

## 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](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.*

## 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).

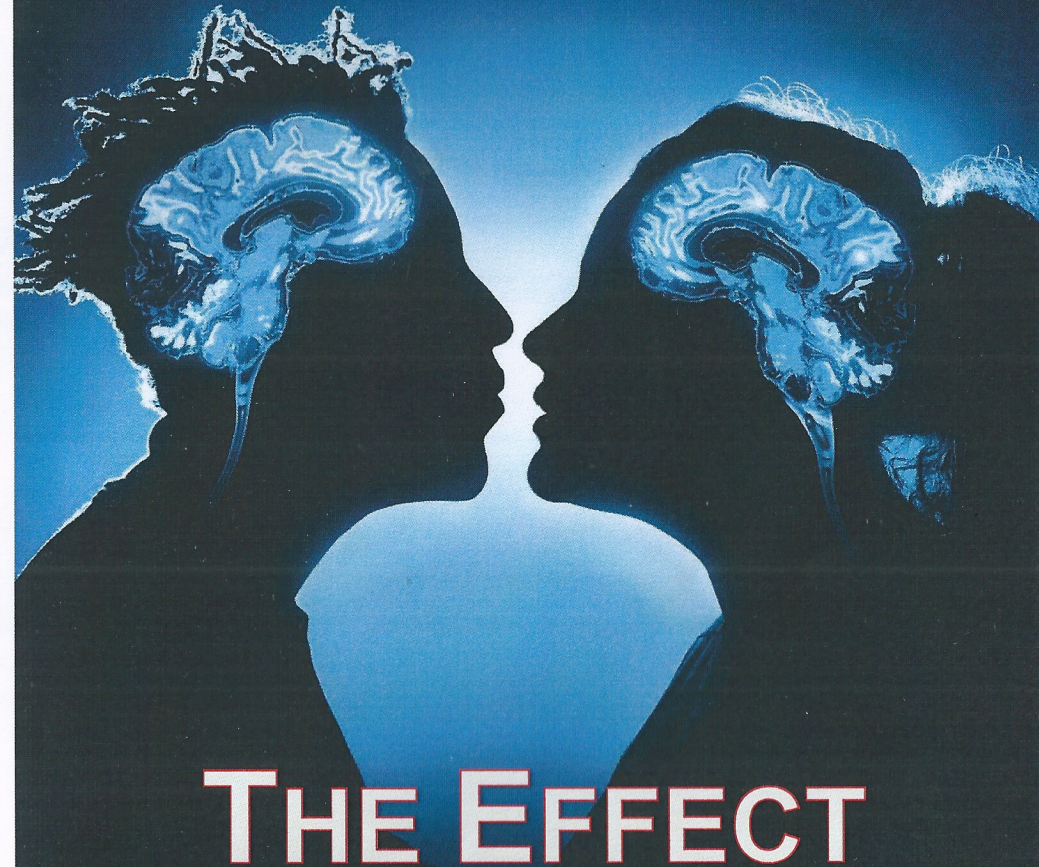
Cover Image: Carla Evans

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



# Questors, Ealing's Theatre



# THE EFFECT

by Lucy Prebble

The Studio

27 October – 4 November 2017

# 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 2018 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

**Autumn Beer Festival Thursday 26 to Saturday 28 October**

A choice of ten real ales, all winners in the recent Champion Beer of Britain competition held at the Great British Beer Festival in Olympia in August.

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

The Grapevine accepts payments by card (contactless only).



# THE EFFECT

by Lucy Prebble

The Studio

27 October – 4 November 2017

# THE EFFECT

*"Love looks not with the eyes but with the mind"*

*William Shakespeare, A Midsummer Night's Dream*

In *The Effect* Lucy Prebble combines intellect and pure human emotion to focus our attention on the brain itself, suggesting not only how it works but, more importantly, how it can go wrong.

The brain is quite literally a *'three-pound lump of jelly'* that also happens to be one of the most complex and magnificent organs in the human body. It gives us awareness, processes a constant stream of sensory data, controls our muscle movements, our breathing and even our internal temperature. Every feeling we have and every creative idea is developed by our brain, all the while recording and storing our life events into memories.

This complicated *'piece of biological machinery'* remains at the forefront of psychological and medical research, as we continue to ask 'How does our brain actually work?'

