

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.

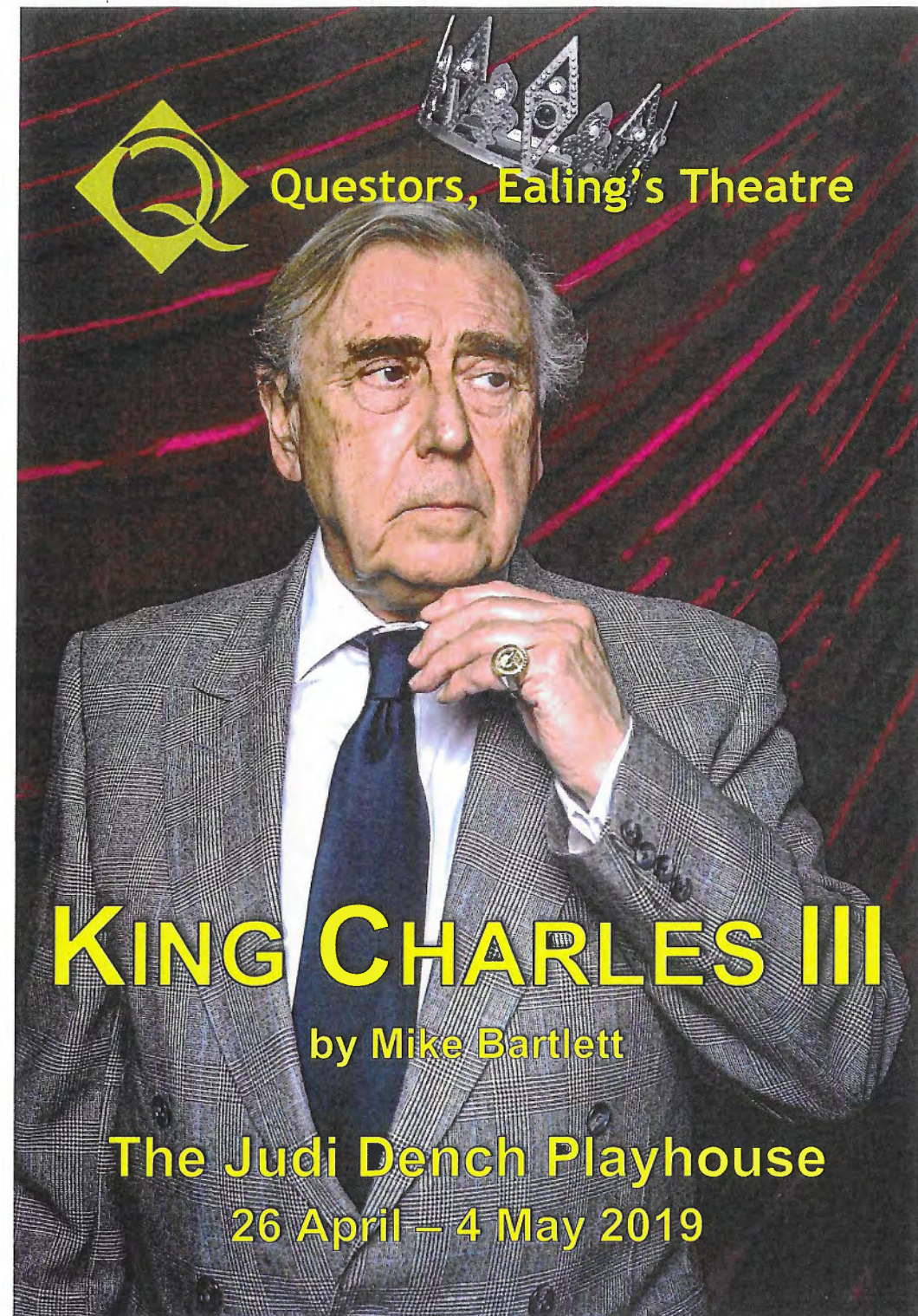
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

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 2019 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: Rishi Rai

KING CHARLES III

by Mike Bartlett

The Judi Dench Playhouse

26 April – 4 May 2019

KING CHARLES III

King Charles III, written by Mike Bartlett, premiered at the Almeida Theatre in April 2014. A version for television, adapted by the author, aired on BBC2 in May 2017.

