

## 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

# TAKING SIDES

by Ronald Harwood

The Studio

23 February – 3 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.**



## TAKING SIDES

by Ronald Harwood

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23 February – 3 March 2018

# TAKING SIDES

The last Ronald Harwood play performed at The Questors was *The Dresser* in 1998, twenty years ago. Clearly it was time we staged another of his fabulous plays and so *Taking Sides* is making its debut here.

Written in 1995 and first performed at the Minerva Theatre, Chichester, directed by Harold Pinter, it transferred to London with Daniel Massey as Wilhelm Furtwängler and Michael Pennington as Major Steve Arnold, before opening on Broadway in 1996 for 85 performances. Massey was nominated for the Drama Desk Award for Outstanding Actor in a Play. It was made into a film in 2001, directed by István Szabó and starring Harvey Keitel as Arnold and Stellan Skarsgård as Furtwängler, Harwood himself writing the screenplay.

Who is Ronald Harwood? Born Ronald Horwitz, 9 November 1934 and raised in Cape Town, South Africa, he moved to London in 1951 to train as an actor at RADA. Advised to change his name as it was 'too foreign and too Jewish for a stage actor' he became Ronald Harwood. From 1953 to 1958 he was a member of the Shakespeare Company of Sir Donald Wolfit. Harwood was Sir Donald's personal dresser, drawing on this experience when he wrote the stage play, *The Dresser*.

Harwood began writing and published his first novel, *All the Same Shadows*, in 1961. Harwood develops in his writings his fascination for the stage and its performing artists as in *The Dresser* along with *Quartet* about retired opera singers. Another recurring theme is that of the Nazi period which includes *Taking Sides* along with his screenplay for *The Pianist*, based on the autobiography of Jewish-Polish musician Władysław Szpilman. *The Pianist* won Harwood the 2003 Academy Award for Best Adapted Screenplay, after having been nominated for *The Dresser* in 1983. Harwood received his third Oscar nomination for Best Adapted Screenplay in 2007 for *The Diving Bell and the Butterfly*, for which he also won a BAFTA and the Prix Jacques Prévert du Scénario in 2008. Ronald Harwood was knighted in 2010 for services to drama.

So, why a play about Wilhelm Furtwängler? Born in 1886 in Schöneberg, now a district of Berlin, most of his childhood was spent in Munich, where his father, Adolf, taught at the city's university. He received a musical education from an early age developing a love of Beethoven and the love of classical music.

Furtwängler considered himself a composer and only began to conduct in support of this. By twenty, he had written several compositions, not always well received. He made his conducting debut with the Kaim Orchestra, now the Munich Philharmonic. He held posts at Strasbourg, Lübeck, Frankfurt, and Vienna, and was appointed principal conductor of the Mannheim Opera and Music Academy in 1915, remaining until 1920. During his time at Mannheim he became good friends with a Jewish family, the Geissmars, Berta Geissmar later becoming his secretary, until she was forced to leave Germany in 1934. In 1922 he succeeded Arthur Nikisch, the greatest orchestral conductor of the era, at the helm of the Berlin Philharmonic, the most prestigious orchestra in Germany.

During the Nazi reign and war years he refused to leave Germany claiming that 'people needed music now more than ever'. It is also said that he helped numerous Jewish people leave Germany 'that there wasn't a Jew in Germany who Furtwängler had not helped'. However, his decision to stay in Germany caused many to question his motives and this stained his character as a collaborator until his death in 1954. So why did he not leave? Was it to support the ordinary people of Germany through the nightmare or did he remain because the personal benefits and his status in Germany were simply too much to give up? You decide. Or maybe this play isn't about Furtwängler at all, but about each of us. How would we behave if we had walked in his shoes? How do we behave, and how will we continue to behave if we see injustices to a member of our human race? This certainly is a play where the past speaks to the present.

My thanks go to everyone who has collaborated on this production. Firstly to Carla for the beautiful set design, Andrew and Paul for the sensitive lighting and sound, and to Anne for the distinctive period costumes that have enriched the production's strong impact. My thanks to the get-in team and to those who have constructed, painted and helped realise the design; they have worked so hard to create this outstanding set. To Pam, our wonderful prompt, Terry and Roisin for their film-making skills, the talented Delamar hair and make-up team and to James Byrne who has been a rock as our DSM. Endless thanks to Jane who has done more jobs than space allows and has kept the whole production rolling. My personal thanks go to Dagmar and Bernd who have been honest, kind and encouraging all through the process. But my love and admiration must finally go to the cast. From their outstanding auditions to the final rehearsals, it was clear that I had a cast that was totally committed and inspired by this fabulous play. They have supported each other, and me, throughout the process and this really is a collaboration in the true meaning of the word. It has been my great honour and joy to work with you all. Thank you.