Much of our knowledge essentially comes from studying brain function when things go wrong. For example, when the American railroad worker Phineas Gage was cramming gunpowder into a rock with an iron bar, causing it to explode, the bar was fired up into his left cheek and out of the top of his head. Although Gage survived the injury, his personality was changed forever. Where before he was quiet and respectful, afterwards his doctor stated he was *'fitful, irreverent, indulging at times in the grossest profanity... with the animal passion of a strong man'*. This loss of inhibitions was in fact caused by the damage to the frontal lobe of his brain.

Now this is of course a very physical example of how our personality and behaviours can be altered by damaging a part of the brain. But through this play Prebble perfectly highlights how we all go through many life experiences that cause equally dramatic changes in our personality and perceptions of the world. Sometimes this may be temporary, like the stress you feel before an exam, other times it may be more permanent like the grief of a loved one that doesn't leave you. Each of us have a whole array of responses and reactions to the situations we find ourselves in, and they are often unique to that moment in time.

For me (and I'm sure many others), one of the greatest areas of fascination has always been around the idea of 'what is love?' Is it something innate? Can we control how we feel? Ancient Greeks called love 'the madness of the gods', which always reminds me of the crazy things we can often do for the special people in our lives – sometimes with absolutely no rationale. Nowadays the definition from modern psychologists is a little less poetic. They say it is the strong desire for emotional union with another person. Whether this be romantically, platonically or love towards a family member, there are multiple ways to feel and express love.

There are countless tales throughout history that show the effects of love, and how it is generally the driving factor for most of our actions. In this play, Prebble uses the claustrophobic and enclosed nature of a drug trial to hold up a microscope to this intense emotion, showing how in one moment there may be absolute euphoria but the next utter turmoil. Ultimately, she asks us to think what is true love? Is it a choice we make or is it just a bunch of chemicals going through our body?

Over the last century, researchers have conducted intricate studies to peer inside our brains to learn what happens to it when we feel affection, experience pain or suffer from a mental illness. This play digs deeply and provocatively into these mysteries of the mind, while examining the very real nature of depression. With nearly a fifth of all adults suffering from depression within their lifetime, this continues to be one of the biggest health issues of our generation. During 2016 alone, 64.7 million antidepressants were dispensed, not only highlighting the magnitude of the issue but also reminding us that for the pharmacological giants it is a big business.

Before these drugs get given to any patients, they go through rigorous tests; firstly within a laboratory environment and then on healthy volunteers in a controlled clinical trial. This is where *The Effect* begins, on a drug trial for the latest anti-depressant designed to increase the level of dopamine in the brain and thus make the patient 'happier'. But what are the side effects? Who is going to benefit the most from their success?

For me, this is an important play that holds just as much weight now as it did in 2012 when it first opened. It has changed the way I view mental illness and has really opened the opportunity for debate and discussion. It has been an absolute joy to bring it to life.

**Hannah Webster, Director**

# THE EFFECT

by Lucy Prebble

*First performance of this production at The Questors Theatre: 27 October 2017*

## CAST

in order of appearance

|                |                        |
|----------------|------------------------|
| Connie Hall    | <b>Lauren Grant</b>    |
| Tristan Frey   | <b>Jason Welch</b>     |
| Dr Lorna James | <b>Carol Fullilove</b> |
| Dr Toby Sealy  | <b>Peter Brown</b>     |

## PRODUCTION

|                          |                                                                                                       |
|--------------------------|-------------------------------------------------------------------------------------------------------|
| Director                 | <b>Hannah Webster</b>                                                                                 |
| Set Designer             | <b>Natalie Calvert</b>                                                                                |
| Costume Designer         | <b>Sarah Andrews</b>                                                                                  |
| Lighting Designer        | <b>Tim Hayward</b>                                                                                    |
| Sound Designers          | <b>Richard Halberstadt,<br/>Russell Fleet</b>                                                         |
| Video Designer           | <b>John Green</b>                                                                                     |
| Video/Animation Designer | <b>Roisin Tierney</b>                                                                                 |
| Stage Manager            | <b>Bernie Brady</b>                                                                                   |
| Deputy Stage Manager     | <b>Tracy Wickens</b>                                                                                  |
| Assistant Stage Managers | <b>Leah Crepaz, Jane Dwyer,<br/>Jane Radcliff</b>                                                     |
| Lighting Operator        | <b>Louise Brightman</b>                                                                               |
| Sound Operator           | <b>Andrew J Quick</b>                                                                                 |
| Photographers            | <b>Carla Evans, Richard Mead</b>                                                                      |
| Videographer             | <b>Joe Foster</b>                                                                                     |
| Marketing Assistant      | <b>Claire Durrant</b>                                                                                 |
| Thanks to                | <b>Gemma Drummond,<br/>David Emmett, Sukhi Kainth,<br/>Alex Marker, Alan N Smith,<br/>Paul Wilson</b> |

