

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.

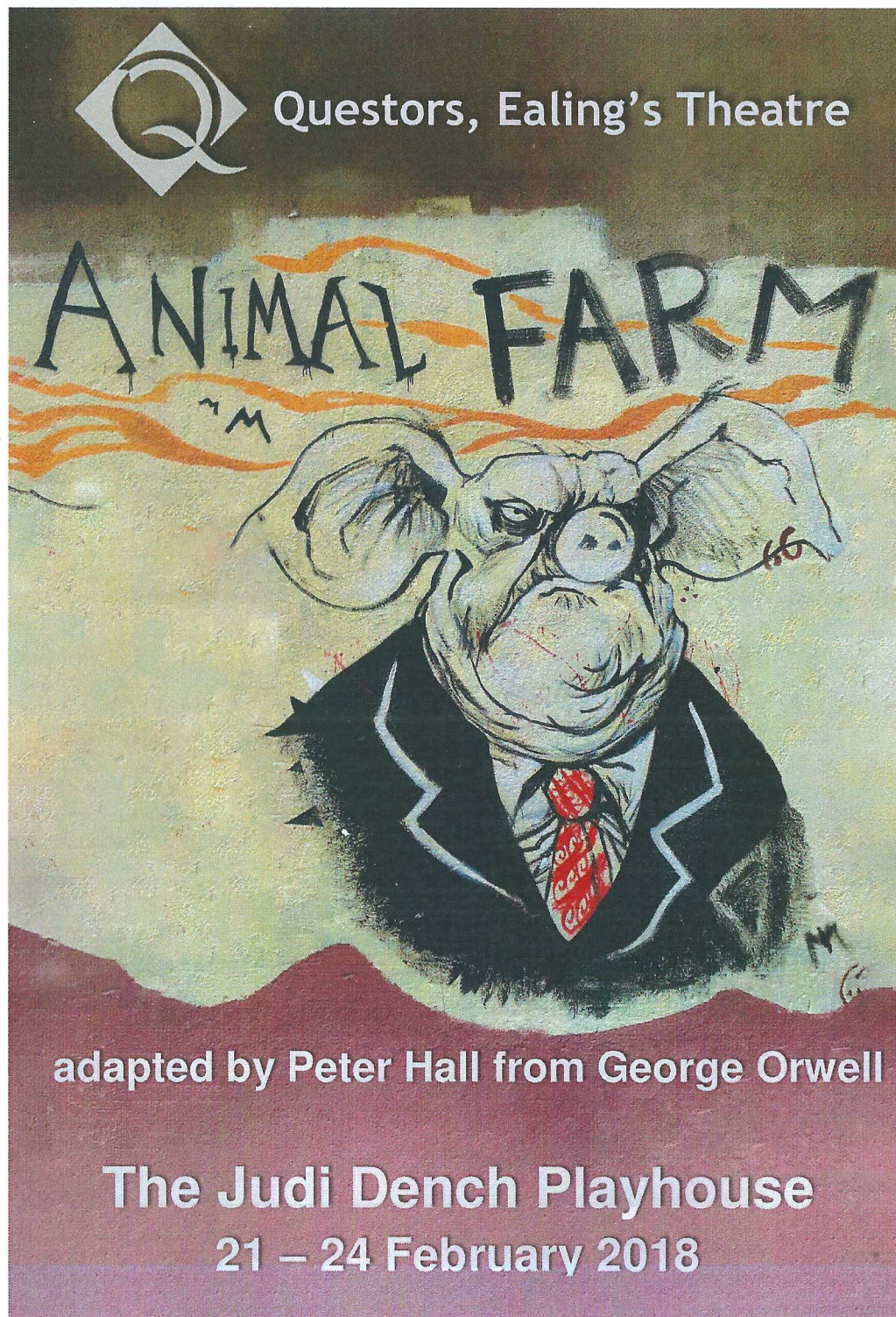
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

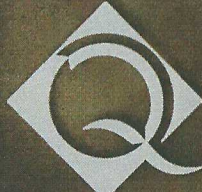
The Questors Youth Theatre – QYT

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.

