

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

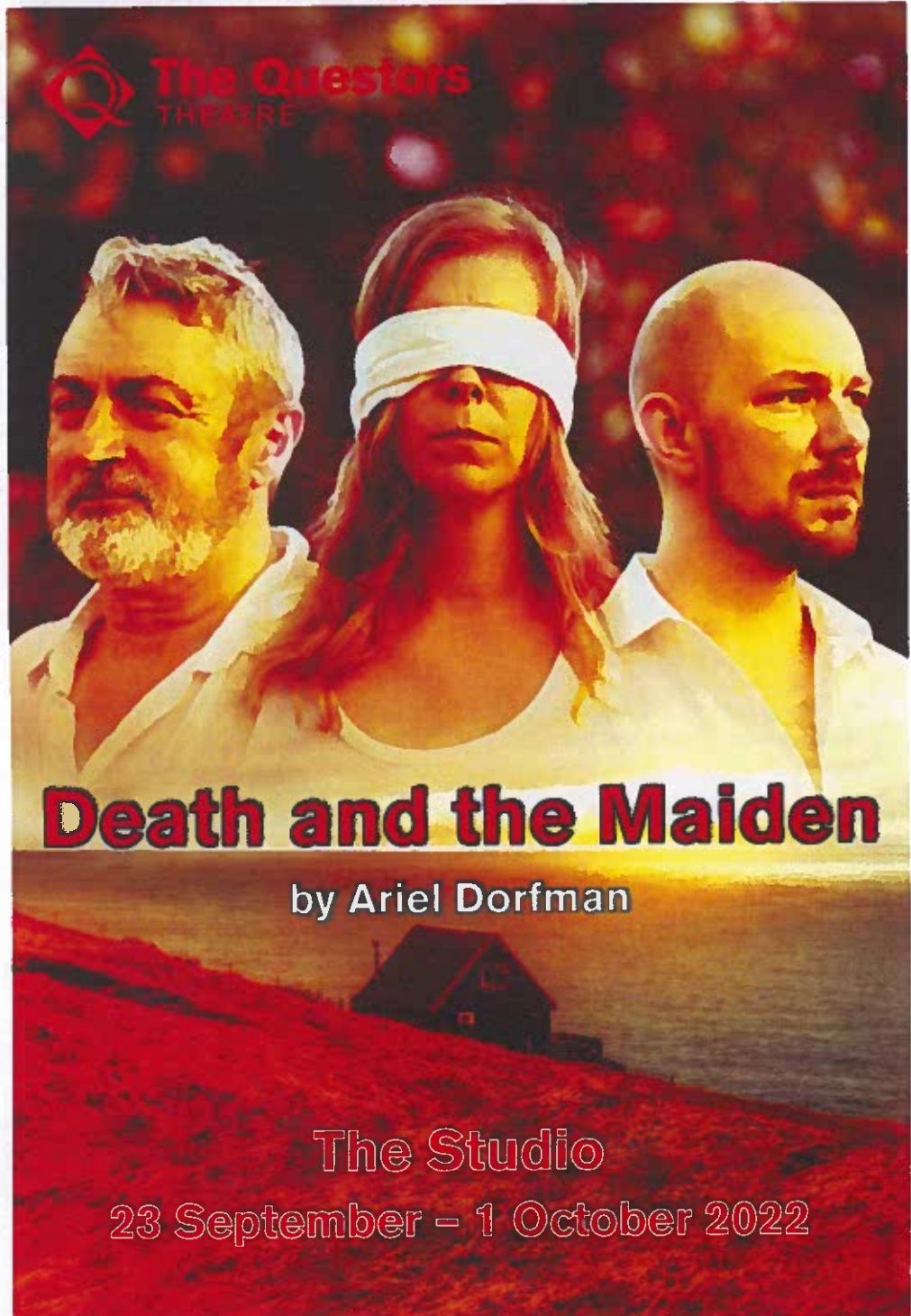
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

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



The Questors
THEATRE



Death and the Maiden
by Ariel Dorfman

The Studio
23 September – 1 October 2022

Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, snacks and handmade cakes, and is the perfect spot for a pre-theatre café stop or interval ice-cream.

Place your interval order before the show to beat the crowds.

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 six 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 2022 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, spirits and soft drinks – all at very reasonable prices.

Opening Hours (subject to change):

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

Sunday lunchtime: 1:00 pm – 3:00 pm

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

Fields and the Grapevine accept payments by card.



image: Evelina Piontyó

Death and the Maiden

by Ariel Dorfman

The Studio

23 September – 1 October 2022

DEATH AND THE MAIDEN

While I've appeared in nine Questors shows as an actor, *Death and the Maiden* is the first I've directed. So why this show, and why now?

