwan*, *The Love of the Nightingale* and *Lysistrata*. As an Acting Member he has been seen most recently in *The Comedy of Errors*, *Breakfast With Emma*, *The Trojan Women*, *Titus Andronicus* and *Clybourne Park*.

Emily Thomas – Ensemble

Emily joined The Questors only two months ago, and this is her first production here. She studied drama at Bristol University and Reading University, and has previously acted while training and in amateur groups. Previous roles include Alice in *Alice Through the Looking Glass*, Helena in *A Midsummer Night's Dream* and Emma Timms in *Lark Rise*.

David Emmet – Director

David trained as an actor in Student Group 28, but has directed more often than he has acted at The Questors. *The Wonderful World of Dissocia* is his 54th production, not counting assistant directorships and fringe shows. Other recent outings as a director were *The Pride*, *Mary Stuart* (which he also translated), *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.

Philip Lindley – Set Designer

Although trained as an architect, Philip began his theatre career as a set and lighting designer before joining the BBC TV Design Department. After 25 years he left the BBC and eventually moved to Portugal where he continued to design. Recent designs at The Questors include *Mary Stuart*, *ENRON*, *The Hound of the Baskervilles*, *The Duchess of Malfi* and *All My Sons*. Philip is also Associate Designer at the Finborough Theatre, and Resident Designer and Production Consultant for Arion Productions.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on numerous productions, costuming from stock, making and designing. She is Head of the Costume Department, and the shows she has worked on are too numerous to list, but the most recent are *Antigone*, *Around the World in 80 Days*, *It's a Wonderful Life!*, *Calendar Girls*, *Dracula - Fangs of Destiny*, *West 5 Story*, *No Fairy Tale*, *Macbeth* and *The Wolves of Willoughby Chase*.

Daniel Beilby – Sound Designer and Original Music Composer

Daniel was involved in theatre from a young age, first acting in youth theatre, then writing songs and comedy sketches for productions at Oxford University, where he studied English. A chance module on his degree, examining Hitchcock films, developed his fascination with music as a powerful dramatic ingredient. Since then he has composed original music for plays, short films and the concert hall. At The Questors he has worked as a sound designer, and has written scores for *Antigone* and *Macbeth*. He also works as a pianist.

Chris Newall – Lighting and Video Designer

Chris first joined Questors in 1968 and has lit 40 productions, including *Doctor Faustus*, *The Duchess of Malfi* and *An Ideal Husband* in the Playhouse; *Abigail's Party*, *Betrayal*, *The Pride and Rope* in the Studio; and several children's summer musical theatre shows and an RSC Showcase. He hopes he has pulled out all the stops for *Dissocia*.

Next Questors Productions

SHE STOOPS TO CONQUER

by Oliver Goldsmith

30 May – 6 June 2015

The Judi Dench Playhouse

Warm-hearted, rumbustious and above all funny, this 18th century classic is one of the English stage's greatest comedies. The most popular play of its period, a year rarely passes without a major revival eliciting joyous laughter from audiences.

THE YOUNG IDEA

by Noël Coward

11 – 18 July 2015

The Judi Dench Playhouse

The Questors Student Group presents this early Coward comedy. It sparkles with his characteristic wit and portrays the clash between bourgeois stuffiness and bohemianism. This will be accompanied by *Hands Across the Sea*, a short farce also by Coward.

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.



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.