

## 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.

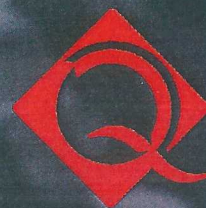
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

## The Questors Youth Theatre – QYT

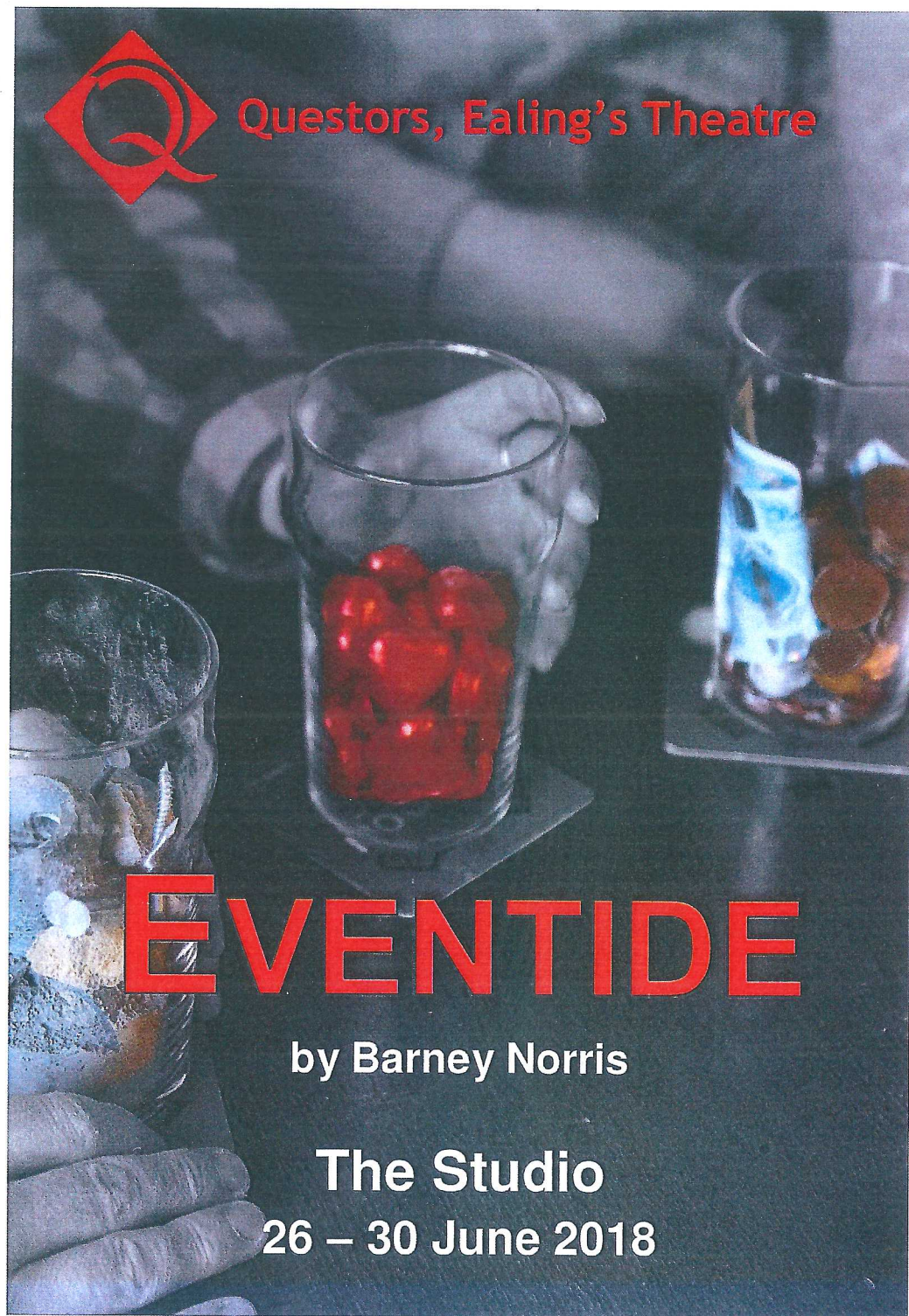
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at [questors.org.uk/qyt](http://questors.org.uk/qyt).