It follows that the members of the Royal Family portrayed here will have aged five years; and their circumstances have changed to varying degrees. Our production keeps them at their ages at the time of writing, and takes no account of events beyond that time. Moreover, any correspondence between Bartlett's 'royal' characters and their real-life (insofar as that may be ascertained) counterparts is perhaps best regarded as mere coincidence.

Set in a 'near' future, *King Charles III* draws on the form of Shakespeare's history plays in terms of the five-act structure, fluid scene transition, and predominant blank verse counterpointed with demotic prose. And Bartlett assumes a modicum of audience familiarity with Shakespearean histories and tragedies. There are, for example, narrative and linguistic echoes of *Richard II*, *1 Henry IV*, *King Lear* and, to a somewhat conspicuous level, *Macbeth*.

Michael Billington, in his approving *Guardian* review, asks whether it is "likely our future king would, within a month of assuming the throne, create a constitutional crisis by refusing royal assent to a parliamentary bill". He continues: "Once you accept the premise of Mike Bartlett's play, it assumes an unstoppable momentum and acquires a tragic grandeur." For me, the play's shaping, central strand is perhaps best summarised by a couplet from Marlowe's *Edward II*.

For what are kings, when regiment is gone,
But perfect shadows in a sunshine day?

Billington asserts that *King Charles III* "is exactly the right play for this particular moment in history". While the play predates the 2016 referendum by some two years, there is an evident resonance for today in Bartlett's constitutional crisis and the political turmoil and diminution of social cohesion that this provokes. As with Shakespeare, the 'underclass' provides shrewd choric commentary on changing times.

Most people are enraged.
They march at day, and then at night they camp
Outside the Palace, shout against the King.

Slice by slice, Britain's less and less. You cut the army, that's one bit gone, squeeze the NHS, the Post Office closed, the pubs shut. Devolution. Less and less. Smaller all the time. And when does Britain get so cut down, that it's not Britain anymore?

The critical reception of both versions of the play was overwhelmingly positive. Billington gives it a place in his *The 100 Greatest Plays from Antiquity to the Present*. Chloe Hamilton, in the *i*, notes that the play "cleverly combines political drama and family conflict with astute observations about the state of our democracy and the purpose of the Royal Family". An entertainingly dissenting note was struck by Christopher Stevens in his zero-star review of the BBC2 production for the *Daily Mail*: "To call [the play] bad taste hardly covers it. This was rank, obnoxious swill that bubbled up in the back of the throat and burned the mouth." We beg to differ.

My grateful thanks to all – the cast, the production team, the many passing helpers – who have contributed to the making of this production

George Savona, Director

The play is set in various London locations in a near future.

Act 1

- 1.1 Westminster Abbey
- 1.2 VIP room at Boujis
- 1.3 Buckingham Palace

Act 2

- 2.1 10 Downing St.
- 2.2 The King's Gallery

Act 3

- 3.1 Outside 10 Downing St
- 3.2 Buckingham Palace
- 3.3 Buckingham Palace
- 3.4 Kensington Palace
- 3.5 The Embankment
- 3.6 The House of Commons

Interval

Act 4

- 4.1 The Mall
- 4.2 Buckingham Palace
- 4.3 Kensington Palace
- 4.4 Buckingham Palace

