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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

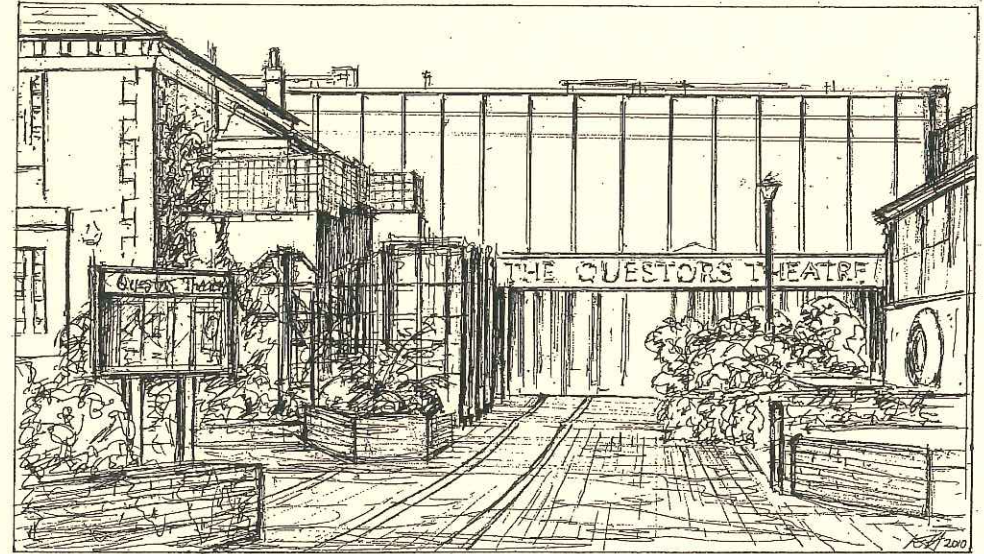
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Programme: Nigel Bamford

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Questors, Ealing's Theatre



A LITTLE NIGHT MUSIC

music and lyrics by Stephen Sondheim,
book by Hugh Wheeler

The Studio

29 April – 14 May 2016

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Image by Robert Vass

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A Little Night Music



Stephen Sondheim was born in New York City. His father, Herbert Sondheim, was a successful dress manufacturer, his mother, Janet Fox, a fashion designer. Young Stephen was given piano lessons from an early age, and showed a distinct aptitude for music, puzzles and mathematics. His parents divorced when he was only ten, and Stephen, an only child, was taken by his mother to live on a farm in Bucks County, Pennsylvania. The area had attracted a number of well-known personalities from the New York theatre world; a close neighbour was the playwright, lyricist and producer Oscar Hammerstein II, who had a son Stephen's age. Stephen Sondheim and Jimmy Hammerstein soon became friends, and Stephen came to see the older Hammerstein as a role model. At the time, Hammerstein was inaugurating his historic

collaboration with composer Richard Rodgers. When Sondheim was in his teens, Rodgers and Hammerstein were enjoying unprecedented success with the shows *Oklahoma!* and *South Pacific*. Sondheim resolved that, like Hammerstein, he too would write for the theatre.

Sondheim studied piano seriously through his prep school years, while Hammerstein tutored him in writing for the theatre. With Hammerstein's guidance, he wrote scripts and scores for four shows, a project that occupied Sondheim through his student years at Williams College. On graduation, he was awarded a two-year scholarship to study composition. He studied with the avant-garde composer Milton Babbitt, writing a piano concerto and a violin sonata while trying to break into the theatre. Sondheim's first efforts at securing a Broadway assignment fell through, but he found work writing for television, and made the acquaintance of two playwrights who were to play a significant role in his career: Arthur Laurents and Burt Shevelove.

Although Sondheim aspired to write both words and music, his first Broadway assignments called on him to write either one or the other. At age 25 he was hired to write lyrics for Leonard Bernstein's music in the landmark musical *West Side Story*. Before *West Side Story* opened, he made his Broadway debut as a composer, with incidental music to N. Richard Nash's play, *The Girls of Summer*. After the success of *West Side Story* in 1957, he won a second lyric-writing assignment for the Broadway musical *Gypsy*. Both shows had scripts by Arthur Laurents and were directed by Jerome Robbins.

