

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
- ✓ 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.

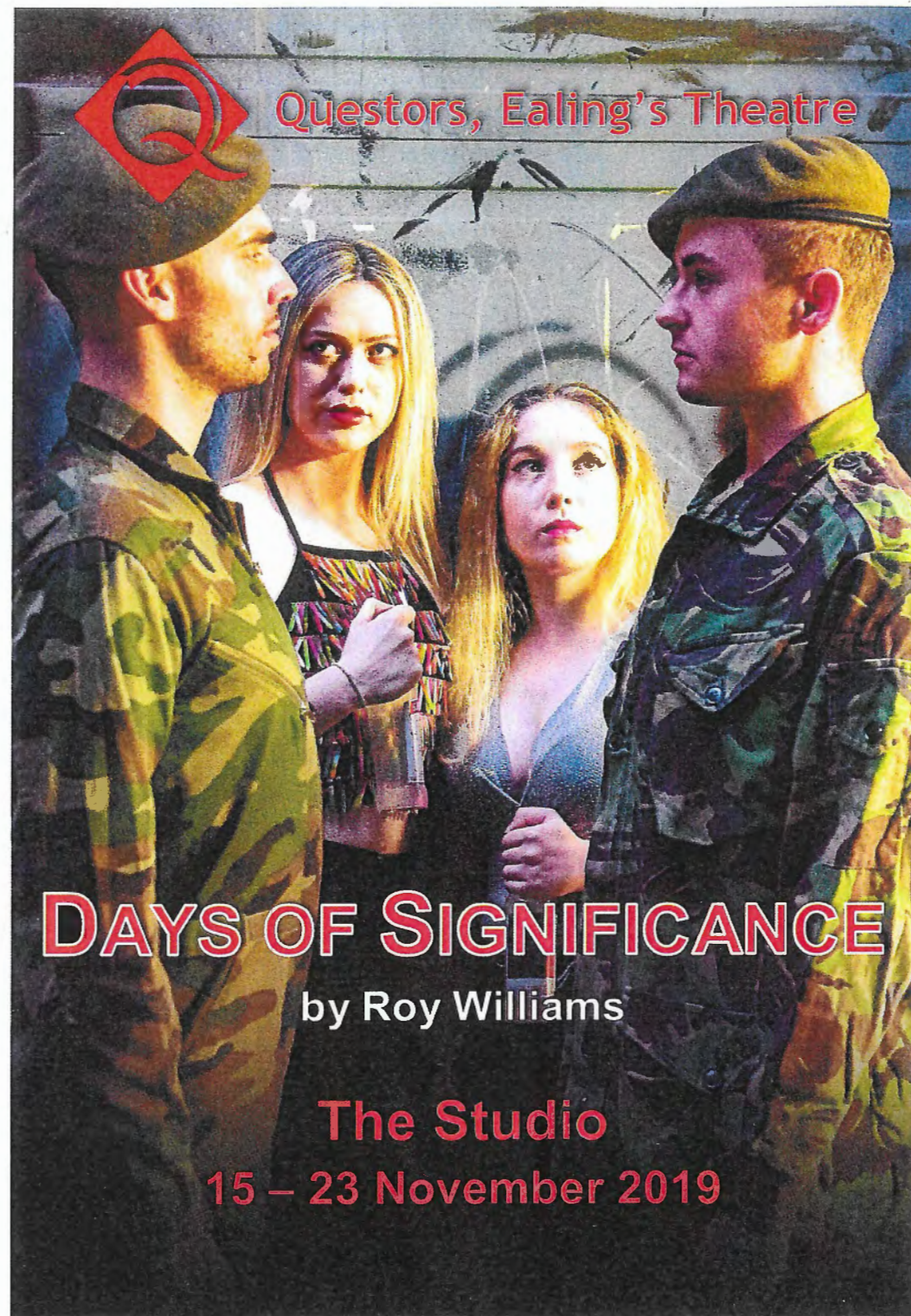
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

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

Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk



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 2020 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 – 10:30 pm (Sunday – Wednesday)

7:00 pm – 11:00 pm (Thursday – Saturday)

Sunday lunchtime: midday – 2:30 pm

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

Fields and the Grapevine accept payments by card.



image: Jane Arnold-Forster

DAYS OF SIGNIFICANCE

by Roy Williams

The Studio

15 – 23 November 2019

DAYS OF SIGNIFICANCE

I picked up *Days of Significance* by Roy Williams and read it in an hour. Then I read it again. Its immediate appeal was the hard-hitting, comic, tragic and very contemporary story which deals with the implications of war on an apathetic British youth.

