

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
- ✓ Opportunity 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, **when you pay by Direct Debit**, 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.

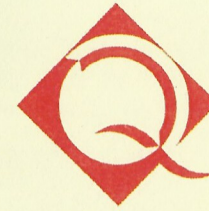
The Questors Youth Theatre – QYT

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.

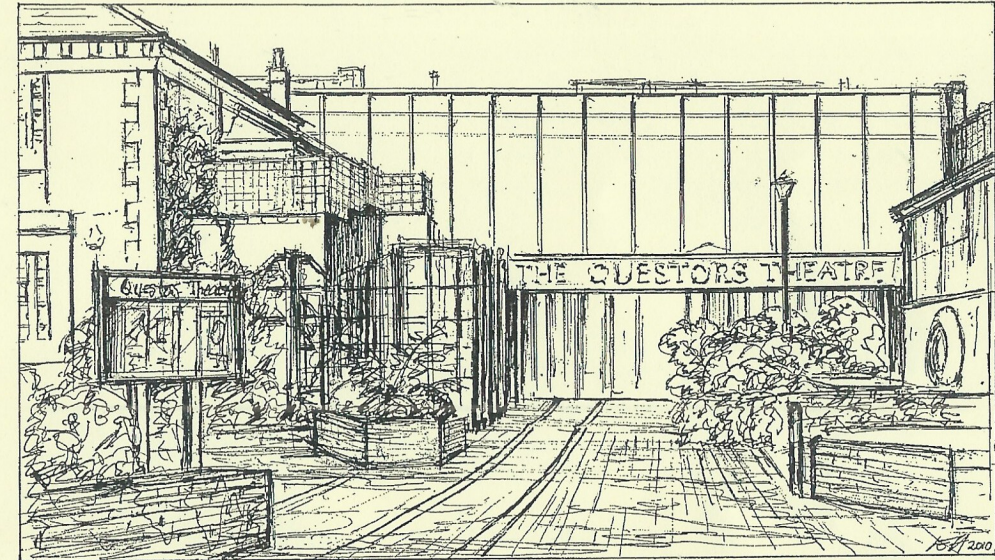
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The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

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



Questors, Ealing's Theatre



THE MASTER BUILDER

by Henrik Ibsen

translated by Kenneth McLeish

The Studio

27 November – 5 December 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 12:00 am – 5:00 pm
Saturday (term time) 9:00 am – 5:00 pm

For Judi Dench Playhouse productions:

Hot meal menu up to 6:30 pm (not Sundays) with drinks, ice creams and snacks during the first interval.

Sunday matinees 12:00 am to 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 2016 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



The Grapevine now accepts payments by card (contactless only).



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and their production of

The Master Builder



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THE MASTER BUILDER

by Henrik Ibsen
translated by Kenneth McLeish

The Studio

27 November – 5 December 2015

The Master Builder

Henrik Ibsen (1828 – 1906)

Ibsen, a Norwegian, is now widely recognised as one of the world's greatest playwrights, a ground-breaking proponent of realism in the theatre. He and Chekhov are often hailed as the two 'fathers' of modern drama. They are, of course, different playwrights, with different concerns, but they both changed the landscape of theatre.

The Master Builder

The play is generally considered to have elements of Ibsen's own life in it. Ibsen himself, in a lecture to students six years after the play's appearance, spoke of Solness as being 'a man somewhat akin to me'. Critics have regularly drawn parallels between the phases of Ibsen's career as a dramatist and the phases of Solness's career as a master builder. Much more discussed, however, have been the state of Ibsen's own marriage at the time he wrote *The Master Builder*, and the relationships he formed with much younger women when he was in his early sixties when he began writing the play.

