

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



Cat on a Hot Tin Roof

by Tennessee Williams

The Judi Dench Playhouse

11 – 18 February 2023

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 2023 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: Robert Vass

Cat on a Hot Tin Roof

by Tennessee Williams

The Judi Dench Playhouse

11 – 18 February 2023

CAT ON A HOT TIN ROOF

This production of *Cat on a Hot Tin Roof* is actually my second dance with Tennessee Williams at The Questors because in 2004 I had the privilege to direct *A Streetcar Named Desire* here. How time flies.

Tennessee Williams was a brilliant and prolific writer, breathing life and passion into such fantastic characters as Blanche DuBois and Stanley Kowalski in *Streetcar* and Maggie 'The Cat' and Brick who you will meet tonight. And like many of his characters, Tennessee Williams was troubled and self-destructive, a user and abuser of alcohol and drugs.



He was awarded four Drama Critic Circle Awards, two Pulitzer Prizes (for *Streetcar* and *Cat*) and the Presidential Medal of Freedom. But he definitely divided opinion and he was derided by some critics and blacklisted by Roman Catholic Cardinal Spellman, who condemned one of his works as 'revolting, deplorable, morally repellent, offensive to Christian standards of decency'. Clearly, I sit on the other side of the divide and believe that Tennessee Williams was one of America's greatest playwrights.

Born Thomas Lanier Williams in Columbus, Mississippi in 1911, Tennessee was the son of a shoe company executive and a Southern belle. Williams described his childhood in Mississippi as happy and carefree. This sense of belonging and comfort were lost, however, when his family moved to the urban environment of St. Louis, Missouri. It was there he began to look inward, and to write, 'because I found life unsatisfactory'. Williams' early adult years were occupied with attending college at three different universities, a brief stint working at his father's shoe company, and a move to New Orleans, which began a lifelong love of the city and set the locale for *Streetcar*.

Williams spent some years traveling throughout America and trying to write. His first critical acclaim came in 1944 when *The Glass Menagerie* won the New York Drama Critics' Circle Award and, as a film, the New York Film Critics' Circle Award.

At the height of his career in the late 1940s and 1950s, Williams worked closely with Elia Kazan, the director for stage and screen productions of *A Streetcar Named Desire* and the stage productions of *Cat on a Hot Tin Roof* and *Sweet Bird of Youth*.

The 1960s were difficult years for Williams and he experienced some of his harshest treatment from the press. In 1961 he wrote *The Night of the Iguana* and, in 1963, *The Milk Train Doesn't Stop Here Anymore*.

Around this time, Williams' long-time companion, Frank Merlo, died of cancer and Williams began to depend more and more on alcohol and drugs, and though he continued to write, completing a book of short stories and another play, he was in a downward spiral. In 1969 he was hospitalized by his brother.

After his release from the hospital in the 1970s, Williams wrote a memoir, poems, short stories and a novel. In 1975 he published *Memoirs*, which detailed his life and discussed his addiction to drugs and alcohol, as well as his homosexuality. In 1983 Tennessee Williams died in a New York City hotel filled with half-finished bottles of wine and pills. It was in this desperation, which Williams had so closely known and so honestly written about, that we can find a great man and an important body of work. For me, his genius was in his honesty.

Roger Beaumont, Director

CAT ON A HOT TIN ROOF

by Tennessee Williams

First performance of this production at The Questors Theatre: 11 February 2023

CAST

Margaret	Roselle Hirst
Brick	Luke Baverstock
Mae (Sister Woman)	Anne Marie Ryan
Big Mama	Sarah Morrison
Dixie	Alba Birrell* or Issy Duffy[†]
Buster	Noah Chisti* or Laurence Maughan[†]
Big Daddy	Patrick Wilde
Reverend Tooker	Tim Pemberton
Gooper (Brother Man)	Robert Wixey
Doctor Baugh	Simon Taylor
No Necks	Elisa Bateman, Caspar Dunn, Yahvi Joshi *(11, 13, 15, 17 February)
Monsters	Katerina Ioannides, Naomi McDonald, Mia Tanaka Khanegi[†] (12, 14, 16, 18 February)

The action takes place in Big Daddy's house somewhere in the Mississippi Delta.

The time is an evening in summer in the mid-nineteen-fifties.

The action is continuous.

The play lasts approximately 2 hours and 45 minutes
including a 15-minute interval and a short comfort break.

**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	Roger Beaumont
Set Designer	Alex Marker
Composer	Oleta Haffner
Costume Designer	Jenny Richardson
Lighting Designer	Martin Walton
Sound Designers	James Connor, Gavin Jones
Stage Managers	Sarah Clopet, Paula Robinson
Assistant Stage Managers	Maya Jagger, Jennifer Kerr
Properties	Roger Beaumont, Paula Robinson
Prompter	Bridgett Strevens
Wardrobe	Jayne Bilson, Anne Gilmour, Karen Latimer, Sue Peckitt
Hair and Make-Up	Teresa Pfeiffer
Lighting / Sound Operators	Jane Arnold-Forster, Ellie Vidal
Set Constructors	Roger Beaumont, Alex Marker, Rob Willin
Set Dresser	Bron Blake
Scenic Painters	Dennis Dracup, Carrol Konopacki
Get-In Assistants	Chris Carty, Mike Chislett, Simon Higginson, Hollie Hurrell, Derek Stoddart, Elizabeth Wooten
Photo/Videographer	Robert Vass
Chaperones	Sarah Bateman, Philippa Egan, Lilyella Ioannides, Lynne Maughan, Laura Rae