**Stephanie Pemberton, Director**

# TAKING SIDES

by Ronald Harwood

*First performance of this production at The Questors Theatre: 23 February 2018*

## CAST

in order of appearance

|                     |                        |
|---------------------|------------------------|
| Tamara Sachs        | <b>Rosie Louden</b>    |
| Helmuth Rode        | <b>Russell Fleet</b>   |
| Lt David Wills      | <b>Zac Karaman</b>     |
| Major Steve Arnold  | <b>Adam Kimmel</b>     |
| Emmi Straube        | <b>Evelina Plonyte</b> |
| Wilhelm Furtwängler | <b>Simon Taylor</b>    |

The action takes place in Major Arnold's office in the American Zone of occupied Berlin, 1946.

**Act 1:** February 9:00 am

**INTERVAL**

**Act 2, Scene 1:** April 10:00 pm

**Act 2, Scene 2:** Mid-July 8:45 am

The performance lasts approximately 2 hours and 20 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>Stephanie Pemberton</b>  |
| Set Designer             | <b>Carla Evans</b>  |
| Costume Designer         | <b>Anne Gilmour</b>   |
| Lighting Designer        | <b>Andrew Whadcoat</b>  |
| Lighting Assistant       | <b>Fengfan Zhou</b>   |
| Sound Designer           | <b>Paul Wilson</b>  |
| Projection Designers     | <b>Terry Mummery, Roisin Tierney</b>  |
| Production/Stage Manager | <b>Jane Arnold-Forster</b>  |
| Deputy Stage Manager     | <b>James Byrne</b>  |
| Assistant Stage Managers | <b>Henry Broom, Mari King, James Peake</b>  |
| Properties               | <b>Jane Arnold-Forster</b>  |
| Prompter                 | <b>Pam Smith</b>  |
| Voice Coaches            | <b>Bernd Gauweiler, Dagmar Gauweiler</b>  |
| Wardrobe Assistant       | <b>Cherie Louw</b>  |
| Lighting/Sound Operator  | <b>Fengfan Zhou</b>   |
| Set Constructors         | <b>John Owens, Steve Souchon, Halle Stephens</b>  |
| Scenic Artist            | <b>Dennis Dracup</b>  |
| Get-In Team              | <b>Henry Broom, Bernd Gauweiler, Doug King, Rob Willin</b>  |
| Hair and Make-Up         | <b>Elisa De Micheli, Laura Randall, Marianne Widmer</b>   |
| Photographer             | <b>Jane Arnold-Forster</b>  |
| Thanks to                | <b>Jeff Baynham, Toby Burbidge, Steve Corley, Dietlinde Hatherall, Alex Marker, Geoff Moore, Harriet Parsonage, Sue Peckitt, Ian Reid, Peter Salvietto, Stuart Watson</b> |

# Biographies

## **Russell Fleet** – *Helmuth Rode*

Russell trained as an actor in the 1990s and joined The Questors in 2006. He has been involved in 27 productions as an actor, sound designer, stage manager and director. Recent credits: *Sweet Charity* (Director), *When the Rain Stops Falling* (Gabriel York), *The Effect* (Co-Sound Designer) and *A Priest in the Family / The Bear* (Stage Manager).

## **Zac Karaman** – *Lt David Wills*

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*). Zac has previously been Antinous in a stage version of Homer's *The Odyssey* at school and Ferdinand in *The Tempest* at university.

## **Adam Kimmel** – *Major Steve Arnold*

Adam returns to The Questors, having made his debut as Peter in *The Last of the Haussmans* in 2017. Previously, he performed with Theatre West 4 as Oberon in *A Midsummer Night's Dream*, Mike in *The Memory of Water* and Shylock in *The Merchant of Venice*.

## **Rosie Louden** – *Tamara Sachs*

Rosie trained as an actor at Cygnet Training Theatre, and now works in theatre marketing. Recent roles include Olivia in *Twelfth Night* (tour), Sophie in *Strawberries in January* (King's Head Theatre) Hermia in *A Midsummer Night's Dream* (Lion and Unicorn) and Jane in *Jane Eyre* (tour). Rosie is thrilled to be making her official debut with The Questors in *Taking Sides*.

## **Evelina Plonyte** – *Emmi Straube*

Having taken a leap of faith and moved to London in 2013 with nothing more than a rucksack, Evelina has been trying to find her way in London theatre ever since. She came upon The Questors by a happy accident in 2015 and graduated from Student Group 70 in 2017, performing as Katharine in *Love's Labour's Lost* and Imogen Parrott in *Trelawny of the 'Wells'*. She is very happy to take part in *Taking Sides* as her first non-student play and is looking forward to being involved with more Questors productions in the future.

