

## 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).

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

**A MIDSUMMER  
NIGHT'S DREAM**  
by William Shakespeare

**The Judi Dench Playhouse**  
9 – 17 March 2018

## Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, hearty meals and handmade cakes, and is the perfect spot for a pre-theatre meal or intermission ice-cream.

Order interval drinks before the show to beat the crowds.

Regular opening hours:  
Monday to Saturday,  
9:00 am to 7:30 pm

Also open before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



## 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

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

**Fields and the Grapevine accept payments by card.**



image: Carla Evans

# A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

The Judi Dench Playhouse

9 – 17 March 2018

# A MIDSUMMER NIGHT'S DREAM

A *Midsummer Night's Dream* was almost certainly written to be performed at a royal wedding in 1595/6. Shakespeare has referred to several things which help confirm this event and date. The first line says 'Our nuptial hour draws on apace' and in his last speech Theseus says 'Lovers to bed'. What could be more suited to a play at a wedding? The play within the play is also in honour of a Royal wedding just as the real play is.

*Romeo and Juliet* was written just before the Dream and we have a similar situation of lovers unable to marry due to parental objection. This is both in the play itself, with Hermia and Lysander, and in the workmen's burlesque of it, *Pyramus and Thisbe* where, like Romeo and Juliet, Pyramus and Thisbe die for love. In Titania's first speech, she describes terrible unseasonal weather conditions. In 1595 and 1596 England suffered the worst summer weather for decades.

There are also clear references to Queen Elizabeth who was almost certainly at the wedding for which the play was written. Oberon describes a 'certain goddess throned by the west'. England is west of Athens. Cupid fails to hit her with his arrow and 'the imperial votaress passed on in maiden meditation fancy free', a reference to the Virgin Queen. Also Theseus' speech describing his subjects being tongue tied in his presence, 'from their silence yet I picked a welcome', reflects Elizabeth's perception of her relationship with her subjects.

The main themes are of course love and marriage and the power of the imagination, which can change 'heaven to hell', a monster into something beautiful and wise, a bush into a bear. As regards love, we are presented with the irrationality of our choices in love. Helena sums it up in her soliloquy describing Cupid with 'wings and no eyes' figuring 'unheedy haste'. Even Bottom speaks wisely of the fact that 'Reason and love keep little company together'. However love has a transforming power too. It can change ugliness to beauty. At the end of the play all the lovers marry and are blessed by the unseen fairies.

Shakespeare chooses Athens as his setting very deliberately. As the birthplace of western civilisation it is associated with order, law, and reason. Athens developed democracy and the jury system, Theatre and philosophy. Athena is the goddess of wisdom. The play starts and

finishes in Athens, but in between we go to the wild wood to the world of Dionysus, the god of wine, and its effect is to free us from our inhibitions. Here the imagination is let loose, chaos reigns, magic works on the lovers and Titania, Oberon and fairies roam. It is here that the lovers' tangle is unravelled and Demetrius returns to his real love, Helena. Theseus wisely accepts this magical solution despite his dedication to Reason. At the end of the play, this upholder of Reason, who had just dismissed the lovers' account of their woodland adventures, says 'Lovers to bed, 'tis almost Fairy time', a rare acknowledgement by Theseus of that other world. Thus Shakespeare is perhaps suggesting that Reason is not enough; humans must also accept the other part of their nature where love, instinct and imagination hold sway.

There are four quite distinct groups of characters in the play, most of whom never meet each other. The Court characters interact with the lovers, the mechanicals do present their play to the Court but are mostly seen on their own, the fairies observe the humans but are invisible to them. Only Bottom, the big-headed weaver who plays the lead in *Pyramus and Thisbe*, crosses over to the fairy world and has to be magicked into believing he dreamt it all.