Act 5

- 5.1 Buckingham Palace
- 5.2 Westminster Abbey

KING CHARLES III

by Mike Bartlett

First performance of this production at The Questors Theatre: 26 April 2019

CAST

in order of appearance

King Charles III	Ian Recordon
Camilla, Duchess of Cornwall	Lisa Day
William, Duke of Cambridge	James Burgess
Catherine (Kate), Duchess of Cambridge	Claudia Carroll
Prince Henry of Wales (Harry)	Oscar Gill
James Reiss, press advisor to the Palace	Francis Lloyd
Mrs Evans, Prime Minister	Pamela Major
Jess Edwards, an art student	Roselle Hirst
Spencer, a friend of Harry	Jason Welch
Cootsy, another friend of Harry	Zac Karaman
Sarah, chief political advisor to the PM	Becky Hartnup
Nick, communications advisor to the PM	Zac Karaman
Clive, an under-butler	Laurie Swan
Mr Stevens, Leader of the Opposition	Simon Taylor
Ghost	Samantha Moran
Paula, a kebab vendor	Carol Fullilove
Speaker of the House of Commons	Laurie Swan
Free-newspaper woman	Deborah Flatley
Terry, royal protection officer	Jason Welch
Sir Gordon, Head of the Armed Forces	David Sellar
Butler	Becky Hartnup
Dame Helen, Commissioner of the Met.	Deborah Flatley
TV producer	Carol Fullilove
Archbishop of Canterbury	David Sellar

Other roles are played by members of the ensemble.

The performance will last approximately 2 hours and 35 minutes, including a 15-minute interval.

PRODUCTION

Director	George Savona
Assistant Director	Maria Gebhardt
Set Designer	Victoria Smith
Costume Designer	Sarah Andrews
Choreographer	Sara Page
Lighting Designer	Andrew Whadcoat
Projection Designer	Terry Mummery
Sound Designer	Oilly Potter
Production Advisor	John Davey
Production Support Link	Jane Arnold-Forster
Stage Manager	Abena Wilson
Deputy Stage Managers	Dani Beckett, Paul Souchon
Assistant Stage Managers	Monica Gilardi, Maria Hummer, Louis Marriott
Properties	Harriet Parsonage
Prompters	Deborah Abel, Maggie Anderson
Wardrobe Assistants	Sadie Crowder, Mary Davis, Jenny Richardson, Despina Sellar, Sylvia Wall
Coronation Robe made by	Carla Evans
Crown made by	Shaan Latif-Shaikh
Hair and Make-Up	Amy Whyard, Emma Williams
Lighting/Sound Operator	Tracy Wickens
Lighting Assistant	John Green
Set Realisation	Jane Arnold-Forster, Jeff Benny, Bernard Brady, Toby Burbidge, Emeline Crochet, Monica Gilardi, Simon Higginson, Court Houston, Doug King, Louis Marriott, Liv Page, Stephen Souchon, Derek Stoddart, Rob Willin, Fengfan Zhou
Photographer	Rishi Rai
Videographers	Peter Gould, Gavin Jones

Thanks to: **Francis Bell, Russell Fleet, Doug King, Alex Marker, Jane Mason, Geoff Moore (Kall Kwik, Chiswick), Anne Neville, Orpheus Leander Papafilippou, Joseph Rush, Carole Wood, Farah (Ealing), Oxfam (Wimbledon), Save the Children (Teddington and Kew Gardens)**

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

James Burgess – William

James trained as an actor at Drama Studio London. His productions at The Questors include *Absent Friends*, *A Midsummer Night's Dream*, *Six Bad Poets*, *Season's Greetings*, *The Country Wife*, *Measure for Measure* and *Titus Andronicus*, and elsewhere *Dido*, *Queen of Carthage*, *The Alchemist* and *Love's Labour's Lost*.

Claudia Carroll – Kate

Claudia graduated from Student Group 65 in 2012. She has appeared in many Questors productions, most recently as Marion in Peter Whelan's posthumous premiere of *Sleepers in the Field*. She recently embraced the challenge of setting up her own company, Orange Moon Theatre, inspired by women, the moon and magic.

Lisa Day – Camilla

Now in her fourth decade at The Questors, this is not Lisa's first royal role, having played the Snow Queen; nor the first time she has been the protagonist's wife (Mrs Twit in *The Twits* and Elvira in *Blithe Spirit*); and recent maternal roles have included the older Elizabeth (*When the Rain Stops Falling*) and Aase (*Peer Gynt*).