Although it says it's inspired by Shakespeare's *Much Ado About Nothing*, it is primarily the themes of love, loyalty and friendship that link the two. And the dialogue of the young lads and girls crackles with wit and banter, insults and bravado that contradict their insecurities and naivety. It's not pretty, but it is entertaining. We have a laugh with them, we may even judge them, but they're real and there's an immediacy in their circumstances that is easy to identify with.

It's set in 'market town England' in summer 2006. For that I read Romford, or SE London; anywhere that has pubs, clubs and a youthful nightlife that generates groups of lads and girls out for a good time. There's a camaraderie amongst these pals; they share laughs, petty squabbles and seem quite superficial. But they are not stupid. They are not very well informed, educated or worldly-wise, but they occasionally let down the 'good-time' guard and we see them express their true concerns.

Two of their number have joined the Army and are off to Iraq. Their peers are largely indifferent, preferring to continue their drink-fuelled evening rather than give much thought to their friends' motiveless decision to sign up. But underneath the boisterous evening's activities are opinions that strain the long-standing bonds of friendship.

The fact that the play then moves to Iraq and we see the lads deal with a fractious and traumatic war zone brings us up short; it's not what we expect after seeing the fun times in the first scene. What happens there is both uncomfortable and shocking. It gives us an insight into the woeful unpreparedness of these young men in the face of fear and danger. Our two recruits, Ben and Jamie get a wake-up call; 'Friday night it ain't'. Their tour of duty reveals how the naive moral codes of these young men have catastrophic reverberations for the West's moral authority. Ben and Jamie are mentally floundering and losing the ability to decipher right from wrong in a war they don't even understand.

Out of their depth, the young men are managing their moral compass, loyally following orders and trying to keep in touch with their complex love lives. All with bravado that belies the truth of their fear and vulnerability. The script is fast, raw and doesn't hold back.

Williams's play is shocking but not gratuitous. *Days of Significance* is a frankly terrifying and utterly compelling examination of the morality of sending young men to fight a war when they are ill-equipped to do so in every way. It is a vivid portrait of the consequences of a war which is treated with contempt or indifference at home, and the tragic pointlessness of fighting without ideals.

When the RSC premiered the play in Stratford-upon-Avon, the Daily Mail labelled it 'treason' for its depiction of British soldiers. In fact, the play shows enormous compassion for the vulnerability of deprived and alienated young men sent to the slaughter and then demonised and made to take the rap. Ben and Jamie are just as much 'cannon fodder' as those persuaded to sign up for King and Country in WWI.

Without sentimentalising the viciousness of it all, Williams taps this vulnerability beneath the bravado. His sympathies are finally with the fighting men; the isolation felt by the wrongly ostracised returning soldier, whose former mates party on regardless, is searing and shaming.

Despite the anger in Williams's plays, humanity tends to win out – even if it's a wretched, damaged kind of humanity. Loyalty and identity are recurring themes. At the heart of his plays are the little grievances or betrayals that fracture relationships forever.

Williams is a multi-award winning playwright. But he couldn't focus at school and left at 16 with one CSE grade 1 in English (equivalent to a C at GCSE). After O levels, then A-level drama and theatre studies at college, he then graduated from Rose Bruford College in London with a first-class honours degree in playwriting.

Once he started reading at college, Williams couldn't stop. He came across the playwright Barry Keefe and knew this was somebody who understood him. He says, "I thought, 'Wow, he's writing about me and my mates at school', and I was really flattered by that. He captured how we were feeling – our anger. Not just our anger, but the humour, the life, the energy".

His first full-length play, *The No Boys Cricket Club*, premiered in 1996 at Theatre Royal Stratford East. He is now one of Britain's finest and most prolific dramatists, producing around a play a year. His dialogue tends to be sharp, funny, rhythmic, menacing; forever evolving from traditional patois to the latest schoolroom slang.

Williams also writes for radio and screen, including *Homeboys*, *Offside* and *Babyfather* for BBC TV. And he writes longhand in pencil – thanks for this Roy, I do too. And his advice for writers? "Don't get it right, get it written."

My huge thanks to my hard-working cast, my wonderfully creative designers and committed backstage crew, and the Questors backroom support in the lead up to this production.

Lucy Aley-Parker, Director

DAYS OF SIGNIFICANCE

by Roy Williams

First performance of this production at The Questors Theatre: 15 November 2019

CAST

Jamie	Joshua Perry
Ben	Matthew Saldanha
Trish	Roselle Hirst
Hannah	Fionna Gough
Dan	Bradley Peake
Lenny	Julian Casey
Donna	Sunaina McCarthy
Clare	Ruth Comerford
Steve	Oscar Gill
Tony	Tony Sears
Brookes	Jason Lynch-Welch
Sean	Karl Knarr
Gail	Deborah Flatley
Vince / Darren	Ben Martineau
Bouncer	Gerry Shea
Wedding Guests	Ting Ting Cui, Robert Eagle, Ann Marques, Gerry Shea

Act I **Scene 1:** A pedestrian square in South East England, summer 2006.
Scene 2: A barracks in Iraq, weeks later.