The Questors Theatre  
12 Mattock Lane, Ealing, W5 5BQ  
Registered Charity No. 207516

Programme: Nigel Bamford  
Theatre Office: 020 8567 0011  
Box Office: 020 8567 5184  
Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)



# Questors, Ealing's Theatre



# EVENTIDE

by Barney Norris

The Studio

26 – 30 June 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: Jane Arnold-Forster

# EVENTIDE

by Barney Norris

**The Studio**

**26 – 30 June 2018**

# EVENTIDE

Rather than being offered a particular play to direct, I was offered this performance slot before a play had been selected to fill it. I accepted and began the search for the right play. When choosing a play to direct, I have a standard approach – I take a script, go to a local coffee shop, and read the first 15 pages. My reasoning for this is because the first 15 pages represents the first 20-30 minutes of the play, and if a play can't engage me in that time, how can I expect it to engage an entire audience? The purpose of the location, besides my love of latte, is to allow for distractions.

Several of the plays I was considering never made it to page 5 (and frequently took over 20 minutes to get that point – they really didn't engage me), and a couple of others held me up to the 10th page. Then I reached *Eventide* in my list. As I read it, I knew this was the play I wanted to direct. I did not even look at the remaining plays for which I had obtained scripts. What really caught me with *Eventide* was how real these characters quickly came over. Almost immediately, I could see and hear the characters in my head – I knew these people. I confirmed *Eventide* as my play choice before I had even read the whole thing. This could be seen as a risk, taking on a play without knowing over two-thirds of it (anyone who has seen or read *Top Girls* will know that Act 1 Scene 1 differs noticeably from the rest of the play!), but there was no doubt that this was a beautifully crafted piece.

After I received confirmation that this was going ahead, I settled down to enjoy the full text for the first of many times. I was delighted. There is so much occurring within it, and the flow of the piece has an almost poetic feel to it – yet a very modern realism too. I have always preferred modern writing. There is a freshness about modern plays that allows for much more freedom than older scripts. The expectation is very different too. A few years ago I directed a production of *Daisy Pulls It Off*, different in a number of ways to the recent Questors production (the Questors set, for example, was far grander in scale), but everyone knows the form, and productions are successful or otherwise based on their ability to stay true to that form. With modern pieces, such as *Eventide*, the cast and I were able to draw out from the script our interpretation of these characters and their stories.

Having a play set in the Hampshire countryside raised the obvious question of 'are we having Hampshire accents or not?' As you will see (or will have seen, if reading this post-show), I opted for not. It is always a tricky decision: on the face of it, it can really aid setting the location and some plays require it in order to make sense of the references made. On the other hand, I have seen shows where the accents were so thick that the words became indistinguishable. However, more than that, in our modern world, television, ease of travel and re-locating mean that the core accents of many places are dissipating. I grew up on the Isle of Wight ('oyl o'wuyte' in local accent) which back then was part of Hampshire. But, even then, I remember only maybe half a dozen people that had the 'local accent'. Indeed, my local pub was run by a Yorkshireman who had spent most his working life as a civil servant in Leeds council (he would often say he was 'doing missionary work in the south'). In addition, this play, if I may say this without causing offence, this play and its themes are bigger than the local village in which it is situated.

There are many themes in *Eventide* – a number of which I can personally identify with. But the backdrop is very much about changing times. We all have memories of the past that we cannot let go of, or do not want to. We have all seen towns we grew up in being developed and tradition being overhauled by 'progress', and we remain in a perpetual split of missing what was, while trying to enjoy what is, and hoping for what may be.

Barney Norris reportedly wrote the play based on a pub he worked in while raising money to put on his first play, *Visitors*. Barney is an award-winning playwright and novelist of whom I was very happy to make the acquaintance after seeing the final performance of his most recent play, *Nightfall*, at The Bridge Theatre – and yes, I would very much recommend it when it next runs.

**Daniel Cawtheray, Director**

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## Meet the Company – Wednesday 27 June

Come and meet the Director, Cast and Crew for an informal discussion in the Studio as soon as possible after the Wednesday performance.