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

ANIMAL FARM

adapted by Peter Hall from George Orwell

The Judi Dench Playhouse

21 – 24 February 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.

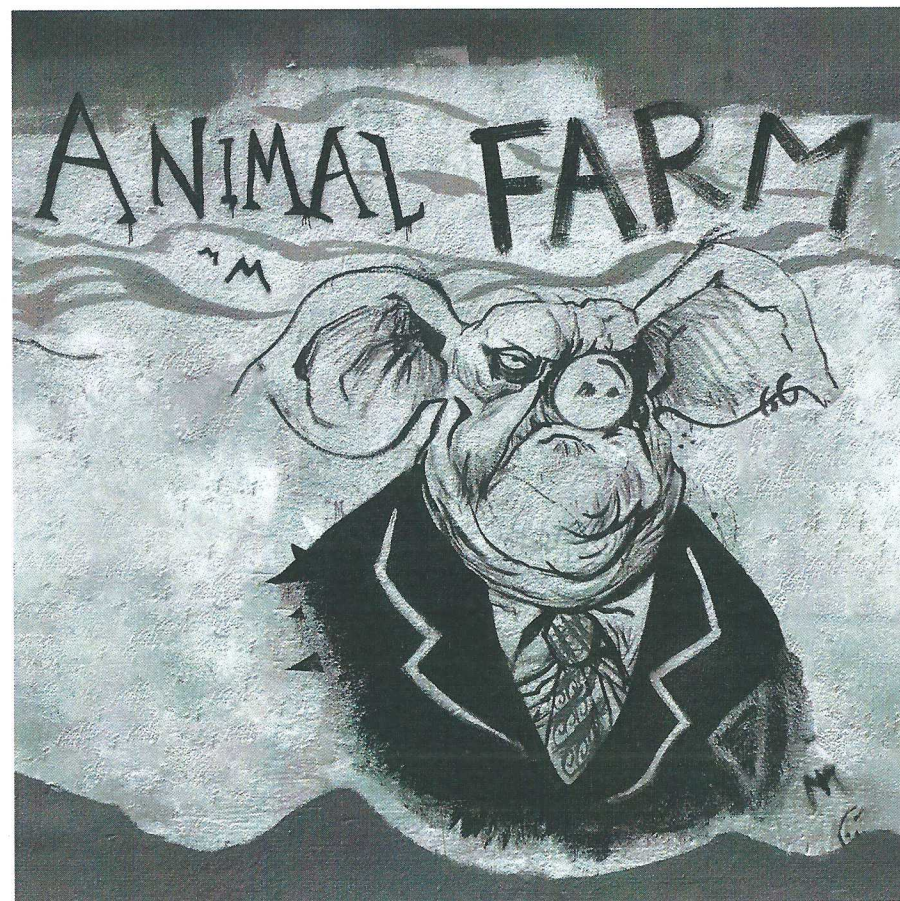
Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See questors.org.uk/grapevine for more details.

Fields and the Grapevine accept payments by card.



ANIMAL FARM

adapted by Peter Hall from George Orwell

The Judi Dench Playhouse

21 – 24 February 2018

ANIMAL FARM

When I was asked if I'd like to direct another QYT production (I was one of three directors on *Grimm Tales* in 2016) I was inspired to work again with the huge range of talent that our Youth Theatre has, and this time with a whole production all to myself – daunting; but exciting!

Animal Farm was my first choice and, after a nail-biting wait, we were granted the rights to stage the National Theatre version, adapted by the late, great Peter Hall. I was privileged to see the original production at the National Theatre in 1984. I had friends in it and saw it twice and, although I remember no production details, I do remember being profoundly affected by the portrayal of the story.

Observing the characters before me underestimate their power, unable to differentiate between truth and propaganda, and being controlled and poorly treated by those that initially promised them happiness, has stayed with me. It was one of the many literary and creative experiences that has shaped my view of the world, and encouraged me to question everything from the media to medicine, from politics to religion and humanity to food.