The performance lasts approximately 2 hours 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.

# Biographies

## **Sarah Andrews** – *Costume Designer*

Sarah joined The Questors in 1977 as a member of Student Group 32 and has appeared in countless plays. She has designed and made costumes for many shows, most recently *The Country Wife*, *Boeing-Boeing* and *An Ideal Husband*. Sarah is delighted to be involved in this fascinating and relevant piece of theatre.

## **Bernie Brady** – *Stage Manager*

Bernie joined The Questors in 2000 and has stage-managed numerous shows since then, most recently *Burnt by the Sun* last season. *The Effect* is an unusual show that he has found fascinating.

## **Peter Brown** – *Dr Toby Sealy*

This is Peter's third production at The Questors following *Les Liaisons Dangereuses* (2009) and *Sweeney Todd* (2010). He also participated in *Foreign Fields*, the poetry readings to mark the First World War at The Questors and Pitzhangar Manor in 2014, and most recently the Dark Monday rehearsed reading of Robert Gordon Clark's *Mid-Floor*.

## **Natalie Calvert** – *Set Designer*

A member since 2013 Natalie's first experience at The Questors was helping on Aladdin and his Wonderful Lamp. This summer has been spent as design assistant to Alex Marker on shows including *Windows* by John Galsworthy at the Finborough Theatre, *Sherlock Holmes and the Crimson Cobbles*, a production by Chipping Norton Theatre currently out on tour, and as costume supervisor on *The Firm* upcoming at Hampstead Theatre. Most recently she worked as wardrobe assistant at RADA on *The Importance of Being Earnest*, and a compilation of Shakespeare's great death scenes, created by Nona Shepphard to mark the 400th anniversary of Shakespeare's death.

## **Russell Fleet** – *Sound Designer*

Russell trained as an actor in the 1990s, joined The Questors in 2006 and has since been involved in 24 productions in various capacities. An actor, sound designer, stage manager and director, he was last on stage in the recent *When the Rain Stops Falling* and last designed sound for *A Little Night Music*.

## **Carol Fullilove** – *Dr Lorna James*

Carol joined The Questors in 2000 since when she's acted in several productions including *Tongues of Fire*, *The Birthday Party*, *The Memory of Water*, *Playhouse Creatures*, *Look Back in Anger*, *A View from the Bridge*, *Three Women*, *The Dispute*, *Bye Bye Blues* and *The Village Bike*.

## **Lauren Grant** – *Connie Hall*

This is Lauren's first production at The Questors. Previous to this she has been involved in a wide variety of productions as an actress, writer and producer. Lauren's acting credits include: Maddie (*Brains The Musical*), Annie (*The Gut Girls*), Elaine (*Deus Vault*), Thomasina (*Arcadia*), Esther (*Only One Wing*), Emily (*Our Town*), Dummy (*Ghetto*) and Rita (*Educating Rita*).

## **Richard Halberstadt** – *Sound Designer*

Richard has been a member since 1958, passing through Young Questors and Student Group 21. He has since moved on to sound design, stage management and directing, most recently directing *A Flea in her Ear*, stage managing *Coarse Shakespeare – The Final Folio* and designing sound for *The Village Bike*.

## **Tim Hayward** – *Lighting Designer*

Tim's shows at The Questors include Ibsen's *The Master Builder* and Peter Schaffer's *Equus*. He recently lit our contemporary take on *Measure for Measure* and the revival of the Ealing comedy *The Ladykillers*.