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# EVENTIDE

by Barney Norris

*First performance of this production at The Questors Theatre: 26 June 2018*

## CAST

in order of appearance

Mark	<b>Zac Karaman</b>
John	<b>Anil Goutam</b>
Liz	<b>Dani Beckett</b>

**Scene 1:** mid-morning on a hot summer's day in 2013

**Scene 2:** same day, later that evening

### INTERVAL

**Scene 3:** mid-morning on a hot summer's day, exactly one year later

**Scene 4:** same day, later that evening

The performance lasts approximately 2 hours and 5 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>Daniel Cawtheray</b>
Assistant Director	<b>Maria Gebhardt</b>
Set Designers	<b>Andrew Hiat-Lacey, Questors Design Department</b>
Lighting Designers	<b>Terry Mummery, Andrew Whadcoat</b>
Sound Designer	<b>Martin Choules</b>
Stage Manager	<b>Harriet Parsonage</b>
Deputy Stage Manager	<b>James Peake</b>
Assistant Stage Manager	<b>Riccardo Feasy</b>
Prompter	<b>Geoffrey Morgan</b>
Wardrobe	<b>Sylvia Wall</b>
Lighting and Sound Operator	<b>Tim Pemberton</b>
Set Constructors	<b>Toby Burbidge, Doug King, Alex Marker, Rob Willin</b>
Scenic Painters	<b>Rachel Gemaehling, Alex Kapsali, Alex Marker, Reiko Moreau, Olivia Wiles</b>
Additional Set Dressing	<b>Ian Black</b>
Photographer	<b>Jane Arnold-Forster</b>
Thanks to	<b>John Dobson, David Emmet, Rory Hobson, the cast of <i>Albert Make Us Laugh</i></b>

# Biographies

## **Dani Beckett – Liz**

This is Dani's first full-length production with The Questors, having appeared in the Overnight Plays and Dark Monday readings. Dani's most memorable roles include Catherine Winslow in *The Winslow Boy*, Leila Arden in *Rope* and Shakespeare's Joan la Pucelle, Beatrice and Celia which she performed in Stratford as part of the RSC's Open Stages Programme. Dani also enjoys directing and has established new director mentoring programmes through producing short play festivals in North London and in Sheffield.

## **Anil Goutam – John**

Anil has been an acting member at The Questors since 2011 and has been in productions of *Romeo and Juliet* and *ENRON* as well as the Q50 celebrations. He has appeared in various commercials, films, radio and TV programmes and was last seen on television in *Citizen Khan* and *Damilola, Our Loved Boy*.

## **Zac Karaman – Mark**

Zac is a recent graduate of Student Group 70, where he appeared as Sir William Gower in *Trelawny of the 'Wells'* and Sir Nathaniel in *Love's Labour's Lost* (having made his Questors debut in *Hello Darkness, My Old Friend*). Coming off the back of *Taking Sides* this year (where he played Lt David Wills) and *Tess of the d'Urbervilles* (playing multiple parts and enjoying being them all, particularly a very young Abraham!) as well as an enjoyable stint in Questival III as Private Jim Tanner and Sir Kenneth More in *Sunday and the War*, Zac has been very keen to delve even deeper playing Mark.

## **Daniel Cawtheray – Director**

Having directed at other theatre groups, Daniel joined the official list of Questors directors three years ago following his showcase piece of *Carer*. Previously at The Questors, he has been involved in directing a number of student group productions, working alongside second-year tutor Richard Gallagher. These include *Teechers*, *The Man Who Came to Dinner* and *Trojan Barbie*. Most recently, he directed *Being For The Benefit Of Mr Kite*, a Sergeant Pepper inspired murder-mystery love story.

## **Martin Choules – Sound Designer**

Martin has recently designed the sound for *Animal Farm*, *Improbable Fiction*, *The Exonerated*, *Interference*, *Rhinoceros*, *Fear and Misery of the Third Reich* and *NSFW*.

