

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.*

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

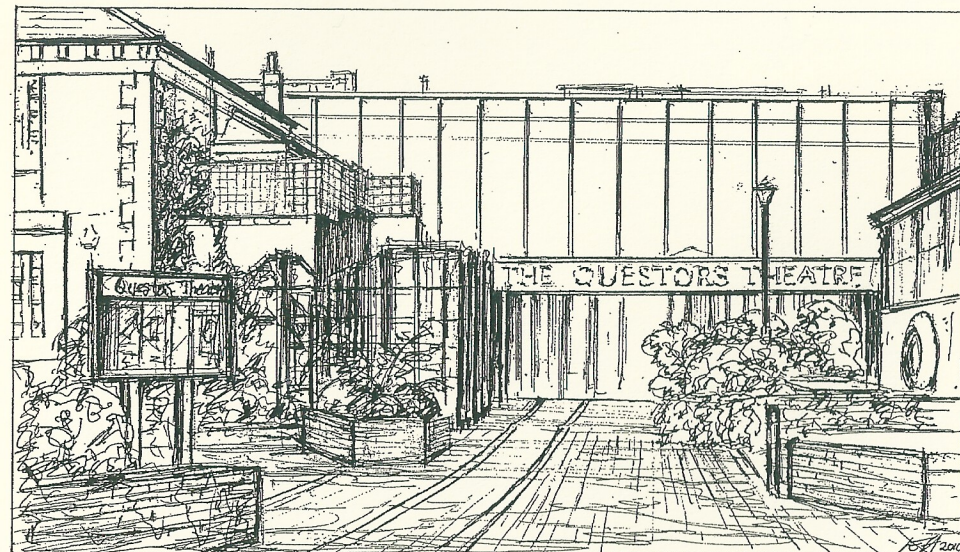
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan
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Registered Charity No. 207516



Questors, Ealing's Theatre



SCARBOROUGH

by Fiona Evans

The Studio

3 – 11 March 2017



Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 4:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to take away, ice cream and a selection of cold drinks.

See teadarling.co.uk for more information about Tea Darling.

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 2017 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 Tearoom and Grapevine both accept payments by card
(contactless only).**



Image © Shutterstock

SCARBOROUGH

by Fiona Evans

The Studio

3 – 11 March 2017

Scarborough

Scarborough was first performed in Edinburgh in 2007, but only as the first half of the play you will see tonight. Part Two was added when the play came to the Royal Court in 2008. This seems strange now: surely the whole point of the play lies in the fact that we see two different versions of the same text. Is it not this inversion and double vision that raises in our minds the questions that the author is asking us to address, and challenges our pre-conceptions and prejudices?

At the heart of the play is a relationship (or two relationships if you like) between a teacher and their pupil. Such relationships happen. Occasionally they become mainstream news stories, especially when there is an abduction, or when the couple run away together sparking a national or international manhunt. In other cases, if the teacher is found out, there is likely to be a prosecution, the teacher will lose their job and be permanently barred from their profession. But it will probably only make local news.

Not all such relationships are even discovered. Those which are initiated by a teacher who uses their position and influence to seduce a child may emerge eventually. But where the relationship is instigated by the child (as is the case in *Scarborough*) and the teacher foolishly (and illegally) allows it to happen, it may remain a secret forever (as Daz and Beth say at the end, "Your secret's safe with me"). Even if close friends are aware, they may well not report it. It is probable that such relationships are more common than many people believe.

It is of course the case that sexual activity with a child is a criminal offence: any child under 16, or a child aged 16-17 where the adult is abusing a position of trust (as a teacher inevitably is). Daz and Beth are actually in error when on the cusp of their sixteenth birthday they say "I'll be legal tomorrow".

But I don't think the author is asking us to focus on the sex or the crime. She wants us to see the relationship. This may be uncomfortable for some, but all relationships are different, and we are asked to look at the relationships portrayed in this play and reach our own conclusions. It is undeniable that they involve some form of love. There is also need, longing, self-deception, and weakness; maybe even romance. In the end there is pain and hurt. It is the age difference more than anything else that causes the relationship to end – neither partner can really understand where the other is coming from.

But where is the balance of power? Who is the more hurt in each relationship? Who is actually betraying who? Who in the end will bear the scars? And is the answer the same in each half? Do our perceptions and attitudes change according to whether the child is a boy or a girl, the teacher a man or a woman? These, I hope, are the questions you will leave the theatre thinking about and wanting to talk about.

I have deliberately not attempted to direct each part in the same way. It might have been tempting to impose on the actors the same blocking, the same way of taking each line, the same thought processes, even the same feelings. But that wouldn't be fair on the actors, or even doing right by the author. Instead I have allowed each pair to discover their own interpretation of the same text, based on their own feelings and instincts. What became clear during rehearsals was that one really couldn't do it any other way. The inescapable truth, whether you like it or not, is that teenage girls just don't behave like teenage boys.