Two more key themes other than Reason and Love, are the Moon and Dream. Most of the play takes place by moonlight. Luna the moon is associated with madness; thus we have our word lunatic. Love is a kind of madness; it certainly makes us behave in quite irrational ways. The play is full of references to the moon. Dream is the place of the imagination. Theseus dismisses 'the lunatic, the lover and the poet (who) are of imagination all compact'. Yet the audience saw all the events in the wood and feel he is wrong. Dreaming, we are told, is essential to our mental health. Bottom tells us of his 'dream' but again we saw the ass head on him and Titania in love with him. Puck finally draws a parallel between dream and theatre and invites us to think that we have dreamed the whole play.

We have decided, against the current trend, to set our production in Shakespeare's Elizabethan Period. We have tried to capture the magic of the woods in contrast to the order of the Court through costume, setting, lights and sound. And if you enjoy this production, as Puck says, 'Give us your hands if we be friends'.

**Anne Neville, Director**

# A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

*First performance of this production at The Questors Theatre: 9 March 2018*

## CAST

in order of appearance

Theseus	<b>Robert Seatter</b>
Hippolyta	<b>Leyla Doany</b>
Egeus	<b>Keith Parry</b>
Philostrate	<b>Robert Staines</b>
Lysander	<b>James Stephen</b>
Hermia	<b>Lauren Grant</b>
Demetrius	<b>James Burgess</b>
Helena	<b>Clementine Medforth</b>
Quince	<b>Simon Higginson</b>
Bottom/Pyramus	<b>Anthony Curran</b>
Snout/Wall	<b>Alex Marker</b>
Starveling/Moon	<b>CJ</b>
Snug/Lion	<b>Robert Vass</b>
Flute/Thisbe	<b>Dylan Fryer</b>
Puck	<b>Annabelle Williams</b>
Oberon	<b>Jason Thomas</b>
Titania	<b>Samantha Moran</b>
Peaseblossom	<b>Nicole Kerr</b>
Moth	<b>Quinn Goodliffe</b> (10m, 11m, 13, 15m, 16, 17) <b>Lily Moran</b> (9, 10, 14, 15, 17m)
Cobweb	<b>Becky Hartnup</b>
Mustardseed	<b>Tilly Benson-Reid</b>
Moon's Dog	<b>Django or Minnie</b>

The play opens in the court of Duke Theseus in Athens, then to Quince's house. It then moves to various parts of a wood before returning to Quince's house and then back to the court.

The performance lasts approximately 2 hours and 15 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	<b>Anne Neville</b>
Assistant Director	<b>Simon Snashall</b>
Set Designer	<b>Alex Marker</b>
Costume Designer	<b>Raymond Childe</b>
Lighting Designer	<b>Andrew Dixon</b>
Composer/Sound Designer	<b>Daniel Beilby</b>
Stage Manager	<b>Alec Atchison</b>
Deputy Stage Managers	<b>Shaan Latif-Shaikh, Sarah Vass</b>
Assistant Stage Managers	<b>Camilla Aylwin, Bron Blake, Jordan Fowler, Jenny Richardson, Penny Seyfert, Chris Sydenham</b>
Properties	<b>Sylvia Wall</b>
Puppet Maker	<b>Shaan Latif-Shaikh</b>
Prompter	<b>Bridgett Strevens</b>
Wardrobe Assistants	<b>Jan Auvache, Helen Karasiewicz</b>
Costume Makers	<b>Ian Black, Sarah Fox, Moonika Leisson, Claire Malyon, Sue Peckitt, Valerie Rudd, Alison Simmons, Shobi Springer, Sylvia Thomas, Jeremy Vines</b>
Lighting Operators	<b>Nicola Amory, Tim Pemberton</b>
Lighting Riggers	<b>John Green, Cecily Johnson, Sally Milton, Chris Newall, Ruby Plunkett, Andrew Whadcoat, Cynthia Eke</b>
Sound Operator	<b>Toby Burbidge</b>
Set Constructor	<b>Rachel Gemaehling</b>
Scenic Artist	<b>Nathalie Chateauneuf, Bernd Gauweiler,</b>
Get-In Team	<b>Colin Horne, Doug King, Nigel Lewis, Geoff Moore, Rob Willin</b>
Hair and Make-Up	<b>Reena Agarwal, Karolina Bartnik, Allison Farmer, Saskia Lyons</b>
Photographer	<b>Carla Evans</b>
Thanks to	<b>Nick Aldridge, Dennis Dracup, Geoff Moore, Hampstead Theatre, Kingston College Production Arts Students</b>

# Biographies

## **Tilly Benson-Reid – Mustardseed**

Tilly has been a Questors member since 2013, assisting productions in various capacities in stage management and other backstage roles, and taking part in Acting for All and the Overnight Plays. They made their debut Questors performance in last year's *Diana of Dobson's*.