## **Maria Gebhardt – Assistant Director**

Maria is a member of Questors Student Group 71, which she joined in September 2016 when she moved over from Germany. She has worked backstage on several shows including *The Ladykillers*, *The Diamond Ring*, *Larkin with Women*, *Trelawny of the 'Wells'*, *The Country Wife* (at the Minack) and *Mojo*. She has appeared on stage in *We Will Not Be Silent* where she played Sophie Scholl and *The Maids* as Madame (the first of this year's Student productions). Maria will next be seen in *Albert Make Us Laugh*. This is Maria's first time as assistant director, but hopefully not her last.

## **Terry Mummery – Lighting Designer**

Terry has been lighting productions at The Questors since the mid 1990s. In the last few years, he has been exploring how special effects and projections can enhance the audience's experience of a production in addition to designing lighting for several shows.

## **Andrew Whadcoat – Lighting Designer**

Andrew has worked in lighting since 2013, enjoying the variety of productions at The Questors. Recent lighting designs include *When the Rain Stops Falling*, *Diana of Dobson's*, *Taking Sides* and *Rafta Rafta*.



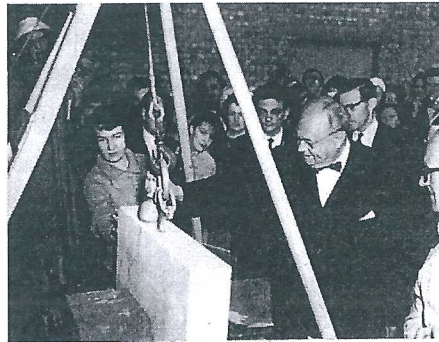
Zac Karaman, Dani Beckett, Anil Goutam

# 60 Years of The 'Stan' Room



Embedded in the long wall to the right of the Stan Room lies the foundation stone of The Questors Studio Theatre, also known as The Stanislavsky Room, named after Russian theatre mogul Konstantin Stanislavsky. That stone was laid in June 1958, so it seems appropriate to acknowledge the event on this, its 60th anniversary. Pictured here is the stone resting on a forklift truck moments before it was set into the wall.

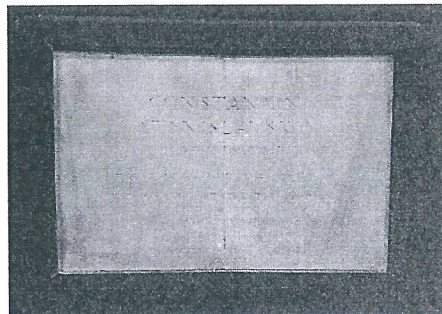
The foundation stone was laid in a ceremony performed by Victor Stanitsyn (shown right) and other members of the Moscow Art Theatre on their first visit to London following the Second World War.



The next photograph shows Victor Stanitsyn being presented with a souvenir album by a seven-year-old David Emmet, the son of Alfred Emmet (founder of The Questors). David is still, and has always been, a very active member of The Questors.



The final photograph was taken on 19th June 2018. As you can (almost) see, the stone is housed in its own little cabinet to keep it from damage – though over the years it has developed a crack down the centre.



Happy anniversary, Stan Room!

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

## 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 2018**

 [uwl.ac.uk/theatreproduction](http://uwl.ac.uk/theatreproduction)

 [john.davey@uwl.ac.uk](mailto:john.davey@uwl.ac.uk)



## Next at The Questors

**ALBERT MAKE US LAUGH**

by **Jimmie Chinn**

14 – 21 July 2018

**The Judi Dench Playhouse**

Student Group 71 gives us Albert Nuttall, aged eleven. Some would say that he is backward and you might agree. But Albert is special – a poet and a visionary who, as he grows, inspires unexpected depths of emotion in those he comes into contact with; his classmates, teachers, social workers and family. A strange, touching and uplifting story.

**KRAPP'S LAST TAPE / ROCKABY**

by **Samuel Beckett**

26 – 28 July 2018

**The Studio**

Two one-act, one-actor plays offer diverse spins on the early incorporation of recording tape technology into live theatre. In *Krapp's Last Tape*, the younger Krapp (on tape) is in effect a distinct, and contrasting, character. In *Rockaby* the disembodied voice of the old woman reiterates a narrative of alienation and the unrewarded search for 'another like herself', as the time of the onstage character winds down.