The credit, "Music and Lyrics by Stephen Sondheim" finally appeared on Broadway for the first time in 1962. The show, *A Funny Thing Happened on the Way to the Forum*, was an unqualified success, and introduced the first of Sondheim's tunes to become a show business standard, *Comedy Tonight*. The script for *Forum* was co-written by Sondheim's friend, Burt Shevelove. Sondheim collaborated with Arthur Laurents again on *Anyone Can Whistle* (1964). The show closed almost immediately, but has since become a cult favourite; its title song remains a favourite of Sondheim's admirers.

Sondheim returned to the role of lyricist-for-hire one more time to collaborate with Hammerstein's old partner Richard Rodgers on *Do I Hear a Waltz?* in 1965. From then on, he would insist on writing both music and lyrics, although nearly five years would elapse before a new Sondheim musical opened on Broadway. Royalties from *West Side Story*, *Gypsy* and *Forum*, all of which were made into motion pictures, freed him to develop projects of his choosing. In the meantime, he published a remarkable series of word puzzles in *New York Magazine*.

Sondheim made a historic breakthrough as both composer and lyricist with *Company* (1971), a caustic look at love and marriage in contemporary New York City. The show marked a sharp break with Broadway's past, and established Sondheim as the most inventive and daring composer working in the musical theatre. *Company* was Sondheim's first collaboration with director Harold Prince, who had produced both *West Side Story* and *Forum*. Sondheim's second collaboration with Prince as director, *Follies*, paid masterful tribute to the song styles of Broadway's past, while deploying them to ironic effect in a poignant commentary on the disappointment of middle age and the corrosive effects of nostalgia and self-delusion. While Sondheim's admirers stood in awe of his accomplishments, his detractors claimed that his work was too bitter to win wide popularity, and his music too sophisticated for popular success. His next production, *A Little Night Music*, put these doubts to rest. Its elegant, waltz-based score and warm humour charmed audiences on both sides of the Atlantic, while its signature song, *Send in the Clowns*, became an unexpected pop standard.

Sondheim received Tony Awards for the music and lyrics of all three of these shows. The following year, the winning composer thanked Sondheim, 'for not writing a show this year'. Sondheim did find time in 1974 to write a show for a performance in the Yale University swimming pool, an adaptation of the classical Greek comedy *The Frogs*, with a script by his old friend Burt Shevelove. He also co-wrote the screenplay for the fiendishly intricate murder mystery, *The Last of Sheila* (1973). From 1973 to 1981, Sondheim served as President of the Dramatists Guild, the professional association of playwrights, theatrical composers and lyricists.

Never content to continue along comfortable or familiar lines, Sondheim and Harold Prince explored further new territory with *Pacific Overtures* (1976), an imaginative account of relations between Japan and the United States, from the 1850s to the present. *Sweeney Todd*, *The Demon Barber of Fleet Street* (1979), adapted an early Victorian melodrama in a combination of Grand Guignol, bitter satire and Sondheim's most complex score yet. *Sweeney Todd* enjoyed a healthy run and brought Sondheim another Tony Award. While a number of Sondheim's shows have enjoyed successful revivals in the commercial theatre, *Sweeney Todd* and *A Little*

Night Music have found a second home in the opera houses of the world, where classical standards of musicianship can do justice to their soaring scores.

Sweeney Todd marked the climax of Sondheim's long collaboration with Harold Prince. *Merrily We Roll Along* (1981), adapted from a bittersweet Kaufman and Hart drama of the 1930s, was the last of their shows together. Although Sondheim and Prince remained close friends, they sought renewed inspiration in collaboration with others. Sondheim embarked on a partnership with playwright and director James Lapine.

The first fruit of their collaboration was *Sunday in the Park with George* (1984), a work inspired by Georges Seurat's pointillist painting, *Sunday Afternoon On the Isle of the Grande Jatte*. The play intertwines the story of Seurat and his mistress with that of a contemporary painter and his lover. *Sunday in the Park with George* was a solid success, and brought Sondheim and Lapine the Pulitzer Prize for Drama, a rare instance of the Pulitzer committee honouring a musical play. *Into the Woods* (1987), another collaboration with Lapine, sought the meaning inside some of the most familiar childhood fairy tales.