## **James Burgess – Demetrius**

James trained as an actor at Drama Studio London. His productions at The Questors include *Season's Greetings*, *The Country Wife*, *Measure for Measure*, *Titus Andronicus*, *All Joy of the Worm* and The Overnight Plays. Other theatre includes: *Dido*, *Queen of Carthage* and *The Alchemist* (Rose Playhouse); *Love's Labour's Lost* (touring).

## **Anthony Curran – Bottom/Pyramus**

Anthony Curran is a graduate of Student Group 47. He has since played parts that ranged from Truffaldino in *A Servant to Two Masters* to Estragon in *Waiting for Godot*. His most recent appearances for The Questors were at Minack in *The Country Wife* and in the Coarse Acting Competition.

## **Leyla Doany – Hippolyta**

Leyla's acting highlights include playing a 70-year-old woman in a 4-star sell-out show at the Edinburgh Fringe, performing in over 20 productions during her 4-year MA Eng. Lit. degree at the University of Edinburgh, and playing four characters of varying ages and genders for both KDC's *The Good Person of Szechwan* and Tower Theatre's *Top Girls*. When not acting, she works in market research.

## **Dylan Fryer – Flute/Thisbe**

Dylan has performed at The Questors several times, most recently in *Galatea*. Before coming to London in 2009, he played in many shows at The Maddermarket Theatre in Norwich, including *A Midsummer Night's Dream* where he played Theseus.

## **Quinn Goodliffe – Moth**

This is Quinn's 13th Questors production since joining QYT, starting with *The Duchess of Malfi*, aged ten. Last year he was honoured to perform Noël Coward's *Red Peppers* at the Mondial du Théâtre festival in front of Prince Albert in Monaco. His wish is to one day play The Doctor in *Doctor Who*.

## **Lauren Grant – Hermia**

This is Lauren's second show at The Questors. Previous to this she has been involved in many productions elsewhere as an actress, writer and producer. Lauren's acting credits include: Arya Stark (*Dame of Thrones*), Connie (*The Effect*), Maddie (*Brains the Musical*), Elaine (*Deus Vult*), Thomasina (*Arcadia*), Esther (*Only One Wing*), Emily (*Our Town*), Dummie (*Ghetto*) and Rita (*Educating Rita*).

## **Becky Hartnup – Cobweb**

Becky has been a member of Questors and Waterman's Youth Theatres, where she acted, wrote and directed. She has been a professional ASM and a dresser for Opera North. Back at The Questors, she is now an acting member after the Acting for All, Encore and Platform Courses, and appeared in *Diana of Dobson's* last year.

## **Simon Higginson – Quince**

Simon has been a member of The Questors for over 30 years, and this is his 24th production. His roles have included Brindsley in *Black Comedy*, Gary in *Noises Off*, Laurence in *Abigail's Party*, Jeff Skilling in *ENRON* and Cheryl the ugly sister in the 2017 Questors panto, *Cinderella*. This is his first foray onto the Playhouse stage since playing Professor Marcus in *The Ladykillers* last April.

## **Nicole Kerr – Peaseblossom**

Nicole joined The Questors in 2015. She has played a variety of roles including Daisy in *Rhinoceros* and Mariana in *Measure for Measure*, and, elsewhere, Grandma in *The American Dream*, Philomele in *The Love of the Nightingale*, Rose in *After Easter* and Scaramouche in *Scaramouche Jones*. She was a member of the National Youth Theatre and has competed in many drama festivals and showcases.