Some Footnotes

As so often happens these days, it is technology that prevents us from setting a play written less than 10 years ago in 2017: in this case the presence of a PSP as the must-have gadget for a teenager. For those too young to remember, a PSP (Play Station Portable) was what you used to play the games you would now play on your smartphone.

Derwent Hill is an outdoor education centre in the Lake District, owned by Sunderland City Council. It is clear from the dialogue that it is where Daz and Lauren, Beth and Aiden initiated their relationship – presumably while on a school residential trip.

Since we started rehearsals it has been publicised (*Observer*, 8th January 2017) that a film version of *Scarborough* is to be made. Director Barnaby Southcombe will start shooting in the next few weeks.

David Emmet, Director

Fiona Evans

Fiona Evans studied Creative Arts (Drama) at Northumbria University where she first started writing. She spent many years working within community, youth and education settings, running drama sessions and writing plays in collaboration with different groups. In 2004, she wrote her first play *We Love You, Arthur* which toured regionally and played the Assembly Rooms, Edinburgh, in 2005. In 2007, she returned to the Assembly Rooms with *Scarborough*, which won a Fringe First award, became the hottest ticket on the fringe, and transferred to the Royal Court Theatre, London, in 2008.

Fiona's next play, the critically acclaimed *Geoff Dead: Disco for Sale* was about the mystery surrounding the deaths at the Deepcut Army Barracks. This led to the Stephen Joseph Theatre, Scarborough, commissioning her to write *The Price of Everything*. Other plays for theatre include *The Virgin of Stratford*.

As well as her theatre work, Fiona has written for radio, including *Beware the Kids* (co-written with Karen Laws). Fiona is a graduate of the BBC Writers Academy 2007, and has written for *Casualty*, *Doctors*, *EastEnders* and *Holby City*.

SCARBOROUGH

by Fiona Evans

First performance of this production at The Questors Theatre: 3 March 2017

CAST

Part One

Daz **Liam Hurley**
Lauren **Nina Flitman**

An interval of 15 minutes

Part Two

Beth **Amelia O'Loughlin**
Aiden **Tom Redican**

Scene: a room in a Scarborough bed and breakfast,
Friday evening to Sunday morning.

The performance lasts approximately 90 minutes including the 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	David Emmet
Set Designer	Carla Evans
Costume Designer	Jenny Richardson
Lighting Designer	Andrew Whadcoat
Sound Designer	CJ
Stage Management	Jenny Richardson, Nigel Lawrence, Jo Perse
Deputy Stage Manager	CJ
Assistant Stage Managers	Bron Blake, Sue Collins
Prompter	Bridgett Strevens
Accent Coach	Dorothy Lawson
Lighting and Sound Operator	Terry Mummery
Set Constructor	Colin Horne
Get-In Crew	Toby Burbidge, Doug King
Photographers	Liz Mead, Richard Mead
Videographer	Joe Foster
Marketing Assistant	Nina Flitman
Thanks to	Lily Kemp

Biographies

Nina Flitman – Lauren

Nina has been a member of The Questors since 2011, when she appeared as Lavinia in *Titus Andronicus*. Since then, she has played Vivie in *Mrs Warren's Profession*, Sylvia in *The Pride*, Lady Chiltern in *An Ideal Husband*, Lady Macbeth in the RSC Open Stages production of *Macbeth* and most recently Jacqueline in *Don't Dress for Dinner*. She has also appeared in *The Flint Street Nativity* and *ENRON*, and in Summer 2015 was part of the cast that took *She Stoops to Conquer* to The Minack Theatre in Cornwall. Nina edits The Questors' members' magazine, *QLife*, and is also part of the team that runs the theatre's social media output. When she has a spare moment, she is a senior editor on a financial publication.

Liam Hurley – Daz

Liam was a member of Student Group 68 in which he played various roles in *Fear and Misery of The Third Reich* and Sholto in *The Young Idea*. He was also a member of the RADA Youth Company (2011-2012) and played Macbeth directed by Philip Sheppard at the Jerwood Vanburgh Theatre. He has also performed in a number of musicals including *Oliver!*, *Guys and Dolls*, *The Pyjama Game*, *Grease*, *Into The Woods* and *Titanic: The Musical*. He has also acted in a number of short films that have been shown at student film festivals. He played Parolles in *All's Well That Ends Well* with Youth Action Theatre at the Edinburgh Fringe Festival (August 2015) and more recently Mr Erpingham in Joe Orton's *The Erpingham Camp* (August 2016). He was last seen at The Questors as Gobel in *The Lying Kind* in December 2015 and will be taking on the role of Konstantin in *The Seagull* with Richmond Shakespeare Society in April 2017.

Amelia O'Loughlin – Beth

Amelia has been on the stage from a young age – both as a dancer and actress. She graduated from the University of Leeds last year, after playing lead roles in classics such as *Top Girls* by Caryl Churchill (2015) and *A Streetcar Named Desire* by Tennessee Williams (2013). She also worked and performed with The English Theatre Group of Barcelona (2014). Since graduating, she has written and directed her own show, which toured London theatres in the summer of 2016. She is now focused on developing her experience in film and TV, yet she continues to perform for theatre, maintaining her love for the stage. This is her first appearance at The Questors.