Between Broadway assignments, Sondheim has written scores for the films *Stavisky* (1974) and *Reds* (1981), and contributed songs to the films *The Seven Percent Solution* (1976) and *Dick Tracy* (1990). *Sooner or Later*, written for *Dick Tracy*, won him an Oscar for Best Song. In 1990, Sondheim spent a term as the first Visiting Professor of Contemporary Theatre at Oxford University. In his own country, he was honoured with the National Medal of Arts.

One of Sondheim's most disturbing productions was *Assassins* (1990), an examination of the motives and delusions of the men who murdered American presidents. *Passion* (1994), another collaboration with James Lapine, took a dark, intimate story of unrequited love and set it to music of heartrending poignancy. As the Broadway theatre has turned to more predictable fare, Sondheim and his collaborators have sought out new venues for his increasingly daring work. In 2003, Sondheim returned to collaborate once again with John Weidman, the playwright of *Pacific Overtures* and *Assassins*, on *Bounce* (originally conceived in 1990s under the title *Wise Guys*), recounting the follies of the 1920s Florida land boom. Never reaching Broadway, it had a further final outing in 2008 off-Broadway under yet another title, *Roadshow*.

In February 2012 it was announced that Sondheim would collaborate on a new musical with new collaborator, David Ives. At the time, the project, tentatively titled *All Together Now*, was assumed to follow the format of *Merrily We Roll Along*. On October 11, 2014, it was confirmed the Sondheim and Ives musical would be based on two Luis Buñuel films (*The Exterminating Angel* and *The Discreet Charm of the Bourgeoisie*) and will open at New York's Public Theater.

In 2015, Stephen Sondheim reached his 85th year. Over the last 60 years, Sondheim has set an unsurpassed standard of brilliance and artistic integrity in the musical theatre. His music, steeped in the history of the American stage, is also deeply informed by the classical tradition and the advances of modern concert music. His words, unequalled in their wit and virtuosity, have recorded a lifetime of profound, unblinking insight into the joys and sorrows of life and love.

Rachel Moorhead, Director

Musical Numbers

Act I

<i>Night Waltz</i>	Company
<i>Now</i>	Fredrik
<i>Later</i>	Henrik
<i>Soon</i>	Anne, Henrik, Fredrik
<i>The Glamorous Life</i>	Fredrika, Desiree, Madame Armfeldt, Mrs Nordstrom, Mrs Segstrom, Mrs Anderssen, Mr Lindquist, Mr Erlanson
<i>Remember?</i>	Mr Lindquist, Mrs Nordstrom, Mrs Segstrom, Mr Erlanson, Mrs Anderssen
<i>You Must Meet My Wife</i>	Desiree, Fredrik
<i>Liaisons</i>	Madame Armfeldt
<i>In Praise of Women</i>	Carl-Magnus
<i>Every Day a Little Death</i>	Charlotte, Anne
<i>A Weekend in the Country</i>	Company

Act II

<i>The Sun Won't Set</i>	Mrs Nordstrom, Mrs Anderson, Mrs Segstrom, Mr Lindquist, Mr Erlanson
<i>It Would Have Been Wonderful</i>	Fredrik, Carl-Magnus
<i>Perpetual Anticipation</i>	Mrs Nordstrom, Mrs Anderssen, Mrs Segstrom
<i>Send in the Clowns</i>	Desiree
<i>The Miller's Son</i>	Petra

A LITTLE NIGHT MUSIC

music and lyrics by Stephen Sondheim, book by Hugh Wheeler

First performance of this production at The Questors Theatre: 29 April 2016

CAST

in order of appearance

Madame Armfeldt	Anne Neville
Mr Lindquist	Paul Francis
Mrs Anderssen	Jananne Rahman
Mrs Segstrom	Stephanie Pemberton
Mr Erlanson	Josh Lewis
Mrs Nordstrom	Christina Wyse
Desiree Armfeldt	Caroline Bleakley
Fredrika Armfeldt	Sara Page
Frid	Tom Cantwell
Henrik Egerman	Andy Bewley
Anne Egerman	Kirsty King
Fredrik Egerman	Paul James
Petra	Lydia King
Count Carl-Magnus Malcolm	Jason Thomas
Countess Charlotte Malcolm	Annabelle Williams

MUSICIANS

Carole Smith	keyboards
Kayleigh Sharp	flute/clarinet
Daniel Crompton	cello

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.