By 1892 (the date of the play's first production) Ibsen's 34-year marriage to Suzannah had lost any spark; a friend described them as 'two lonely people'. At the time, the marriage of Solness and Aline portrayed in the play was taken by most observers to be based on Ibsen's own marriage. But the feature of the play which has obsessed many critics and biographers is Solness's relationship with Hilde, and the way this appears to reflect the relationships which Ibsen had with three much younger women: Emilie Bardach, Helene Raff and Hildur Andersen. He had met Hildur, the 10-year-old daughter of an acquaintance in 1874, on a visit to his native Norway, renewing his acquaintance 17 years later (he lived in self-imposed exile in Germany and Italy between 1864 and 1891). Emilie was 18 and Helene 19 when Ibsen met them for the first time in 1884 on a holiday to Gossensass, a country town in the South Tyrol. There appears to have been nothing sexual about these relationships, although there may have been a sense of romance. Ibsen seems to have been fascinated by these young women and they became his 'muses'. He corresponded with them, and their diaries reveal the intensity of his attentions to them. Much speculation has attached to the question of which of them, if any, is the model for Hilde in the play. In fact it seems unlikely that any one of them was; it was the idea of youth and its potential which attracted Ibsen. (When Emilie Bardach eventually saw the play in 1908, she wrote: 'I didn't see myself, but I saw him. There is something of me in Hilde; but in Solness there is little that is not Ibsen.') It would be wrong, however, to see the play as biography; although Ibsen certainly drew on aspects of his life and relationships, his purpose in the play is larger; we hope that you will be able to see and appreciate this in today's performance. It is interesting to note that a character named Hilde Wangel also appears in

Ibsen's *Lady from the Sea* (1888); she is a child with a sharp tongue and a ruthless streak.

Although at this stage in his life Ibsen had gained a considerable international reputation and had many enthusiastic admirers, there were also many who still greeted his plays with disgust and derision. There had been a furious reception from critics for some earlier plays, notably *A Doll's House* (1879), *Ghosts* (1881) and *Hedda Gabler* (1890). The actress playing Nora in the first German production had refused to play Ibsen's ending of *A Doll's House*, saying that she 'would never leave her children'; Ibsen was obliged to re-write it for that production, knowing that, without the protection of reasonable copyright laws, someone else would re-write it if he didn't. *Ghosts* was called 'an open drain; a loathsome sore; a dirty act done publicly' by an English critic; and The Daily Telegraph responded to *Hedda Gabler* by saying: 'What a horrible story! What a hideous play!' *The Master Builder*, however, was greeted with almost universal puzzlement, even by Ibsen's growing army of supporters – although The Daily Telegraph again distinguished itself: 'A play written, rehearsed and acted by lunatics'. The Evening News dismissed it as '...the most pointless and purposeless drivel we have ever heard on the English stage', while the Daily Graphic opined that it was '...dull, mysterious, unchaste'. Critics searched the play for symbolism and came up with bizarre solutions, to the immense frustration of Ibsen, who insisted: 'Can't people just read what I write? I only write about people. I don't write symbolically. Just about people's life as I know it – psychology, if you like...'. Since that time, appreciation for the play has grown and it is now recognised as a complex and profound exploration of the human mind.

A Note on Trolls

The word 'troll' – and the concept of what a 'troll' is – presents a problem for an English-speaking audience, especially as our associations are coloured by the little plastic toys with alarming hair which became hugely popular in the 1960s. Subsequently, the phrase 'internet troll' has entered the language, for many becoming their primary association with the word.

The troll of Norse mythology is a complex creature from a pagan age; there are various types. It can be a lumbering, slow-witted creature, living in the mountains or below bridges. As trolls cannot mate with each other, they rely on having human 'hosts' and have the ability to 'take over' humans by turning themselves into whatever the human desires most; they can shape-shift, including becoming abstract ideas – emotions, for example. This more subtle 'inner' troll is the one Solness refers to in the play.

In Ibsen's *Peer Gynt* (1867) the hero is captured by trolls and pressurised to become one of them. Grieg's well-known piece 'In the Hall of the Mountain King' was written to accompany this scene; the Mountain King is king of the trolls.