## **Alex Marker – Snout/Wall / Set Designer**

This is Alex's first role in a full Questors production for nearly 20 years, starting in 1989 with *The Penny Showman*, followed by *Gregory's Girl*, *The Gut Girls*, *Mort*, *The Twits* and *The Cure-All*. Recently he wrote and directed *Pitzhanger Abbey* for *The Giant Coarse Acting Festival*. He has designed well over 150 productions.

## **Clementine Medforth – Helena**

Clementine is a recent Durham graduate-cum-actor and this is her Questors debut. Her past appearances include Maria in *The Sound of Music*, Sally Bowles in *Cabaret*, Ralph in *The Lord of the Flies* and Sylvia in *The Thrill of Love*. She also co-founded the musical improv group Waiting For The Call.

## **Lily Moran – Moth**

Lily joined Questors Youth Theatre when six and has appeared in *It's a Wonderful Life*, *Aladdin* and *His Wonderful Lamp*, *Cinderella*, *Grimm Tales* and *Emil and the Detectives*. She also took part in *Questival II* in 2016, the Overnight Plays in 2017, the recent Coarse Acting Festival and the Mondial du Théâtre festival in Monaco.

## **Samantha Moran – Titania**

Sam joined The Questors in 2015, and was most recently seen in *Larkin with Women*, *Bird on the Wire*, *Measure for Measure*, *Red Peppers* (which was taken to Monaco for the Mondial du Théâtre festival) and, most recently, the title role in *Lady Susan*. In the real world, Sam is a voice artist and writer.

## **Keith Parry – Egeus**

Keith graduated from Student Group 33 in 1980. Since then he has performed in many productions including *King Lear*, *The Merchant of Venice*, *Doctor Faustus* and, most recently, *Season's Greetings*.

## **Robert Seatter – Theseus**

Robert has been a Questors member since 1990, with leading roles in *Plenty*, *The Beaux' Stratagem*, *She Stoops to Conquer*, *Much Ado about Nothing*, and most latterly, *Engaged*. He is also a published poet and was last seen performing his work in the February Dark Monday slot here at The Questors.

## **Robert Staines – Philostrate**

Robert joined The Questors in the early nineties and has appeared in many productions from Sondheim to Sophocles. Roles include Victor in *Private Lives*, Lloyd in *Noises Off*, Major Flack in *Privates On Parade*, Hardcastle in *She Stoops To Conquer*, Brian in *Dead Funny* and Lenny in *The Homecoming*.

**James Stephen – Lysander**

*A Midsummer Night's Dream* was James' first ever Shakespearean role at the age of 9 and he has now come full circle in his second Questors performance. When he is not treading the boards, he has been writing and creating content for his online production company, which has recently won three comedy awards.

**Jason Thomas – Oberon**

Jason joined The Questors in 2016 playing Carl-Magnus in *A Little Night Music*. He has previously performed the Adult Male in *Spring Awakening*, Fredrik in *A Little Night Music*, Dorsey in *Parade*, Sweeney in *Sweeney Todd* and Pilate in *Jesus Christ Superstar*. He has directed *Lord of the Flies*, *A Midsummer Night's Dream*, *Twelfth Night*, *Macbeth* and *Private Peaceful*.

**Robert Vass – Snug/Lion**

Robert has been performing with The Questors for over 10 years. Appearances include *Aladdin and His Wonderful Lamp*, *Sweeney Todd*, *Into the Woods*, *Company*, *Beauty and the Beast*, *Equus*, *The Rise and Fall of Little Voice* and, most recently, *Cinderella* and *Sweet Charity*. He is also a production photographer.

**Annabelle Williams – Puck**

Annabelle appeared in many plays at The Questors over the last 21 years, amongst them *Pygmalion*, *Oliver!*, *Sweeney Todd*, *Into the Woods*, *Aladdin and His Wonderful Lamp*, *London Assurance* and *A Little Night Music*. She recently assistant directed *Mother Goose* and does the odd gig playing guitar and singing.