Deborah Flatley – Free-newspaper woman / Dame Helen

Following two years of Acting for All and Encore acting courses at The Questors, Deborah became an acting member. Her first appearance here was in November in Somerset Maugham's *For Services Rendered*. She is very excited to be a part of *King Charles III*, her second full production at The Questors.

Carol Fullilove – Paula / TV Producer

Carol joined The Questors in 2000 and has appeared in a number of productions, *Tongues of Fire*, *The Birthday Party*, *A Memory of Water*, *Playhouse Creatures*, *Look Back in Anger*, *A View from the Bridge*, *Three Women*, *The Dispute*, *Bye Bye Blues*, *The Village Bike* and *The Effect*.

Oscar Gill – Harry

This is Oscar's debut Questors performance. His previous roles with other companies include Scullery in *Road*, David in *Birdland* and Tupolski in *The Pillowman*. Oscar studied drama in Bedfordshire before training as a full time mechanical engineer.

Becky Hartnup – Sarah / Butler

Becky became an acting member in 2017. She played Mrs Whyte-Fraser and Miss Morton in *Diana of Dobson's*, and Cobweb in *A Midsummer Night's Dream*. Roles elsewhere have included Louise in *Road*, Verity in *Find Me* and Mrs Webb in *Our Town*. She has also participated in devised and new writing shows.

Roselle Hirst – Jess Edwards

Roselle joined The Questors in November 2018 and this is her first appearance here. She is also keen on directing, having professionally assistant directed, self-directed her work at university and taken a directing course during a term abroad in New York. Roselle has a BA Drama (Performance Art) from Queen Mary University.

Francis Lloyd – James Reiss

Francis has acted and directed at The Questors for 25 years, and his production of Christopher Reid's *Six Bad Poets* can be seen at the Playground Theatre in June. He last appeared in a play about the Royal Family in 1982, when he played Prince Edward in *HRH?* at the Palace Theatre. It was a critical and commercial disaster.

Pamela Major – Mrs Evans

After a spell living overseas, Pamela returned to The Questors in 2015. She has since appeared in *The Master Builder*, *Bird on the Wire*, *Larkin with Women*, *When the Rain Stops Falling* and *A Priest in the Family*; and the Dark Monday productions of Jane Austen's *Lady Susan* and Christopher Reid's *Six Bad Poets*.

Samantha Moran – Ghost

Sam joined The Questors in 2015, where she's been involved in many productions and ghost story evenings – though this is the first time she's actually been a ghost! Roles have included Monica in *Larkin with Women*, Mistress Overdone in *Measure for Measure* and Lily Pepper in *Red Peppers* – performing in Monaco in 2017.

Ian Recordon – King Charles

A member since 1997, roles here and with other companies include Prospero (*The Tempest*), Valmont (*Les Liaisons Dangereuses*), Eddie Carbone (*A View from the Bridge*), Sir (*The Dresser*), Frank Bryant (*Educating Rita*), Malvolio (*Twelfth Night*), Bottom (*A Midsummer Night's Dream*) and Henry Higgins (*Pygmalion*).

David Sellar – Sir Gordon / Archbishop of Canterbury

David's first appearance at The Questors was a year ago in *Sleepers in the Field* followed by John Rutherford Snr in *Rutherford and Son*. Productions with previous companies include *What the Butler Saw*, *The Birthday Party*, *The Prisoner of Second Avenue*, *Chicago*, *Guys and Dolls* and *A Little Night Music*.

Laurie Swan – Speaker of the House / Clive

Laurie joined The Questors in 2014 and has been a member of the Questors AFA/Encore groups. He has previously appeared in various Overnight Plays, and played Arthur in *You Have Absolutely No Sense of Time* (which he will be reprising at the Camden Fringe Festival this August) and John in *Sunday and the War*.

Simon Taylor – Mr Stevens

Simon has acted for six decades and directed nearly 100 shows. Recent work includes main roles in the film shorts *Souvenir*, *Horseplay* and *Reformation*, and in Questors productions as Escalus (*Measure for Measure*), Furtwangler (*Taking Sides*) and Krapp in *Krapp's Last Tape*.

