

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

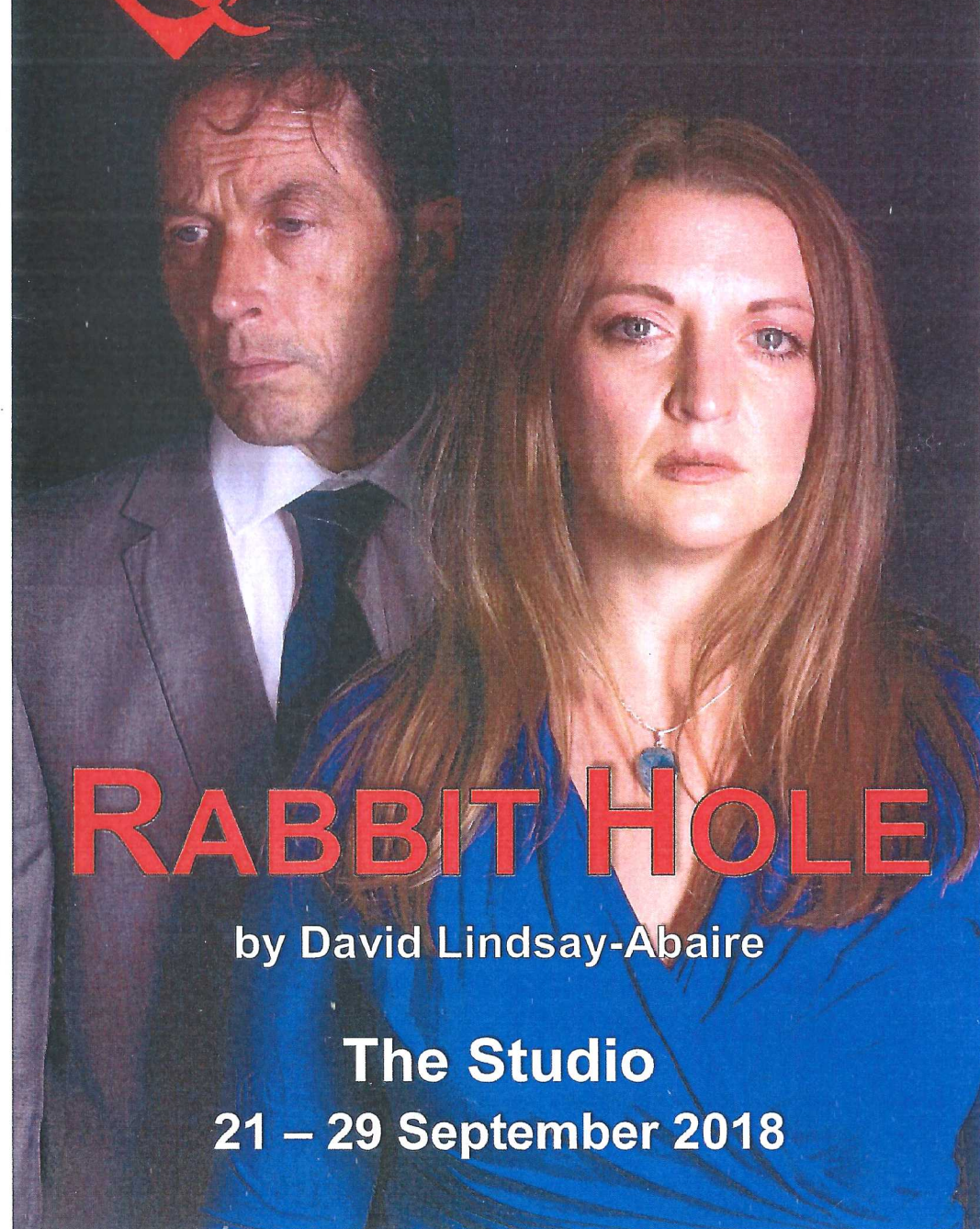
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