PRODUCTION

Director & Set Designer	Rachel Moorhead
Music Director	Carole Smith
Assistant Director	Josh Lewis
Costume Designer	Sylvia Wall
Lighting Designer	Francois Langton
Sound Designer	Russell Fleet
Choreographic Assistant	Jennifer Moorhead
Stage Manager	Clare Watson
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Stef Hammoudeh, Zara Hemati, Hannah Hughes
Properties	Sue Collins
Properties Assistant	Jan Graham
Set Dresser	Jenny Richardson
Projection Designer	Oliver Savidge
Technical Assistance	Tim Edwards
Lighting & Sound Operator	Andrew Whadcoat
Lighting Riggers	Terry Mummery, Chris Newall, Melinda Roza
Wardrobe Assistants	Jane Arnold-Forster, Mary Davies, Carla Evans, Anne Gilmour, Helen Karasiewicz, Moonika Leisson, Holly Merrick, Liz Prior, Jenny Richardson, Pam Smith, Bridgett Stevens
Set Constructor	Toby Burbidge
Garden Seat Constructors	Phillip Harrison, John Owens
Scenic Artist	Dennis Dracup
Get-In Crew	Sol Anwar, Phillip Harrison, Shaan Latif-Shaikh, Chris Smith
Hair	Students of the Delamar Academy*
Photographer	Robert Vass
Marketing Assistant	Claire Durrant

Thanks to: **Bron Blake, Marc Dight, Mark Fitzgerald, Richard Gallagher, John Hennessey, King John, Doug King, Richard Mead, Geoff Moore, Harriet Parsonage, Maria Waters, Kall Kwik Chiswick (for photos and pictures), The Questors Office, University of Stockholm Library**

* **Natasha Bakhshov, Libby Callaway, Sarah Cockett, Steph Cole, Bailey Elizabeth, Beth Forthergill, Farhana Khan, Yvette LeBrun, Asamapan Meesaeng, Elliz Nail, Fiona Neal, Victoria Pipe, Amy Ridgeman, Heather S, Holly Shuka, Erika Takagi, Natasha Vincent, Claire Williams, Kitty Williams, Bryony Wood**

Rehearsal Photos by Robert Vass



Biographies

Andy Bewley – Henrik Egerman

Andy trained at the Oxford School of Drama and has recently set up a rehearsal space and performance studio in Forest Hill, the home of his theatre company, The Hardy. Future projects include directing *Winter of Our Discotheque* at RADA Studios in early June and Assistant Director on *Jesus Christ Superstar* at Regent's Park Open Air Theatre. This is his first Questors production and, having only moved to London in February, he is grateful for the lovely people and fun times that ALNM has brought.

Caroline Bleakley – Desiree Armfeldt

Caroline played the part of Petra in the Questors 1993 production of *A Little Night Music* and is now delighted to be in it once again playing Desiree. She has been a Questors actor since 1984 and an assistant director since 2003. Productions include: *Heartbreak House*, *Macbeth*, (1994), *The Winter's Tale*, *The Crucible* (1999), *Lady Betty*, *Nicholas Nickleby*, *Trojan Women* (2007), *Festen*, *The Seagull*, *Les Liaisons Dangereuses*, *Sweeney Todd*, *Mary Stuart*, *Mrs Warren's Profession*, *Shadowlands*, *All My Sons* and most recently *The Cripple Of Inishmaan*.

Tom Cantwell – Frid

Since graduating from Student Group 61 in 2008, Tom has appeared in nine productions including as Tony Lumpkin in *She Stoops to Conquer* which visited Minack in June 2015. Other roles have included Frederick in *The Rover*, George in *Luca's Spoon*, Tom Stone in *The School of Night* and Eric Cross in *No Fairy Tale*. Most recently, he was John in *The Village Bike*.

Russell Fleet – Sound Designer

A member of The Questors since 2006, Russell is an all-rounder with numerous credits. Recent sound designs include *The Lying Kind*, *Arms and the Man*, *4.48 Psychosis* and *London Assurance*. He was last on stage as the Carpenter in *I Am the Walrus*, which he also stage managed, and, following a successful Director's Showcase last April, Russell directed the Studio's Christmas offering, *The Lying Kind*.