Zac Karaman – Cootsy / Nick

Zac graduated from Student Group 70, playing Sir William Gower in *Trelawny of the Wells* and Sir Nathaniel in *Love's Labour's Lost*. Also, Zac has appeared in *Taking Sides* (Lt David Wills), *Tess of the d'Urbervilles*, *Eventide*, *The Heiress*, *Sleeping Beauty* (Prince Orlando) and *Femme Fatale* (Revenge is Tweet) as Tim.

Jason Welch – Spencer / Terry

After graduating from Student Group 69, Jason is returning to acting after training as a teacher. He is happy finally to be performing a non-student play in the Playhouse. His most recent Questors role was Tristan in *The Effect*, following appearances in *Dead White Males*, *Stags and Hens* and *The Exonerated*.

Sarah Andrews – Costume Designer

Sarah joined The Questors in 1977 as a member of Student Group 32 and since graduating has appeared in many plays. In addition to acting she has designed and dressed a countless number of productions, most recently *The Country Wife*, *Sleepers in the Field* and *Krapp's Last Tape & Rockaby*.

Maria Gebhardt – Assistant Director

Maria graduated from Student Group 71 where she appeared in *The Maids* (Madame) and *Albert Make Us Laugh* (Enid Nuttall). Since then, she has appeared in *The Heiress* (Maria) and *That Face* (Alice). Maria worked as Assistant Director on *Eventide*, and directed one of the three plays in last year's *One Minute Past Eight*.

Terry Mummery – Projection Designer

Terry has been exploring how projections can enhance the audience's experience of a production. Previous shows that he has been involved with as either projection designer or lighting designer are *Krapp's Last Tape & Rockaby*, *Rabbit Hole*, *The Heiress*, *Multitudes*, *Not About Heroes* and *Absent Friends*.

Sarah Page – Choreographer

Sara is a performer, choreographer, pianist and teacher. She has been performing and collaborating with a variety of theatre companies and vocal groups both nationally and internationally over the last five years. Sara has an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama.

Olly Potter – Sound Designer

Olly is currently studying for a BA (Hons) Theatre Production at the University of West London. Since joining The Questors he has worked as a sound designer, lighting designer and stage manager, his most recent project being *Rosmersholm* as assistant sound designer. This will be Olly's sixth full sound design at The Questors.

George Savona – Director

This is George's second Questors production, after the Beckett double-bill of *Krapp's Last Tape* and *Rockaby*. He first worked on *Sleepers in the Field* as production advisor. He trained and directed professionally courtesy of ABC Television, and subsequently taught in university theatre studies departments.

Victoria Smith – Set Designer

Victoria is in her final year of studying Theatre Production and has worked on several Questors productions, including designing the student show *The Maids & Bloodsports* and set finishing *That Face*. She is currently designing *Our Country's Good* for The Courtyard Theatre.

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*, *Eventide*, *Rabbit Hole*, *The Heiress*, *Not About Heroes* and *Rosmersholm*.

Meet the Company – Wednesday 1 May

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

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.



Next at The Questors

BLUE/ORANGE

by Joe Penhall

3 – 11 May 2019

The Studio

Christopher is a young black patient confined to a psychiatric ward but wants to go home. Except that he thinks oranges are blue and his doctor wants to section him. His consultant believes it's all a matter of culture and he'd be better off at home. But are things so black and white? Should he stay or go? This scathing yet comical tale challenges our pre-conceptions about race, mental illness and the place of the NHS in Britain today.

NELL GWYNN

by Jessica Swale

31 May – 8 Jun 2019

The Judi Dench Playhouse

In 17th century London, Nell Gwynn is an orange-hawker. Prestigious actor Charles Hart takes her under his wing and Nell is soon causing mayhem by becoming one of the first female actors. When Charles II sees Nell onstage, he becomes besotted with her and they begin an affair. Filled with bawdy jokes, comical characters and songs and dances, Nell Gwynn is a true love story set against an often farcical theatrical world.