I've wanted to be involved with the telling of this story for what seems like an eternity, ever since I became aware of its existence in the form of the 1994 Roman Polanski film. It stars Sigourney Weaver as Paulina Escobar, Sir Ben Kingsley as Dr Roberto Miranda and Stuart Wilson as Gerardo Escobar, and it ignited a love affair with the script which has lasted for over 20 years. It's an actor's play, in that it eschews spectacle in favour of providing a simple, uncluttered space for the cast to explore their complex characters. That's not to suggest in any way that it makes the actors' jobs any easier. All three have hugely demanding and difficult roles to play and I thank our brilliant cast for being so willing to explore the darker corners of their psyches; corners that need to be drawn upon to have any hope of doing these characters justice.

Death and the Maiden is a taut psychological thriller, but it's also the story of a woman's struggle to re-claim herself after years of horrendous torture and brutalisation. The accounts of her experiences in the script are unflinching. After all, she has to remember the detail of it every day, so why should the audience be spared? Perhaps we would find it easier to hear if it came from a realm of fiction, but we know that, whilst Dorfman never specifically mentions the country in which the play is set, the parallels and references are intended to make us think of post-Pinochet regime Chile; Dorfman's own home country.

General Augusto Pinochet seized control of Chile on 11 September 1973, overthrowing Salvador Allende's government in a coup which left 60 people dead, including Allende himself. The brutal regime which followed killed somewhere in the region of 3,000 people, and over 1,000 more remain officially 'missing' to this day. Many more were subjected to the horrific ordeals which are described in the play, captured and tortured as they were by members of the Chilean armed forces, the police and scores of other shadowy organisations overseen by and allied to the regime. The 'National Commission on Political Imprisonment and Torture' and the 'Commission of Truth and Reconciliation' estimate that between 1973 and 1990 around 30,000 people were subject to human rights abuses in Chile, with 40,018 tortured and 2,279 executed. Dorfman's play tells the story of thousands, by focusing on just one.

The Netflix documentary *Colonia Dignidad* (2020) has recently shown that the particular details of the abuse, which are referenced in Dorfman's choice of the play's title, were not of his own invention. The series speaks specifically of a colony of German immigrants to Chile, who hosted the regime's torturers and facilitated their brutality. One interviewee, a survivor, speaks of having her favourite music soiled for ever, as it was played during her torture and interrogation.

So why, in 2022, do we need to be reminded of such a dark period in South American history? Writer and Philosopher George Santayana famously said, "Those who cannot remember the past are condemned to repeat it", and the truth is that in today's world, democracy is in retreat. Freedom House, ('the oldest American organization devoted to the support and defense of democracy around the world' – freedomhouse.org), stated in its report 'Freedom in the World 2019' that: "In 2018, Freedom in the World recorded the 13th consecutive year of decline in global freedom. The reversal has spanned a variety of countries in every region, from long-standing democracies like the United States to consolidated authoritarian regimes like China and Russia. The overall losses are still shallow compared with the gains of the late 20th century, but the pattern is consistent and ominous."

Steven Levitsky and Daniel Ziblatt's 2018 book *How Democracies Die* shows that when we look closely at instances in the past where democracies have been overthrown by, or, as happens more frequently, have 'slid into' dictatorship, there is clear evidence of those processes repeating themselves today. Not in far flung corners of the world, but much closer to home, and in those countries where democracy has long been believed to have its strongest footholds. In truth, there has never been a better time to be reminded that we are much closer to the sorts of regimes we thought had been consigned to history, than we often allow ourselves to believe.

Paulina's story is horrific for us to hear, but we feel that for her sake, we must endure it. As we witness her battle for some form of closure and some form of justice, our bearing witness to that process makes us part of her recovery. As we sit and watch as jury members in the trial of her living-room 'court', we become part of her therapy and, just maybe, that means we can help her to find some peace.

Richard Graylin, Director

DEATH AND THE MAIDEN

by Ariel Dorfman

First performance of this production at The Questors Theatre: 23 September 2022

CAST

in order of appearance

| | |
|---------|----------------------|
| Paulina | Nina Flitman |
| Gerardo | James Burgess |
| Roberto | Adam Kimmel |

The play lasts approximately 1 hour and 50 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 | Richard Graylin |
| Set Designer | Gareth Williams, Alex Marker |
| Costume Designer | Carla Evans |
| Lighting Designer | Andrew Whadcoat |
| Sound Designer / Operator | Emerson Bramwell |
| Stage Manager | Tilly Benson-Reid |
| Lighting Riggers | John Green, Terry Mummery |
| Firearms Advisor | Nigel Worsley |
| Photo/Videographer | Evelina Plonyté |
| Thanks to | James Connor, Russell Fleet, Callum Hartnup Williams, Finn Hartnup Williams, Bridgett Strevens |

Biographies

James Burgess – Gerardo

James trained as an actor at Drama Studio London. His roles at The Questors include Herbert Price in *The Ghost Train*, Frank Hunter in *The Browning Version*, Jonathan Wilderness in *Six Bad Poets*, Mr Bingley in *Pride and Prejudice*, William in *King Charles III*, John in *Absent Friends*, Demetrius in *A Midsummer Night's Dream*, Clive in *Season's Greetings*, Harcourt in *The Country Wife* and Claudio in *Measure for Measure*. Other theatre includes Aeneas in *Dido*, Queen of Carthage, Subtle in *The Alchemist* (Rose Playhouse), Benedick in *Much Ado About Nothing* (On The Rocks Festival) and Berowne in *Love's Labour's Lost* (regional tour).