John Davey, Director

THE MASTER BUILDER

by Henrik Ibsen, translated by Kenneth McLeish

First performance of this production at The Questors Theatre: 27 November 2015

CAST

in order of appearance

Halvard Solness	Simon Roberts
Kaja Fosli	Hannah Webster
Knut Brovik	Tony Barber
Ragnar Brovik	Artur Mrozek
Aline Solness	Pamela Major
Doctor Herdal	Francis Lloyd
Hilde Wangel	Claudia Carroll

The play is set in Solness's house in a town in Norway in 1892.

Act 1: Solness's office, Monday evening

Act 2: The sitting-room, Tuesday morning

Act 3: The veranda, Tuesday early evening

The performance lasts approximately two hours with no 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.

PRODUCTION

Director	John Davey
Assistant Director	Peter Gould
Set Designer	Ray Dunning
Costume Designer	Sylvia Wall
Lighting Designer	Tim Hayward
Sound Designers	Alan Smith, Paul Wilson
Set Design Execution assisted by	Bron Blake Sue Collins, Doug King, Geoff Moore
Stage Managers	Sue Collins, Tina Harris
Deputy Stage Managers	Jan Graham, Laurie Swan
Assistant Stage Managers	Bernard Brady, Tom Clifford, Maria Daker, Connor Dickens, Angela Gill, Doug King, Nigel Lawrence, Martha Okon, Maria Peltovuori
Properties	Sue Collins
Prompter	Pam Smith
Lighting Operators	John Green, Joel Schrire, Carole Swan
Sound Operators	Andie Dew, Paul Wilson
Hair and Make-Up	Gemma Chadwick, Matylda Smolikova, Pornsiri Williams
Marketing	Liz Mead
Photographer	Richard Mead
Thanks to	Dorothy Lawson, Jananne Rahman, Sarah Stoddart, Ian Tyrrell, Charlotte Young, Alex Marker and UWL students, Ealing Cricket Club, Kall Kwik Chiswick, Royal Norwegian Embassy in London

Biographies

Tony Barber – Knut Brovik

Tony first appeared at The Questors in 1957. Since then he has been in numerous productions including *Ring Round the Moon* (the twin brothers Hugo and Frederic), *Juno and the Paycock* (Joxer Daly) and *The Weir* (Jack Mullen). More recently he was in *Humble Boy*, Tony Rushforth's *Voyager*, and *Shadowlands*.

Claudia Carroll – Hilde Wangel

Claudia has been at The Questors for five years. She was in Student Group 65 and has been in productions ever since, most recently playing Kate Hardcastle in *She Stoops to Conquer*, which also toured to The Minack Theatre.

John Davey – Director

John has been directing and acting at The Questors since the 1970s and has been both Artistic Director and Chair of the Theatre. Recent productions are *A Little Patch of Ground*, *The Winslow Boy*, *After October* and *Uncle Vanya*.

Ray Dunning – Set Designer

Ray has been designing for The Questors since 1985. He established himself with sets for *The Daughter-in-Law*, *Bartholomew Fair* and *The Glass Menagerie* and worked for a decade or so on numerous productions in the Playhouse and the Studio. Following a break, due to pressure of work, he returned in 2012 to design sets for *The Winslow Boy*, *After October* and *Uncle Vanya*.

Peter Gould – Assistant Director

Peter is a writer working in television. He recently directed a staged reading of *Walter* at The Questors, and took part in a showcase for new directors at the Leicester Square Theatre. He was a finalist for the Paul Darby Prize for Dramatists, and is currently developing new writing for the stage.

Meet the Company – Wednesday 2 December

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

Tim Hayward – Lighting Designer

Tim's recent shows at The Questors include the premiere of *West 5 Story*, the sell-out production of *Uncle Vanya* and a revival of Peter Shaffer's *Equus*. In between he lit the story of Boudicca, retold in the ruins of a Roman amphitheatre which she burned.

Francis Lloyd – Doctor Herdal

A member for 20 years, Francis most recently appeared as Uncle Vanya and as Sir Robert Morton in *The Winslow Boy*. Other parts include John in *Oleanna*, Stephen in *Dealer's Choice*, Henry Carr in *Travesties* and Wicksteed in *Habeas Corpus*. He also directs, his last productions being *Engaged* and *No Fairy Tale*.