Everybody knows Orwell's *Animal Farm* – or at least something about it. But this isn't the reason I wanted to do it. (Far from it – much safer to do an unknown tale that nobody knows anything about!) But I wanted the challenge, for both myself and the cast, of tackling something that would have meaning in today's world and make cast and audience think and be confronted by what was unfolding before them. It's such a classic story that everyone associates with Communism; but it has a much deeper resonance with the understanding of power, control and exploitation.

The themes of animals as a vehicle for commenting on human behaviour are not restricted to Orwell. Animal fables like *Reynard the Fox* satirised human cunning and misuse of power, Chaucer's *The Nun's Priest's Tale* tells a similar story of farmyard poultry and a fox, and Swift's *Gulliver's Travels* has a virtuous race of horses ruling over an inferior breed of 'Yahoos' who are uncomfortably reminiscent of humanity. But Orwell's story has such a resonance with so much of what has happened in history and what continues to happen. People get power, get greedy, create an inner circle to protect their position, and treat all outside it, those that helped them get that power, increasingly badly. *Animal Farm* continues to make us aware of the social and political forces to which we are all subject.

From the beginning, I decided to disregard the 'Communism' element and instead concentrate on the simple story, and the behaviour of and relationships between the characters.

My young cast quickly recognised some of the immediate issues with the way the characters treat each other and how this develops throughout the story. As an example, rehearsing the scene where Boxer leaves the Farm had quite an impact as the seriousness and sadness of the situation was realised. Many of the actors came to me with ideas about their character that clearly showed they had been thinking about how they fit into the unfolding story. It's been such a pleasure to see this happen before my eyes and to see groups of animals enjoying developing their characteristics.

We've had to deal with a relatively short rehearsal time for such a complicated script with a lot of action and music. Much of the original music, although brilliant, is complicated with multiple harmonies. It would have required quite powerful, trained singing voices that would have prohibited a number of talented QYT actors from auditioning for main roles.

However, we have used the music in a different way. I have had excellent help with this from our Musical Director, Graham Reid. Some has become underscoring to the action, and the lyrics have become lines – some spoken chorally. But there is also some singing of course.

I've also had some great help from Julia Timmons, who choreographed the 'Hen's Revolt' and gave some valuable tips on animal movement and posture to the cast.

I've also had two extremely talented and experienced Assistant Directors in Francesca McNally and Hannah Webster. They have done invaluable work with both individuals and small groups, bringing out their characters and helping them to shine.

My creative team are a joy: experience and talent all around me has made this whole experience a delight. Set, costume, lights, sound, spectacular organisation and professionalism – I couldn't have wished for a better team.

The Questors office, especially Jane Mason, has been nothing less than legendary: dealing with a cast of 44 has its challenges, and my back-room team have smoothed and soothed. Questors marketing have given us brilliant imagery and promotion and it seems we'll probably have a sell-out.

Lucy Aley-Parker, Director

ANIMAL FARM

adapted by Peter Hall from George Orwell

First performance of this production at The Questors Theatre: 21 February 2018

CAST

Narrators	Daniel Chang, Hannah Lepper, Alex Kern Andi Rroku
Mr Jones, <i>Owner of Manor Farm</i> Old Major, <i>Senior, respected prize Boar</i> Boxer, <i>Shire Horse</i> Clover, <i>Horse</i> Muriel, <i>White Goat</i> Goats	Paddy Barry Stella Round Ellen Newall Lydia Batalona James Rock, Isabella Stevens, Destiny West Eimear Baigent Bianca Hurley James Odgers Dinah Newall Ella Martino Mia Lepper Ruby Glynn
Benjamin, <i>Senior Donkey</i> Mollie, <i>Young Horse</i> Snowball, <i>Boar</i> Napoleon, <i>Strong Boar</i> Squealer, <i>Small Pig</i> Cat Moses, <i>Raven</i>	Joshua Carr Kate Harkness, Ciara Fulker, Sara Mirkovic Sam Bell, Marianne-Eliza Deutsch-Bruce, Rory Hughes, Uma Salukhe Betty Elson, Rhianna Jackson, Rose Trowell, Lucy Ward Joshua Ward Nina Goodland, Susanna Sturt Elissa Lomas, Lorena Taverna, Raluca Teers Fin Hartnup Williams Harry Rakowski Wilfie Goodliffe, Romy Huegle, Owen Jacob, Eve Williams Callum Hartnup Williams, Fin Hartnup Williams, Bianca Hurley, Andi Rroku Lilyella Ioannides
Minimus, <i>Young Horse, becomes Official Poet</i> Pigs Sheep	
Hens	
Bull	
Cows	
Pigeons	
Mr Whymper, <i>Solicitor</i> Pilkington, <i>Neighbouring Farmer</i> Dogs/Napoleon's Dogs	
Farmers	
Stable Boy	