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

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Questors, Ealing's Theatre



RABBIT HOLE

by David Lindsay-Abaire

The Studio

21 – 29 September 2018

RABBIT HOLE

*The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted upon Earth –*

*The Sweeping up the Heart
And putting Love away
We shall not want to use again
Until Eternity –*

Emily Dickinson

Rabbit Hole is a Pulitzer Prize winning drama by David Lindsay-Abaire. The play premiered on Broadway in 2006 and won Cynthia Nixon a Tony Award for best actress. In 2010 it was made into a film starring Nicole Kidman. Its British premiere was at the Hampstead Theatre in 2016, two years after his sell-out comedy, *Good People*, starring Imelda Staunton, transferred to the West End.

Prior to *Rabbit Hole*, Lindsay-Abaire was known for writing several madcap comedies set in exaggerated realities such as *Fuddy Meers* and *Kimberly Akimbo*; interestingly these either received rave reviews or were brutally panned by the critics.

Lindsay-Abaire reveals that “The seed of the play came when I was a student at Juilliard. A teacher of mine said to us, ‘If you want to write a good play, write about the thing that frightens you most in the world’. And when I was in my early 20s, I honestly didn’t know what that was. But I tucked the information away, and a few years later I became a dad. When my son Nicholas was around three, I heard two or three stories of friends of friends who lost children very suddenly. As a relatively new dad, I, of course, put myself in the shoes of those parents and, in so doing, experienced fear in a way – a profound way – that I never had before. When I did, these words came back to me. I said, ‘Oh wait, the thing that frightens me most in the world. I think I know what it is now’. And that became the seed of the play”.

Rabbit Hole is set eight months after the death of Becca and Howie’s son, Danny. Becca wants to start afresh in a new home, to pack up their son’s possessions and give them away, whereas Howie wants to keep the memory of Danny alive. As the couple drift perilously apart, we wonder if they will ever be able to find their way back to each other. It’s no surprise that many marriages fall apart after the death of a child; it is the hardest

thing a couple can go through as the child’s death defies the expected natural order of life. No two people grieve in the same way, even when they are grieving the same loss, so naturally resentment and guilt come into play. *Rabbit Hole* shows a raw portrayal of the different ways grief can manifest and how unbelievably difficult it is to simply continue living.

The subject matter is obviously gruelling but what makes it bearable to watch is the liberal amount of humour Lindsay-Abaire has included in the script and its ability to juxtapose heartfelt emotion with moments of incredible humour.

He beautifully observes the effects of grief and how the characters relate to each other through sarcasm and jokes, even in their most despairing moments. There is a sense of restraint and, whenever the material threatens to become melodramatic or sentimental, he opts for a simple subtlety and realism. The playwright was very strict in his notes that he doesn’t want any additional crying or touching. There are no orchestrated epiphanies, no cathartic moments, no final resolutions; life is not like that.

As soon as I read the script in 2014, I knew I wanted to direct it. I was taken by how insightful and searingly honest the playwright’s examination of grief was and how deftly he weaved in humour and hope in the most unlikely places. The writer doesn’t serve up everything to you on a plate, so it was exciting to explore the various ‘what ifs’, the references to the outside world and unseen characters and to take our own stance on the uncertainties in the piece.

It was important for us to tell the story simply and truthfully, and with the intended specificity and nuance. We did not want to fall into the trap of generalising grief or digging for maximum drama and over indulging ourselves – this would be disrespectful to all of those who have lost a child. We researched the different stages of grief, watched various documentaries and spoke to an inspiring Questors member who was open enough to share the story of her own child dying, and her despair and loss of identity; one day you are a mother, the next day you are not. This had a profound effect on us and shaped the performance you will see tonight. A big shift came from this when we realised Becca was not containing her emotions rather she was slowly imploding.

I feel very privileged to have directed such an open, inspiring and talented cast. They have given everything to this piece alongside the work of my vigilant and talented crew and creative design team.

Thank you for watching.