Pamela Major – Aline Solness

One of Pamela's early roles on completing Student Group 43 was Fanny Wilton in *John Gabriel Borkman*. She is thrilled to be playing in Ibsen again and delighted to be back at The Questors. Previous productions include Bond's *Lear* (Bodice), *Two Planks and a Passion* (Alice Selby), *Long Day's Journey into Night* (Cathleen), *Iphigenia* (Iphigenia).

Artur Mrozek – Ragnar Brovik

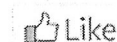
Artur joined The Questors in 2013 as part of Student Group 68, and has since performed in *Fear and Misery of the Third Reich*, *The Young Idea* and *Arms and the Man*. He has also appeared as a member of the ensemble in *West 5 Story*. Performing Shakespeare, he once cut a particularly dashing figure in cross-gartered yellow stockings.

Simon Roberts – Halvard Solness

Recent acting roles have included Astrov (*Uncle Vanya*), Ray Say (*The Rise and Fall of Little Voice*), Crofts (*Mrs Warren's Profession*), Peter (*Blue Remembered Hills*), Felix Humble (*Humble Boy*), Christian (*Festen*), Pip (*Great Expectations*) and Vladimir (*Waiting for Godot*). For The Questors, Simon has directed *Rope*, *Betrayal*, *Doctor Faustus*, *Abigail's Party* and Jim Cartwright's *Two*.

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.

Alan N Smith – Sound Designer

Sound and lighting designs include *The Accrington Pals*, *The Beauty Queen of Leenane*, *A Streetcar Named Desire*, *Great Expectations*, *The London Cuckolds*, *Waiting for Godot*, *The Seagull*, *Festen*, *Voyagers & Lovers*, *A Flea in Her Ear* and *Brassed Off*. He has worked closely with Paul Wilson on creating soundscapes for *All My Sons* and *Uncle Vanya*.

Hannah Webster – Kaja Fosli

Hannah joined the Questors Youth Theatre in 2002 and later went on to graduate from Student Group 65. Theatre includes *Macbeth* (The Questors), *Absurd Person Singular* (The Questors), *Date Night* (Etcetera Theatre), *Unaligned* (London Theatre), *Doña Rosita & Yerma* (The Questors) and *Teachers* (The Questors).

Paul Wilson – Sound Designer

Paul has done many productions over the years with The Questors and was particularly busy last season with *Rope*, *Uncle Vanya*, *4D*, *All My Sons*, *Hands Across the Sea* and *Sartre*. This will be his third joint sound design with Alan Smith.

Next Questors Productions

DICK WHITTINGTON & HIS CAT

by Ben Crocker

12 December 2015 – 2 January 2016

The Judi Dench Playhouse

This Christmas we're off on a magical journey with Dick and his amazing cat for our fun-filled panto for the whole family. Join us for this lively production to entertain both young and old at family-friendly performance times.

THE LYING KIND

by Anthony Neilson

18 – 31 December 2015

The Studio

Theatrical mayhem involving an angry female vigilante, a dead dog, a de-trousured vicar and two women called Carol, *The Lying Kind* is a hilarious, knock-about farce, and makes the perfect 'antidote' to Christmas.

Our courses open doors to a whole new world

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The course runs on Wednesdays from 6.30pm to 9.30pm at our Gunnersbury Park centre starting on Wednesday, 18 November.

You will be able to take home your floral designs each week.