Paul Francis – Mr Lindquist

Paul's roles at The Questors include: Max Harkaway in *London Assurance*, Ron in *West Five Story*, Widow Twankey in *Aladdin and his Wonderful Lamp*, the title role in *Sweeney Todd*, Judge Brack in *Hedda Gabler*, Antonio in *The Merchant of Venice* and Badger in *The Wind in the Willows*.

Paul James – Fredrik Egerman

This is Paul's first show with The Questors. He has written book and lyrics for several musicals, most recently *The Boy Who Fell Into A Book* directed by Alan Ayckbourn in Scarborough in 2014. He studied Music Theatre with Stephen Sondheim during his tenure as Visiting Professor at Oxford.

Kirsty King – Anne Egerman

Kirsty's love of musical theatre took her to study at the BRIT School for two years. Kirsty is thrilled to be cast in one of her favourite Stephen Sondheim shows, the composer she reveres above all others. The Questors is her local theatre where she was a member of the youth theatre and student group. This will be Kirsty's first major role since school and she is delighted that she gets to perform with and learn from such a wonderful cast.

Lydia King – Petra

Lydia completed three years' acting training at the Oxford School of Drama in 2013, and has worked at Theatre 503, the New Diorama and the Old Red Lion since graduating. She joined the Questors Youth Theatre many moons ago and appeared in *A Little Hotel on the Side*, *The Twits*, *The Caucasian Chalk Circle* and *Runaways* at that time. Since then Lydia has appeared in *The Saliva Milkshake*, *NSFW*, *The Hound of the Baskervilles*, *Sweeney Todd* and *Rock 'n' Roll*, as well as *Nicholas Nickleby*, *The Learned Ladies*, *The Witches* and *The Snow Queen*. She has also worked backstage in various stage management roles and as lighting operator.

Francois Langton – Lighting Designer

Francois is a freelance lighting designer, with a variety of experience across theatre, opera, dance and live music. Recent shows include *La Traviata*, *Madame Butterfly*, and *Don Giovanni* for Regents Opera; *Grimm Tales*, *The Wolves of Willoughby Chase*, *The Rise and Fall of Little Voice* and *Calendar Girls* for Questors Theatre; and *The Mikado* and *La Belle Helene* for Julian Light Opera.

Josh Lewis – Mr Erlanson and Assistant Director

Josh heralds from the South Wales valleys and joined The Questors in 2011, since when he has appeared in *Coarse Shakespeare – The Final Folio*, Oliver Nashwick in *After October*, Christopher Marlowe in *The School of Night*, the Cardinal in *The Duchess of Malfi*, Woyzeck as part of Questival and most recently Rupert in *NSFW*. Josh has a background in musical theatre and has worked with Craig Revel Horwood, Ken Caswell and musical director Tim Rhys Evans. He has occasionally organised evenings that help to showcase some of the vocal talent we have here.

Rachel Moorhead – Director and Set Designer

A Little Night Music marks Rachel's tenth musical as Director. This is also her second musical for The Questors following her production of *Company* nine years ago, after which she returned to Australia to undertake further training. She then worked as a freelance theatre director for a number of years. Highlights include Director's Assistant on the *Jersey Boys* Australian Tour, Assistant Director on the Gala Charity Concert Performance of *Into the Woods* with the Australian Cast of *Wicked* for the Rob Guest Foundation and Director on *Sweeney Todd* for Adelaide College of the Arts.

Anne Neville – Madame Armfeldt

Anne has acted at The Questors since 1983. Roles include Rebecca Nurse in *The Crucible*, Ansty in *No Fairy Tale*, Matron in *Be My Baby*, Rhoda in *After October*, Grace Winslow in *The Winslow Boy*, Miss Havisham in *Great Expectations*, Miss Shepherd in *The Lady in The Van*, Winnie in *Happy Days*, Maggie in *Dancing at Lughnasa*, Ranyevskaya in *The Cherry Orchard*, Mrs Alving in *Ghosts* and Mother Courage.