Tom Redican – Aiden

Tom trained on the MA Acting course at the Royal Central School of Speech and Drama, where he played Radleigh/Mr Peck in *Blue Stockings*, Alan in *The Commune* (a new play by Rebecca Lenkiewicz) and Ben in *The Dumb Waiter*. He previously studied for a BA in Film & Television Studies at the University of Nottingham, where he was an active member of the Nottingham New Theatre. Roles there included Claudius in *Hamlet*, Father Welsh in *The Lonesome West*, Roote in *The Hothouse* and Hector in *The History Boys*. Since joining The Questors in 2015, he has appeared as Orsino in *Twelfth Night* and Tony in *Beautiful Thing*. Tom is a veteran of the Edinburgh Fringe Festival since attending for the first time in 2006, having acted at four festivals and produced at one. Tom is also a member of the Tower Theatre Company, assistant directing on *Foxfinder*, playing the role of Edward in *Someone Who'll Watch Over Me* and directing *The Priory*.

David Emmet – Director

David trained as an actor in Student Group 28, but has directed more often than he has acted at The Questors. *Scarborough* is his 56th production, not counting assistant directorships and fringe shows. Other recent outings as a director were *Don't Dress for Dinner*, *The Wonderful World of Dissocia*, *The Pride*, *Mary Stuart* (which he also translated), *Night of the Soul*, *Titus Andronicus*, *Contractions* and *Three Sisters*. David is also Director of Studies for the Student Group and teaches acting in the Foundation Year. He is also the Company Secretary, Casting Adviser, head of the Stage Management department and works in the Box Office. 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.

Carla Evans – Set Designer

Carla joined The Questors in 2013 and has since worked on over 16 productions as a costume-maker, photographer, prop maker and set designer. Her more eccentric contributions include Daisy the Cow for *Jack and the Beanstalk*, animatronic geese for *The Wolves of Willoughby Chase* and an Elizabethan dress for a man in *Dick Whittington & His Cat*. Last year she designed the set for *Don't Dress for Dinner*.

Meet the Company – Wednesday 8 March

Come and meet the, director and company for a discussion in the Studio as soon as possible after the Wednesday performance.

Jenny Richardson – Costume Designer and Stage Manager

Jenny's first task on joining The Questors in 1980 was to make a six-foot telescope with eyelashes. After many years working in stage management, props and set design, she enjoyed a change of direction in costume design, recently for *The Pride*, *Macbeth*, *Equus*, *All My Sons*, *The Lying Kind*, *The Cripple of Inishmaan*, *Don't Dress for Dinner* and *Measure for Measure*. For *Scarborough* she has kindly doubled as part of the stage management team. Jenny can also be found working in Box Office, and is frequently in demand as an upholsterer.

Andrew Whadcoat – Lighting Designer

Andrew has worked in lighting since 2013, enjoying the variety of productions at Questors. Recent credits are designing the Directors' Showcase 2016 and *Boeing-Boeing* and working as lighting assistant on a number of other shows including the David Greig Double Bill at the Jermyn Street Theatre.

CJ – Sound Designer

Since joining The Questors in 2015, CJ has worked backstage (*The Wonderful World of Dissocia*, *The Young Idea & Hands Across the Sea*, *Arms and the Man*, *The Village Bike*, *Twelfth Night*, *The Country Wife*) and has also become an acting member, playing Sarah the Cook in *Dick Whittington & His Cat* and George in *Don't Dress for Dinner*. This is his second production as sound designer.

Next at The Questors

THE LADYKILLERS

adapted by Graham Linehan

24 March – 1 April 2017

The Judi Dench Playhouse

The original film of *The Ladykillers*, released in 1955, was the last of the great British comedies for which Ealing Studios was renowned. It has been adapted for the stage by the writer/co-writer of the TV comedies *Father Ted*, *Black Books* and *The IT Crowd*.

LOVE'S LABOUR'S LOST

By William Shakespeare

31 March – 8 April 2017

The Studio

Questors Student Group 70 presents this wonderful mixture of wordplay and visual slapstick humour as the King of Navarre and his friends try to continue their studies and ignore the charms of the visiting Princess of France and her companions.


Learning through plays?


BA (Hons) Theatre Production (Design and Management)

Gain theoretical and practical experience whilst working backstage on shows at both **The Questors** and in the **London College of Music**.

This two-year accelerated course covers a wide range of theatre-related skills, including stage management, stage technology (lighting and sound) and design.

Apply now to start September 2017

 uwl.ac.uk/questors

 john.davey@uwl.ac.uk



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befriending housebound people



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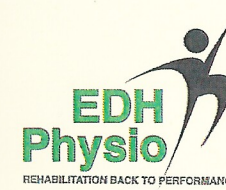
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