## **Simon Taylor** – *Wilhelm Furtwängler*

Retired teacher and experienced actor, Simon has also directed around 100 shows, including for his own Minack Theatre Shakespeare company, Winchester Players. Proud now to be a Questor, he follows his *Measure for Measure* debut with this challenging enigma, this hero-villain. He's delighted to be working in such a happy team, under Steph's passionate direction.

## **Carla Evans** – *Set Designer*

Carla joined The Questors in 2013 and has since worked on over 16 productions as costume-maker, photographer, prop maker and set designer. Her more eccentric contributions include Daisy the Cow for *Jack and the Beanstalk*, animatronic geese for *The Wolves of Willoughby Chase* and an Elizabethan dress for a man in *Dick Whittington & His Cat*. Last year she designed the costumes for *Mother Goose*.

## **Anne Gilmour** – *Costume Designer*

Anne is a longstanding member of The Questors. It's 35 years since she first tentatively produced a hat for *Bodies* and it remains the only hat she has ever had to make. *Taking Sides* is the first show she has worked on that requires the hire of US Army uniforms, which goes to show that every show on which you work you encounter something new.

## **Terry Mummery** – *Projection Designer*

Terry has been lighting productions at The Questors since the mid-1990s. For the last few seasons he has concentrated on designing, or assisting to design, the projections required to support a production. Recently he has designed the projections for *Diana of Dobson's*, *Lady Susan* and *A Bigger Boat*.

## **Stephanie Pemberton** – *Director*

Stephanie is delighted to be directing this wonderful play by Ronald Harwood, a debut for The Questors, with such a talented and dedicated cast, along with an amazing crew. Other directing credits include *Sweeney Todd*, *Cabaret*, *Carousel* and *The Village Bike*. Stephanie's last production for The Questors was *Cinderella* and her next will be *Sleeping Beauty*.

## **Roisin Tierney** – *Projection Designer*

Roisin joined The Questors in 2016 in the hope of furthering her studies in illustration and animation at Kingston University. Her roles include lighting assistant, animation designer, 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 projections for *The Effect*.

## **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*, *Season's Greetings*, *Diana of Dobson's* and *Red Peppers* at the Théâtre des Variétés in Monaco where The Questors represented Great Britain at the international Mondial du Théâtre 2017.

## **Paul Wilson** – *Sound Designer*

Paul has been involved with many shows over the years, usually as the sound person. His contributions this season have been for *Endgame*, the Christmas Ghost Stories and *Sleepers in the Field*.

# Music

## BEETHOVEN

Symphony No.5 in C Minor, Op. 67: IV Allegro

Piano Concerto No.4 in G Major, Op. 58: II Andante con moto

Symphony No.8 in F Major, Op. 93: I Allegro vivace e con brio

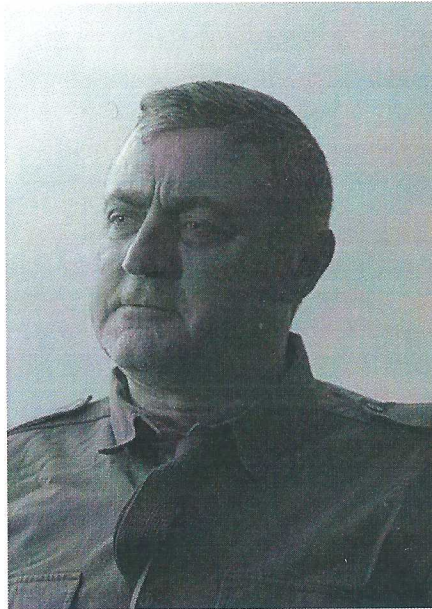
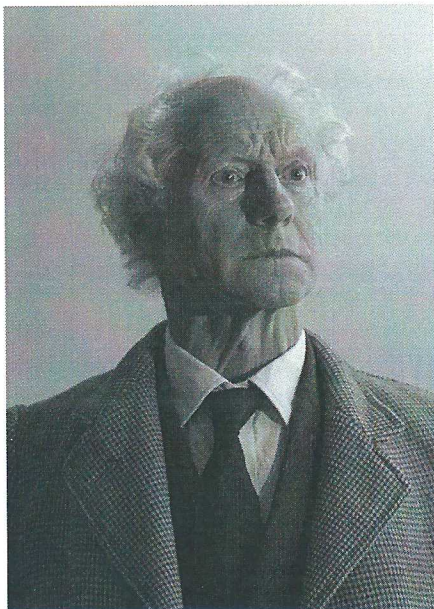
Overture Coriolan, Op.62

Symphony No.3 in E-Flat Major, Op. 55, "Eroica": IV Finale:  
Allegro molto

Symphony No. 9 in D Minor, Op. 125: I Allegro ma non troppo,  
un poco maestoso

## BRUCKNER

Symphony No.7 in E Major: II Adagio



 UNIVERSITY OF  
WEST LONDON  
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## Learning through plays?

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## Next at The Questors

### 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.

### 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