The performance lasts approximately 1 hour and 45 minutes including a 15-minute interval.

PRODUCTION

Director	Lucy Aley-Parker
Assistant Directors	Francesca McInally, Hannah Webster
Musical Director	Graham Reid
Choreographer	Julia Timmons
Set Designer	Alex Marker
Costume Designer	Jennie Yates
Assistant Costume Designer	Shaan Latif-Shaikh
Lighting Designer	John Green
Sound Designer	Martin Choules
Stage Manager	Jane Dwyer
Deputy Stage Manager	Sarah Clopet
Assistant Stage Manager	Joe Booth
Properties	Jane Dwyer
Wardrobe Assistants	Mary Davies, Sarah Fox, Helen Karasiewicz, Holly Merrick, Jenny Richardson
Lighting Operator	Carole Swan
Sound Operator	Jennifer Nettles
Set Constructors/Painters	Toby Burbidge, Alex Marker with Louise Carter, Wesley Johnson Sands, Ella Medalyer, Alisia Riccio, Evie Richards, Jehona Shapeta and Dominique Theron of Kingston College
Get-In Team	Nathalie Chateaufneuf, Bernd Gauweiler, Tessa Haugh, Doug King, Paul Souchon
Hair and Make-Up	Bethan Benfield, Emma Crawford, Sophie Middleton, Elisa de Mitcheli, Naomi Pink, Olivia Watt and Clara Weiner of the Delamar Academy
Photographer	Carla Evans
Thanks to	Claire Auvache, Stephanie Pemberton, Kevin Sebastianpillai, Kevan Gould

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

Lucy Aley-Parker – Director

Lucy graduated from Webber Douglas many years ago and did a variety of work including repertory, TV, pantomime and radio. Her first appearance at The Questors was Smeraldina in *A Servant to Two Masters* – which also toured to Venice. Her first QYT show was *Grimm Tales*, she has assistant directed a number of Questors student productions and was co-director on Ayckbourn's challenging *House & Garden*. Having now returned to the professional theatre, she's mixing acting, directing and writing, so often even gets paid for doing what she loves!

Martin Choules – Sound Designer

Martin has been working on Questors Youth Theatre shows since *The Chrysalids* in 2003, via *Guards! Guards!*, *Brave New World* and *The Pierglass*.

John Green – Lighting Designer

John has had a lifelong interest in the use of light to sculpt a space, set a mood and direct the eye, but only got involved in stage lighting comparatively recently. In his seven years as a member of The Questors, he has been involved with the lighting of numerous shows. Previous shows as Lighting Designer include *Dead White Males*, *Emil and the Detectives* and *Trelawny of the 'Wells'*.

Shaan Latif-Shaikh – Assistant Costume Designer

At The Questors, Shaan has helped out in various departments though commonly ends up with puppets. His previous creations include a snowman, an egotistical mouse, a sentient sausage, some neon sea creatures, three completely different pigs and a decapitating wolf. Outside of The Questors he works as a puppeteer with the Little Angel Theatre.

Alex Marker – Set Designer

2018 marks Alex's 30th Anniversary at The Questors. He is the only person involved in every QYT production (bar two) in the last 27 years. Recently Alex wrote and directed *Pitzhanger Abbey*, the prize-winning QYT entry in *The Giant Coarse Acting Festival* and created the model of Victorian London that was spectacularly destroyed in *A Christmas Carol Goes Wrong* (BBC TV). He has designed over 150 stage productions.