Interval

Act II **Scene 1:** A street in Basra, five months later.
Scene 2: The same barracks in Iraq, six weeks earlier.
Scene 3: A wedding reception, some months later.

The performance will last approximately two hours including a 15-minute interval.

PRODUCTION

Director	Lucy Aley-Parker
Set Designer	Georgia Wilmot
Costume Designer	Janet Auvache
Lighting Designer	John Green
Sound Designer / Operator	Paul Wilson
Stage Manager	Jane Casey
Deputy Stage Manager	Amanda Blake
Assistant Stage Managers	Sadie Crowder, Olly Onabadejo
Properties	Sue Collins
Projected Sequences	Gavin Jones
Projectionist	Terry Mummery
Lighting Operators	John Green, Carole Swan
Set Realisation	Sue Collins, Stephen Souchon, Rob Willin
Get-In Assistants	Toby Burbidge, Doug King
Photographer	Jane Arnold-Forster
Videographer	Gavin Jones
Thanks to	Peter Gould, Victoria Smith

Charities that support returning soldiers:
**Veterans Gateway, Combat Stress,
Help for Heroes, The Royal British Legion**

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

Julian Casey – Lenny

Julian began acting at Leeds University and joined The Questors in 2006. He has appeared in several Questors productions including *Comedians*, *Two* and *The Winterling*. He played Mr Hardcastle for The Questors in *She Stoops to Conquer* in 2015 that toured to Minack in Cornwall, as well as Gregory Smirnov in the 2018 production of *The Bear*, which toured to Lithuania last July. More recently, he was Martin in *Rutherford & Son* in the Judi Dench Playhouse in February 2019.

Ruth Comerford – Clare

Ruth loves playing Clare because she sings as badly as she does, but her clothes are worse. Ruth has a penchant for playing badly dressed women at The Questors, including croc-wielding Niamh in *Future Conditional* and a bored, corseted damsel in *Charley's Aunt*. She hopes to continue acting and never wear heels again.

Ting Ting Cui – Wedding Guest

Ting Ting moved from Montreal to London a year ago and has since been pursuing her acting career here. She has done numerous short films and performed at the Putney Arts Theatre in *The Odyssey*. This is Ting Ting's second appearance at The Questors, following *Table* in September.

Robert Eagle – Wedding Guest

Robert has made several appearances for The Questors. A member since 2010, he has worked backstage and is currently Deputy Stage Manager for the Christmas Pantomime, *Robin Hood*. He has been a keen member of Acting for All and Encore.

Deborah Flatley – Gail

After completing two years of Acting for All and Encore acting courses at The Questors, Deborah became an acting member. This is her third full production at The Questors, following her performances in Somerset Maugham's *For Services Rendered* and Mike Bartlett's *King Charles III*.

Oscar Gill – Steve

Relatively new to The Questors, Oscar's past roles have been Prince Harry in *King Charles III*, a minor role in *Revenge is Tweet 2* and various roles in *Table*. His previous roles with other companies include Scullery in *Road*, David in *Birdland* and Ned in *The Wicked Lady*.

Fionna Gough – Hannah

Fionna trained at Richmond Drama School and performed in the role of Mrs Sullen in the school's production of *The Beaux Stratagem*. This is her second performance at The Questors, her first was in the role of Mia in *That Face*. Fionna is also an active member of the National Youth Film Academy.

Roselle Hirst – Trish

This is Roselle's second performance at The Questors, following her role as Jess in *King Charles III*. Roselle is a professional actor and writer working in London, following a BA in drama at Queen Mary University. Previous professional theatre experience includes: Nora in *A Doll's House* (touring production) and Elle in *Two Thirds* (performed at the Edinburgh Fringe).

Karl Knarr – Sean

Karl Knarr is an actor from Greenford who trained at Kingston College. He started acting at the age of 16 and has not stopped since. He's well known for his work at Putney Arts Theatre and has finally brought his craft to showcase to the audience here at The Questors.

Jason Lynch-Welch – Brookes

Jason is a graduate of Student Group 69 and last performed here in *King Charles III*. Jason is excited to play such a physical role, one close to his roots in North West London and a role linked to the armed forces and the unjustified war in Iraq.