**Daniel Beilby – Composer/Sound Designer**

Since joining The Questors in 2012, Daniel has made a reputation as its 'house composer'. This is his tenth production featuring a completely original score – previous shows include *The Ladykillers*, *Measure for Measure* and *The Cripple of Inishmaan*.

**Raymond Childe – Costume Designer**

Raymond has costumed productions at The Questors since the 1970s, at the same time as being a professional television designer. At The Questors he has designed costumes for fifteen Christmas productions as well as *Nicholas Nickleby*, *Hedda Gabler*, *The Merchant of Venice* and *Mary Stuart*.

**Andrew Dixon – Lighting Designer**

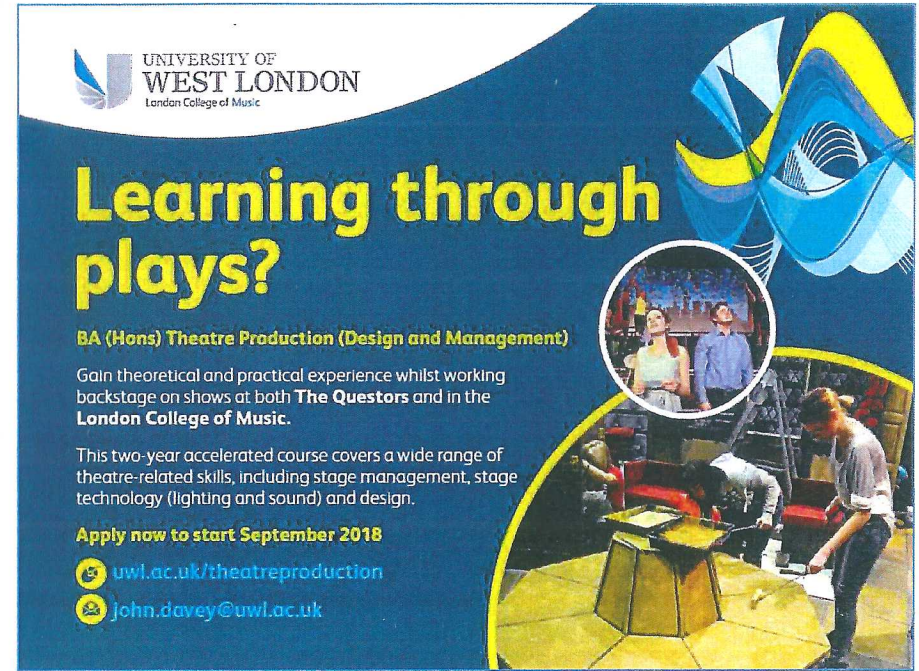
In 2018, Andrew will have been lighting for 60 years... from amateur dramas to BBC epics. He finds them all equally exciting. He hopes his enthusiasm is picked up by young new members of The Questors.

**Anne Neville – Director**

Anne has been directing at The Questors since 1992, including *The Cripple of Inishmaan*, *Macbeth*, *London Assurance*, *ENRON*, *A Servant to Two Masters*, *Trojan Women*, *The Weir*, *The Recruiting Officer*, *The Winter's Tale*, *Translations*, *The Venetian Twins*, *The Deep Blue Sea* and *She Stoops to Conquer*.

**Simon Snashall – Assistant Director**

Simon returns to The Questors after a 20-year gap. Some may remember his Mozart in *Amadeus*. He is now a professional actor and writer with a varied career in both theatre and TV. Where better way to enhance his skills as director than at the theatre that laid the foundations of his career?



**UNIVERSITY OF WEST LONDON**  
London College of Music

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## Next at The Questors

**ALTERNATIVE LIVES**

16 – 24 March 2018

**The Studio**

Questors Student Group 71 presents a double bill of emptiness and fantasy:

**THE MAIDS**

by Jean Genet

**BLOOD SPORTS**

by Richard Gallagher

**MOJO**

by Jez Butterworth

20 – 28 April 2018

**The Studio**

A black comedy set in the sleazy Atlantic nightclub of 1958 Soho. A violent power struggle breaks out over the control of the club and Silver Johnny's rising rock and roll career. First seen in 1995 at the Royal Court Theatre.