Francesca McNally, Director

RABBIT HOLE

by David Lindsay-Abaire

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

CAST

in order of appearance

Izzy	Lucy Hayton
Becca	Sherralyn
Howie	David Hovatter
Nat	Margot Scannell
Jason	Charlie Sloboda-Bolton
Voice of Danny	Patrick Spooner

The play takes place in the house of Becca and Howie Corbett in Larchmont, New York, eight months after the death of their son, Danny.

Act One

Scene 1: Saturday afternoon, late February

Scene 2: Later that night

Scene 3: A week later, Saturday evening

Scene 4: Later that night

Act Two

Scene 1: Two months later, early May

Scene 2: A week later

Scene 3: A few days later

Scene 4: Later that day, dusk

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.

PRODUCTION

Director	Francesca McNally
Set Designer	Reiko Moreau
Costume Designer	Jenny Richardson
Lighting Designer	Andrew Whadcoat
Sound Designer	Martin Choules
Stage Manager	Steven Cowan
Deputy Stage Managers	Dani Beckett, Fengfan Zhou
Assistant Stage Managers	Monica Gilardi, Mel Pereira
Properties and Set Dressing	Ian Black
Voice Coach	Anne Marie Ryan
Lighting Assistant	Fengfan Zhou
Lighting & Sound Operator	Tim Pemberton
Lighting Rigger	Terry Mummery
Set Constructors	Ian Black, Toby Burbidge, Steven Cowan, Alex Marker, Reiko Moreau, Nao Okayama, Fengfan Zhou
Photographer	Robert Vass
Thanks to	Lucy Aley-Parker, Sue Collins, David Emmet, Dylan Fryer, Rory Hobson, Jane Mason, Geoff Moore and Kall Kwik (Chiswick), Samantha Moran, Jennifer Nettles, Harriet Parsonage, Stuart F. Taylor

Biographies

Lucy Hayton – Izzy

This is Lucy's second show at The Questors having performed in *Tess of the d'Urbervilles* earlier this year. Before this, she was involved in theatre companies in the Midlands, where acting roles included Ellie in *Let the Right One In*, Catherine in *Proof*, Ruth Ellis in *The Thrill of Love*, Nora in *The Plough and the Stars* and Gypsy Rose Lee in *Gypsy*. She also directed *Picnic at Hanging Rock* in 2017. She's been warmly welcomed into The Questors and greatly enjoys the high standards and low bar prices.

David Hovatter – Howie

David has appeared in many shows at The Questors including *Night of the Soul* where he appeared with the present director, Fran McNally. He directed Aphra Behn's *The Rover* which performed at a theatre festival in Slovenia and at the Minack in Cornwall. Other directing credits include *The Talented Mr Ripley*, *Rhinoceros*, *Diana of Dobson's* and a self-written adaptation of *Martin Chuzzlewit*. David has devised wordless plays such as *The Haunted Kimono*, *Confessions of a Pose Plastique* and *The Circus*. He recently contributed *Houdini Upside Down* for the Overnight Plays.

Margot Scannell – Nat

Margot hails from County Cork in Ireland and she trained at Birmingham School of Speech & Drama. Elsewhere, previous theatre roles include *Agnes of God* (Dr Livingstone), *Torch Song Trilogy* (Laurel/Lady Blues), *Blithe Spirit* (Ruth), *Sharon's Grave* (Trassie), *Nunsense* (Sister Robert Anne), *Educating Rita* (Rita), *Female Transport* (Charlotte), *Edward II* (Queen Isabella). At The Questors, Margot has appeared in *ENRON* and *The Cripple of Inishmaan*.

Sherralyn – Becca

Sherralyn has worked with a plethora of theatre companies over the years. These include Frantic Assembly, DV8, The Rambert Dance Company, Apple and Snakes, Putney Arts Theatre and The Endpaper Theatre Company. She graduated from Student Group 63 in 2010. Sherralyn has continued to tread the boards on over 17 Questors productions and with several outside companies.