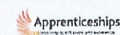
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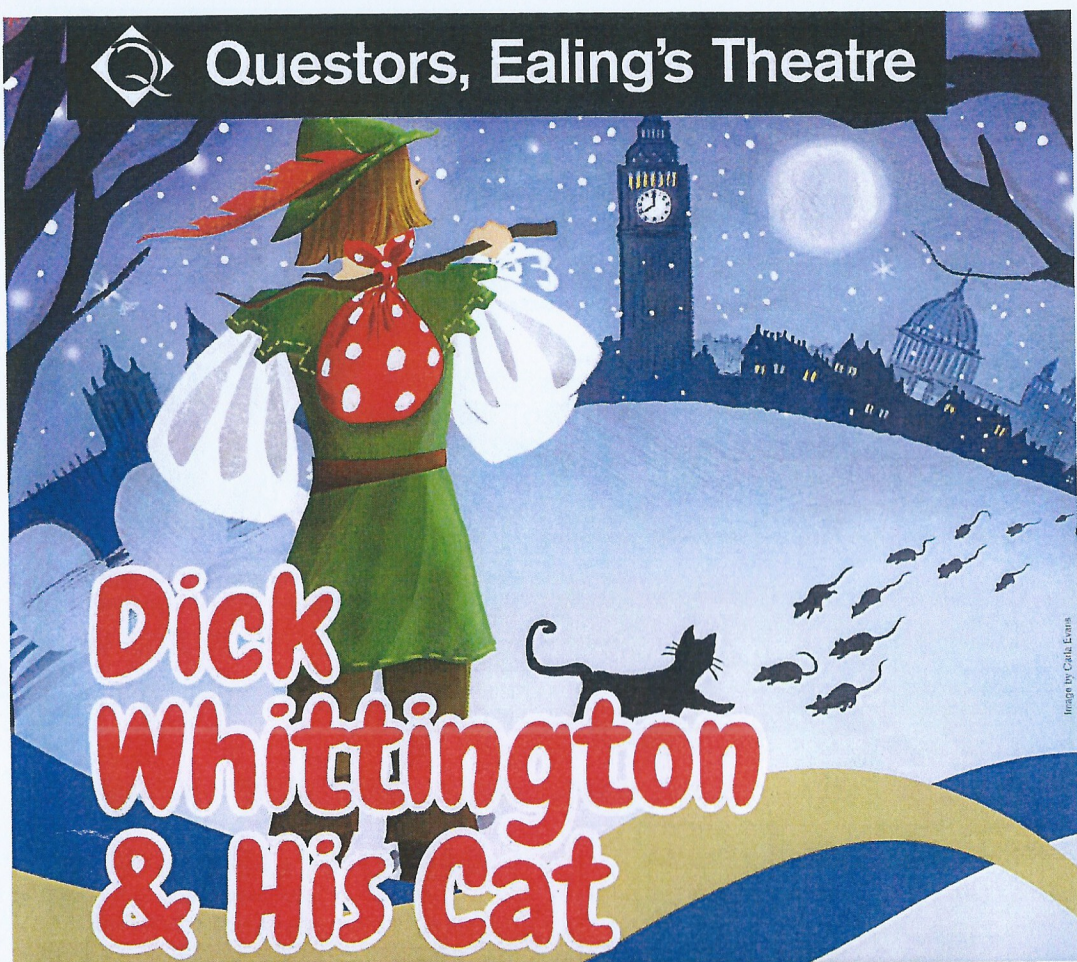
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12 December – 2 January

Ealing's panto for 2015!

Written by Ben Crocker

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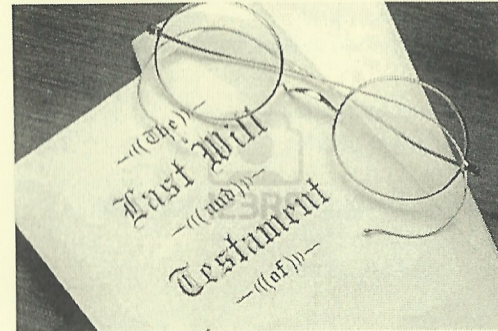
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Become a BEQUESTOR



This season, The Questors, Ealing's theatre, is presenting 17 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). Our splendid new donor board in the upper foyer will record every gift or legacy of £1000 or more (anonymously if you prefer). But no gift is too small to help – they all mount up – and any gift, either while you are alive or in your will, attracts tax relief. We will acknowledge these gifts on the iQ website unless you prefer us not to. 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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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.