Nina Flitman – Paulina

Nina has been a member of The Questors since summer 2011, when she appeared as Lavinia in *Titus Andronicus*. Since then, she has played Vivie in *Mrs Warren's Profession*, Sylvia in *The Pride*, Jacqueline in *Don't Dress for Dinner* and Lady Macbeth in the RSC Open Stages production of *Macbeth*. She has also appeared in *The Flint Street Nativity* and *ENRON*, and in summer 2015 was part of the cast that took *She Stoops to Conquer* to the Minack Theatre in Cornwall. She also helps to run theatre company Idle Discourse and works in asset management.

Adam Kimmel – Roberto

Adam finally returns to acting with this role, over three years after he last appeared at The Questors as Robert in *Blue/Orange*. He had previously appeared as Major Steve Arnold in *Taking Sides* and made his Questors debut as Peter in *The Last of the Haussmans*. Prior to that, he performed in numerous plays on the London Fringe, including his own one-man play, *The Coming Forth (by Day) of Conrad Aiken* that he ended up taking to Savannah, Georgia as part of Aiken's centenary celebrations.

Richard Graylin – Director

Death and the Maiden is Richard's directorial debut at The Questors, but he has appeared as Richard Winthrop in *The Ghost Train* (Playhouse), Richard Hannay in *The 39 Steps* (Playhouse), Bernard in *Don't Dress for Dinner* (Playhouse), Frank Gardner in *Mrs Warren's Profession* (Playhouse), Philip in *The Pride* (Studio), Lord Goring in *An Ideal Husband* (Playhouse), Macbeth in *Macbeth* (Playhouse), Reverend Hale in *The Crucible* (Playhouse) and Henry Higgins in *Pygmalion* (Playhouse).

Emerson Bramwell – Sound Designer

Emerson is an experienced composer and sound designer who loves telling stories with music and sound. With a background in drums and percussion, Emerson has composed original music and designed soundplots for a variety of productions over the last seven years. Most recently, he has composed the theme music for the Questors production of *God of Carnage*, designed the sound of a spectral train for our production of *The Ghost Train* and created immersive soundscapes for *Apologia*, *Hangmen*, *On Me* and *Two Cleaners*.

Carla Evans – Costume Designer

Carla joined The Questors in 2013 with an interest in all kinds of backstage craft. She instantly fell in love with the workshop and wardrobe, and has since worked on over 40 productions as a costume maker, set designer, photographer and poster illustrator. Her most recent designs include the set for *How to Spot an Alien* and costumes for *Dear Brutus*.

Alex Marker – Set Designer

Alex is currently the Artistic Director of The Questors and director of Questors Youth Theatre. Trained as a stage designer at Wimbledon School of Art, he has designed over 150 productions ranging from fringe to the West End. Most recently at The Questors he designed *Hangmen*, *Apologia*, *India Gate*, *Snow White*, *Dear Brutus*, *The Children* and *Hairspray*. www.alexmarker.com

Andrew Whadcoat – Lighting Designer

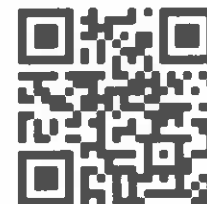
Andrew has worked in lighting since 2013. Recent lighting designs include *Not About Heroes*, *The Dog & the Scarf*, *The Letter of Last Resort*, *Bull & Conditional*, *The Ghost Train* and *Dear Brutus*. He has also designed for AppEaling Theatre, Idle Discourse, Orange Moon and PlayGC Theatre both at The Questors and other venues.