Francesca McInally – Assistant Director

For The Questors, Francesca has appeared as Lucy in *The Country Wife*, Joanna in *Night of the Soul*, Daphne in *Present Laughter*, Angina in *Coarse Shakespeare – the Final Folio*, Frances in *After October* and Maggie in *The Man Who Came to Dinner*. She trained at East 15 Acting School and teaches QYT and the Young Studio.

Graham Reid – Musical Director

Graham's first involvement with The Questors was as rehearsal pianist for *West 5 Story* in 2014. He has since then worked as MD, pianist, composer and arranger for *Red Peppers*, *The Country Wife*, *Love's Labour's Lost* and, most recently, *Lady Susan*.

Julia Timmons – Choreographer

Julia danced professionally for 18 years before becoming a ballet teacher and choreographer and is now principal of The School of Dance Mortlake. Choreographic work includes *My Fair Lady*, *Beauty and the Beast*, *Bugsy Malone* and, most recently for The Questors, *Mother Goose*, *Jack and the Beanstalk* and *The Crucible*.

Hannah Webster – Assistant Director

Hannah first joined The Questors in 2002, and has been a QYT tutor since 2011. Hannah has previously directed *The Effect* and *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.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on innumerable productions, costuming from stock, making and designing. Her Questors productions are too numerous to mention, but recent design credits include *Emil and the Detectives* and *Diana of Dobson's*.



George Orwell

Orwell was a British journalist and author, who wrote two of the most famous novels of the 20th century *Animal Farm* and *Nineteen Eighty-Four*.


Orwell was born Eric Arthur Blair on 25 June 1903 in eastern India, the son of a British colonial civil servant. He was educated in England and, after he left Eton, joined the Indian Imperial Police in Burma, then a British colony. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris where lack of success as a writer forced him into a series of menial jobs. He described his experiences in his first book, *Down and Out in Paris and London*, published in 1933 (whilst Orwell was teaching in Hayes). He took the name George Orwell, shortly before its publication. This was followed by his first novel, *Burmese Days*, in 1934.

An anarchist in the late 1920s, by the 1930s he had begun to consider himself a socialist. In 1936, he was commissioned to write an account of poverty among unemployed miners in northern England, which resulted in *The Road to Wigan Pier* (1937). Late in 1936, Orwell travelled to Spain to fight for the Republicans against Franco's Nationalists. He was forced to flee in fear of his life from Soviet-backed communists who were suppressing revolutionary socialist dissenters. The experience turned him into a lifelong anti-Stalinist.

Between 1941 and 1943, Orwell worked on propaganda for the BBC. In 1943, he became literary editor of the *Tribune*, a weekly left-wing magazine. By now he was a prolific journalist, writing articles, reviews and books.

In 1945, Orwell's *Animal Farm* was published. A political fable set in a farmyard but based on Stalin's betrayal of the Russian Revolution, it made Orwell's name and ensured he was financially comfortable for the first time in his life. *Nineteen Eighty-Four* was published four years later. Set in an imaginary totalitarian future, the book made a deep impression, with its title and many phrases – such as 'Big Brother is watching you', 'newspeak' and 'doublethink' – entering popular use. By now Orwell's health was deteriorating and he died of tuberculosis on 21 January 1950.

adapted from the BBC History website



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Next at The Questors

TAKING SIDES

by Ronald Harwood

23 February – 3 March 2018

The Studio

Taking Sides, set in a 1946 post-war Berlin, is based on the true story of classical conductor Wilhelm Furtwängler's decision to stay in Germany during the Nazi reign, believing the country needed music more than ever. Or was he just a willing collaborator? You decide.

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare

9 – 17 March 2018

The Judi Dench Playhouse

Young lovers, feuding fairies and amateur actors collide in the woods outside Athens on a midsummer night. In this most beloved of Shakespeare's comedies about love and the confusion it brings, there are happy endings for all who deserve them.