Charlie Sloboda-Bolton – Jason

Charlie has been a member of The Questors for many years, since joining the youth group. He has appeared in a number of productions including *Mojo*, *Too Fast*, *Annie* and *Monster Under the Bed*. Additionally, Charlie appeared in *Love's Labour's Lost* and *Trelawny of the 'Wells'* as a member of Student Group 70. He studied at the Fontainebleau School of Acting and next year will be studying at the Fourth Monkey Actor Training Company. Charlie recently appeared in *Albert Make Us Laugh* by Jimmie Chinn.

Martin Choules – Sound Designer

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

Francesca McNally – Director

Francesca trained at East 15 Acting School, The Questors and in the Meisner Technique with Scott Williams at The Impulse Company. She has worked professionally as an actress and director at a number of theatres including Richmond Theatre, Tristan Bates, Minack, Tabard, White Bear, Baron's Court, Lion and Unicorn, and Landor Space. For The Questors she has directed *Love and Money* by Dennis Kelly, *Burning Bird* by John Donnelly and was Assistant Director on *Animal Farm* by George Orwell. She works for the Guildford Shakespeare Company as an education officer.

Reiko Moreau – Set Designer

Reiko worked at the theatre design company HORIO in Japan, before graduating from Central Saint Martins with an MA in Performance Design and Practice in 2015. She works for a variety of fringe theatres based in London. Theatre design credits include *Little Did I Know* (top three Bread and Roses Playwriting Award), *It Tastes Like Home* (Divergent Theatre Collective), *Holding the Man* (Big Boots Theatre Company), *OVERTURE: A Festival of Short Musicals* (Goldsmith MA Musical Theatre), *Nuns* (Perform & Give), *Dokei* (Dutch Courage Productions), *Romeo and Juliet* (East London Shakespeare Company).

Jenny Richardson – Costume Designer

After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, recently for *Don't Dress for Dinner*, *Measure for Measure*, *Scarborough*, *Sweet Charity*, *Larkin with Women*, *Mojo* and *Daisy Pulls It Off*. 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 The Questors. Recent lighting designs include *Diana of Dobson's*, *Taking Sides*, *Rafta Rafta* and *Eventide*. Over the summer, Andrew toured with an all Questors team presenting Oscar Wilde's *The Nightingale* and *The Rose and other tales* at three London venues.

Fengfan Zhou – Lighting Assistant

Fengfan joined The Questors in early 2016 on arriving in London from Wenzhou in Zhejiang province in China to begin a BA Theatre Production Studies course at the University of West London. She will graduate in 2019. Since then she has worked on many productions, notably *The Country Wife* which toured to the Minack after performing at The Questors. She recently worked on the production of *Taking Sides*, *Diana of Dobson's* and *Pygmalion*. Fengfan has a special interest in the history of Chinese theatre.



The Questors – The Future

Help to make The Questors an even better place! Donations and bequests are continuing to contribute to the life of this unique theatre. For instance, a generous donation made possible a recent training programme for young ESOL students (English for Speakers of Other Languages), and ambitious work on the fabric of the site is ongoing. This is your theatre and the theatre of future generations of playgoers and participants. Donate now or in your will, anonymously if you prefer. Andrea Bath, our Executive Director (020 8567 0011), will answer any enquiries in confidence. Or go to questors.org.uk/giving to see ways in which you can support The Questors.

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Next at The Questors

THE HEIRESS

by Ruth & Augustus Goetz

28 September – 6 October 2018

The Judi Dench Playhouse

Adapted from Henry James' classic novel 'Washington Square', *The Heiress* is a story of intrigue and forbidden love. A father threatens to disinherit his daughter if she insists on marrying her beloved but impoverished fiancée, who the father is convinced is interested only in her fortune.

MULTITUDES

by John Hollingworth

12 – 20 October 2018

The Studio

Multitudes is an explosive play about identity and belonging in multicultural Britain today. The debut play from actor John Hollingworth uses a divided Bradford family and a Tory party conference to confront the problems facing Muslims in Britain.