Ann Marques – Wedding Guest

Ann performed in pantomimes in Kuwait, Malawi and Uganda. In Mombasa's Coast Arts and Theatre Society she acted in and directed several productions, including *Steel Magnolias* and *The Importance of Being Earnest*. This is Ann's first appearance at The Questors since returning to the UK this year.

Ben Martineau – Vince / Darren

Ben acted, directed and teched shows at university before moving to London last year. This is his first performance at The Questors.

Sunaina McCarthy – Donna

This is Sunaina's fourth time acting in a Questors production. She discovered The Questors in 2016 and has since completed the Young Studio, Foundation and Advanced Performance courses. She was last seen as Amy in Student Group 72's production of *Charley's Aunt*.

Bradley Peake – Dan

Bradley has been pursuing acting since moving back from Portugal in 2012, where he lived for six years and trained in dance. Since back in the UK he has performed on stage in various musical theatre gigs/ productions with the Anna Fiorentini Performance Troupe and recently graduated from Student Group 72 with a performance in *Charley's Aunt*.

Joshua Perry – Jamie

This is Josh's third production on the Questors stage, following his portrayals of Bill in *Future Conditional* and Jack in *Charley's Aunt* with Student Group 72. Josh also appeared in the recent Questival and was cast as Macbeth in an RSC production.

Matthew Saldanha – Ben

Matthew studied at The Questors for three years, completing the Young Studio, Foundation and Advanced Performance courses. Previous productions include *Love and Money*, *The Caucasian Chalk Circle*, *Charley's Aunt*, *Future Conditional* and as Desmond Hargreaves in *The Limit*. He has been accepted for a place at The American Academy of Dramatic Arts in New York. As well as acting, Matthew is half decent at guitar and pens the odd lyric.

Tony Sears – Tony

Tony recently graduated from Student Group 72 where he played Ed in *Future Conditional* and Lord Fancourt Babberly in *Charley's Aunt*. Most recently, he appeared in *Table*, playing David, Albert and Julian.

Gerry Shea – Bouncer / Wedding Guest

Gerry has been with The Questors for four years, having done both Acting for All and Encore courses, performing in each of their showcases.

Lucy Aley-Parker – Director

Lucy originally graduated from Webber Douglas and worked as an actor for over 15 years. She recently returned to professional acting, adding directing and writing to the mix. Recent Questors directing credits include *Animal Farm* with QYT, and various short plays, new writing and the annual Overnight Plays. Other directing credits include fringe venues like Stockwell Playhouse, Phoenix Arts and Barons Court Theatre.

Janet Auvache – Costume Designer

Janet has been at The Questors for five years. She has helped make costumes along with an amazing wardrobe team, and (almost) thoroughly enjoyed all of it. The performances always amuse and astonish her, and she feels privileged that some of them contain bits of her through the costumes worn on stage.

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 nine years as a member of The Questors he has been involved with the lighting of numerous shows. Previous shows as Lighting Designer include *Trelawny of the 'Wells'*, *Animal Farm*, *Daisy Pulls It Off*, *Bugsy Malone*, *Future Conditional* and *Blue/Orange*.

Georgia Wilmot – Set Designer

After graduating with a degree in Interior Design from Liverpool John Moores University, Georgia worked on *Misfits* for Channel 4 and as a costume trainee on ITV's *Monroe*. Further credits include *Covered* by Daniel Bailey, New Heritage Theatre, Superdrug's YouTube channel Christmas campaign 2017 and *I Knew You* by Steven Camden, Birmingham Repertory Theatre. In 2018 Georgia worked with designer Tim McQuillen-Wright on Secret Cinema's *Blade Runner*. Georgia is working on writing and illustrating her first children's book.

Paul Wilson – Sound Designer

Paul has been involved in many productions at The Questors over the years. This is his second design this season, following *Table*.



Next at The Questors

ROBIN HOOD
by Ben Crocker

13 – 31 December 2019

The Judi Dench Playhouse

Robin Hood, the outlaw and finest archer in the land, aided by sidekicks Friar Tuck and Little Joan, meets warm-hearted Maid Marion on the run from the Sheriff of Nottingham. Can they escape his devious scheme to claim a fortune? Or will the wicked villain capture them both in the One-Doored Tower of Doom? Join us this Christmas for a magical adventure in our fun, laugh-out-loud traditional family panto.

FAULT LINES
by Ali Taylor

18 December 2019 – 4 January 2020

The Studio

Christmas Eve, and Abi and Nick wake after the Disaster Relief staff party to hangovers and carnage. Their morning gets worse as news of a huge earthquake hitting Pakistan is announced. Gathering up clothes and dignity, they rush to dispatch tents to victims. But how far will they go to be first on the scene? And as last night's antics cast a shadow, the day soon spirals out of control in this hilarious comedy of dilemmas and disasters.