Gareth Williams – Set Designer

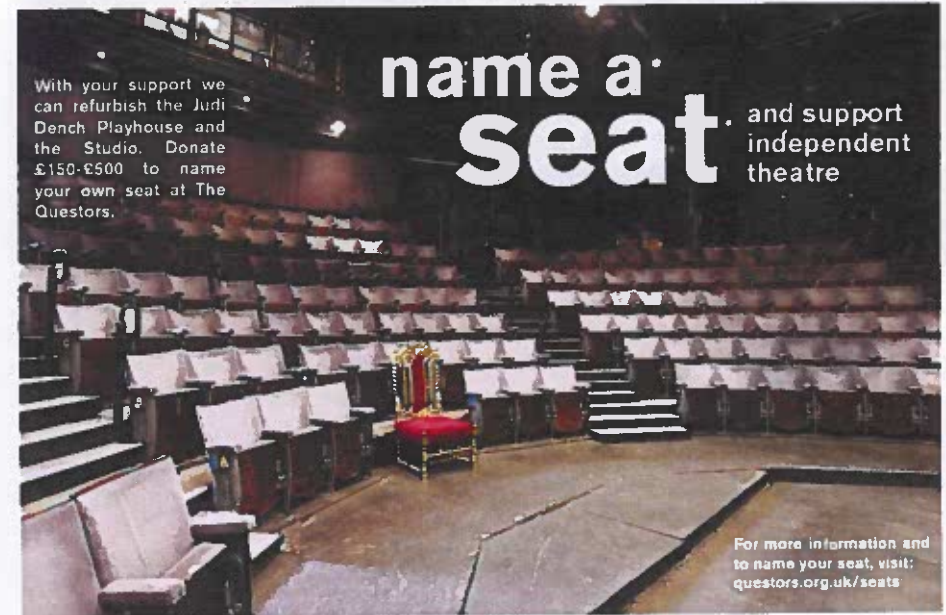
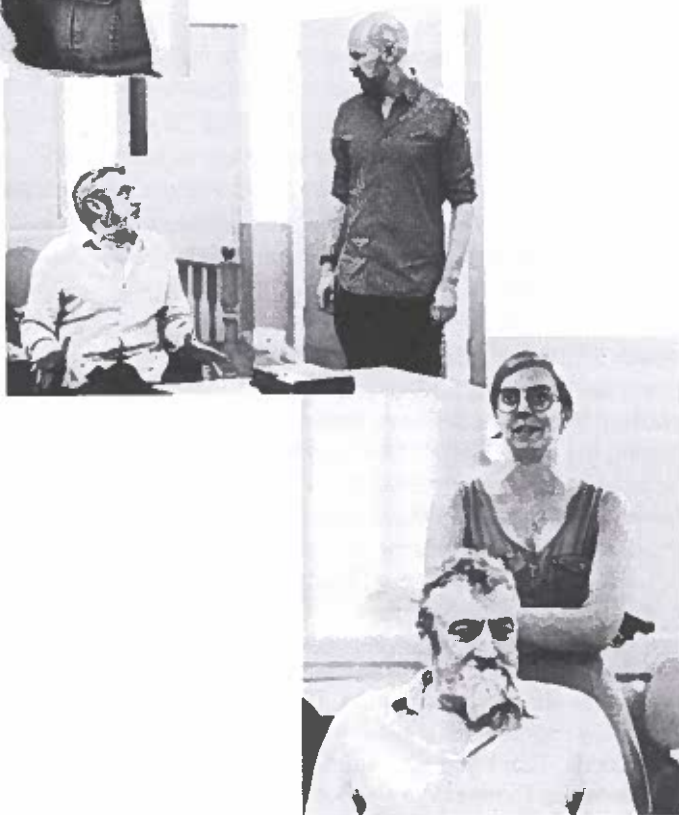
Gareth became a member of The Questors in 2022, after several years of dabbling. With considerable experience in construction and design, he is enjoying the opportunity to use his skills in the creative theatre environment and to become more involved in set design and building. *Death and the Maiden* is his first Questors show.

Show Feedback Form

Your thoughts and opinions are important to us. Please scan the QR code with your camera phone to fill out our anonymous show feedback form. This is so we can continually improve our audience experience and our productions. Thank you so much for coming to visit The Questors Theatre. We hope that you enjoyed the show.



Rehearsal Photographs



Next at The Questors

THE EALING CLUB
 by Julian Smith
 21 - 29 October 2022
 The Studio

Just below the ABC Teashop opposite Ealing Broadway station, a revolution took place. Out of the cold, grey winter of 1962 came the wild amplification of electric guitars. Five young people make their way down a set of dark, narrow steps into the Ealing Club - the birthplace of British Blues. A tale of bending notes, falling in love and almost being there for the birth of the Rolling Stones. Written in collaboration with the Ealing Club and part of the 60-year anniversary of the Stones' first gig, each night there will be a post-show band, courtesy of the Ealing Club.

CAT ON A HOT TIN ROOF
 by Tennessee Williams
 4 - 12 November 2022
 The Judi Dench Playhouse

This Pulitzer Prize-winning play follows a Mississippi family in America's deep south as they must finally untangle the web of deceit they've created for themselves. Brick and Maggie reunite with their extended family to celebrate Big Daddy's birthday. But when faced with the shattering truths of their own marriage, how will they protect their family from falling apart? Sexual tensions, lies, and betrayals boil to the surface in this iconic classic.