## **Roisin Tierney** – *Video/Animation Designer*

Roisin joined The Questors in 2016 to further her studies in Illustration and Animation at Kingston University. Her roles include lighting assistant, animator, set painter and ASM. Roisin wants to continue working with projection and has most recently worked on the animated robbery sequence for *The Ladykillers* and the projections for *When the Rain Stops Falling*.

## **Hannah Webster** – *Director*

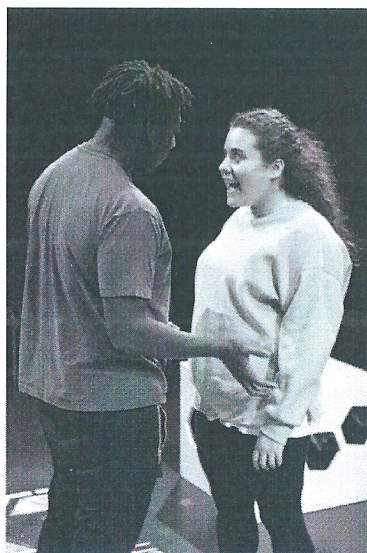
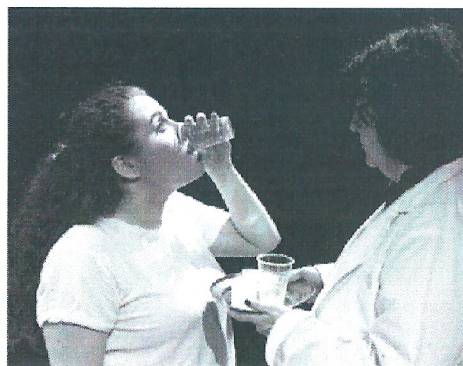
Hannah joined The Questors in 2002 and later graduated from Student Group 65. This is Hannah's directorial debut as part of the main season. Previously she directed *The Beauty Manifesto* for QYT and the AFA Encore end-of-year showcases. As an actor, her theatre credits include, *Pygmalion*, *Bird on the Wire*, *The Master Builder*, *Macbeth*, *Absurd Person Singular* and many others outside of The Questors.

## **Jason Welch** – *Tristan Frey*

This is Jason's second Questors play (the first using his own accent) after *The Exonerated*, performing in the *Overnight Plays* and finishing Student Group 69. Away from Ealing, Jason has performed at the Courtyard Theatre and Theatre 305 as well as in short films. As a film maker Jason has a YouTube film review Vlog *Rewind & Return*, a sitcom pilot and a short film called *Definition of Love* releasing at the end of the year.

# Rehearsal Photos

by Richard Mead



# Next at The Questors



## SEASON'S GREETINGS

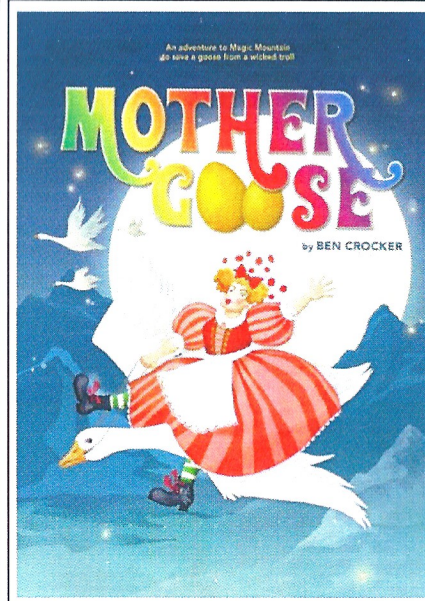
by Alan Ayckbourn

3 – 11 November 2017

The Judi Dench Playhouse

It's the Christmas family get-together at the Bunker home. The men watch TV and go down the pub. The women do all the cooking and look after the kids. It's the same every year. Except this time... After this, perhaps your own Christmas won't feel quite so bad.

7.45pm with a 2.30pm Sunday matinee



## MOTHER GOOSE

by Ben Crocker

14 Dec 2017 – 1 Jan 2018

The Judi Dench Playhouse

Adventure to Magic Mountain to save a little goose from a wicked troll. Join us on a fun, family adventure this Christmas with Mother Goose – our laugh-out-loud panto. Sing along, shout at the nasty troll, meet the Giant Geese of Boundtobiteyou and even do some yodelling! Oh – and don't forget to wear your Christmas jumper!