Sara Page – Fredrika Armfeldt

Sara joined The Questors in 2014 and has appeared here in *4.48 Psychosis*, *Office Song* and *The Crucible*. She has also performed at the Rag Factory, Southbank Centre, Richmond Theatre, the Bulgarian Embassy, the Bulgarian Cultural Institute, The Bread & Roses Theatre, the AE Harris and with the BBC. Sara is co-artistic director, songwriter and performer at Trip The Light Theatre Company, a contemporary dance and physical theatre company, and is pianist and singer in the vocal ensemble Peregrina EnChantica.

Stephanie Pemberton – Mrs Segstrom

Outside The Questors, Stephanie has appeared as Sonya (*Uncle Vanya*), Hester Collyer (*The Deep Blue Sea*), Agnes (*Dancing at Lughnasa*) and Dorothy (*Stepping Out*). Stephanie has also had roles in musicals: Fiona (*Brigadoon*), Maggie (*Forty Second Street*) and Golde (*Fiddler on the Roof*). Her directing credits include: *Sweeney Todd*, *Guys and Dolls*, *Cabaret*, *Carousel* and *Calendar Girls*. At The Questors, Stephanie has appeared in *House & Garden* and directed *Talk to Me Like the Rain* and *Let Me Listen* and *The Village Bike*. She will be directing *Cinderella*, our next Christmas production. Stephanie has also choreographed, designed sets and made or sourced many props.

Jananne Rahman – Mrs Anderssen

A Little Night Music is Jananne's 17th Questors production since she first appeared as Tilda Price / Henrietta Petowker in *Nicholas Nickleby* in 2003. Other roles have included Kathy in *Company*, Mrs Joe in *Great Expectations*, Helene in *Festen*, Masha in *The Seagull*, Beverly in *Abigail's Party*, Claudia Roe in *ENRON* and Emma in *Betrayal*. She most recently played Laura Cheveley in *An Ideal Husband* in 2014.

Carole Smith – Music Director

Carole gained her BMus from Goldsmiths College, London University. Shows which Carole has previously musically directed include *Dames at Sea*, *Flora the Red Menace* and *I Love You, You're Perfect, Now Change*. Carole played for the Richard Harris/Denis King new work *West 5 Story* at The Questors but this is the first time she has musically directed here. Carole is delighted to be working with such a talented cast on a great Sondheim musical.

Jason Thomas – *Count Carl-Magnus Malcolm*

Jason is Head of Drama at an Independent School in North London. He has directed *Lord of the Flies*, *A Midsummer Night's Dream*, *Twelfth Night*, *Macbeth* and *Private Peaceful*. His most recent acting performance was in 2012 in *Spring Awakening* for SEDOS. Other parts include *A Little Night Music* (Fredrik), *Parade* (Dorsey), *Sweeney Todd* (Sweeney), *Oklahoma!* (Curley), *Jesus Christ Superstar* (Pilate), *Smokey Joe's Café* (Lead Singer), *Richard III* (Buckingham), *Twelfth Night* (Orsino) and *Under Milk Wood* (various roles).

Annabelle Williams – *Countess Charlotte Malcolm*

This is Annabelle's third Sondheim experience at The Questors. Having played Mrs Lovett (*Sweeney Todd*) and the Witch (*Into the Woods*) she has relished the chance to play one of her favourite roles in one of her favourite musicals, with a very talented bunch. She hopes you enjoy it as much as she has.

Christina Wyse – *Mrs Nordstrom*

In New Zealand, Christina performed on stage in a range of professional and amateur chamber choirs, operas, operettas and musical theatre productions (including *Die Fledermaus*, *Carmen*, *Madame Butterfly*, *Seussical*, *The Sound of Music* and *The Pirates of Penzance*). She also moonlights as a vocal coach or in pit orchestras. This is Christina's first production at The Questors and she looks forward to more.

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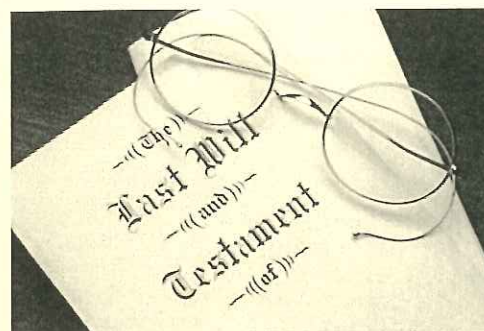
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This season, The Questors, Ealing's theatre, is presenting 17 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, 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.

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