Thanks to: **Joyce Denny, Harriet Parsonage, Andrew Whadcoat,
Carallon Ltd, The Questors Office, plus Wasfi Kani, Igor and
Grange Park Opera**

Biographies

Luke Baverstock – *Brick*

Cat on a Hot Tin Roof marks Luke's debut at The Questors. Previous professional work includes Georgie in *A Clockwork Orange* (Park Theatre), Hanschen in *Spring Awakening* (Young Actors Theatre) and Charlie in *Earthy Encounters* (Forty Foot Pictures Ltd).

Roselle Hirst – *Margaret*

Roselle trained in Drama at Queen Mary University, specialising in autobiographical performance art. She currently works as a professional actor and writer. Her recent credits include Kitty in *Consent* by Nina Raine, Lydia in *Rumble!* by Yasir Senna, Rosie in *Things I Know to be True* by Andrew Bovell and Trish in *Days of Significance* by Roy Williams. She is a huge fan of the classics and thrilled to be taking on such an iconic role as Maggie the Cat.

Sarah Morrison – *Big Mama*

Sarah has been an active Acting Member of The Questors since 1980 and has appeared in over 70 productions. Recent performances include Wonderwings (*Snow White*), Mrs Bennet (*Pride and Prejudice*), Gwen Cedar (*For Services Rendered*), Mrs Squeamish (*The Country Wife*), Mokhova (*Burnt by the Sun*) and Maria (*Twelfth Night*). Sarah is relishing this opportunity of continuing her run of playing headstrong (if often somewhat foolish) characters.

Tim Pemberton – *Reverend Tooker*

Tim has been acting at The Questors for over 10 years. His most recent roles here were Someone in *What If It Only*, John Dryden in *Nell Gwynn*, Luka in *The Bear* (also in Lithuania) and *Sparkish* in *The Country Wife* (also at the Minack Theatre in Cornwall). Earlier this year he played Alfie in *One Man, Two Guvnors* and Nigel in *A Bunch of Amateurs*, both with the Company of Ten in St Albans.

Anne Marie Ryan – *Mae*

A native of Massachusetts, Anne Marie joined The Questors in 2017 and is delighted to be performing in this American classic. Recent roles at The Questors include playing Emma in Mike Bartlett's *Contractions* and portraying an extremely dim-witted crime scene cleaner in *Two Cleaners*, part of the Festival of New Theatre. She is a member of The Slack Captains, an improv comedy team.

Simon Taylor – *Doctor Baugh*

Simon has been busy with leads in film shorts, including *Horse Play* (Cannes Festival), and one feature *Application Process*. Also a Celtic merchant in Sky's *Britannia*; William Cecil in Catholic TV's *Tudors*; and a year of Kensington Gardens tours. Simon is grateful to The Questors for such juicy roles as Furtwängler (*Taking Sides*), Krapp (*Krapp's Last Tape*), Goldstein (*George Orwell's 1984*), Robin (*The Children*), Crocker-Harris (*The Browning Version*) and is equally happy to be playing the smallest part in this powerfully moving tragedy, with a terrific cast and a director he loves.

Patrick Wilde – *Big Daddy*

Patrick auditioned for The Questors 40 years ago and this is his first performance for the company! In the meantime he worked professionally as an actor, playing many classical roles including Hamlet and Mark Antony and more extensively as a director of over forty productions. He is currently a writer and has written substantially for TV (including *This Life*, *EastEnders*, *Casualty*, *As If*, *Monarch of The Glen*) as well as the award winning film *Get Real*.

Robert Wixey – *Gooper*

This will be Robert's fourth production with The Questors. He has appeared in *Dinner* and *Madam Bovary: Breakfast with Emma*. His most recent performance was playing Peter in Kaye Campbell's *Apologia*.

Roger Beaumont – *Director*

Roger began his professional acting career in 1970 at The Royal Court and over the next 20 years or so worked professionally as an actor, writer and director in theatre, film, radio and TV. He ran the UK's first Reminiscence Theatre Project for three years in Exeter. He has worked with directors as diverse as Bill Gaskell, Ken Campbell and Derek Jarman, and for three years he was an Associate Director of Pentabus Theatre Company. He has directed over 40 productions for amateur theatre – 15 for The Questors since joining in 2002, including *Closer*, *Festen*, *Waiting for Godot*, *All My Sons*, *A Streetcar Named Desire*, *The Ladykillers*, *Mojo*, *The Children* and our 90th anniversary production of *George Orwell's 1984*. His next will be *Consent* by Nina Raine for the Tower Theatre in May 2023.

Sarah Clopet – *Stage Manager*

Sarah has experience in most offstage and backstage areas, specialising in Stage Management. Sarah trained at RADA. Sarah's most recent shows as Deputy Stage Manager were *Hangmen* and *On Me*.

Oleta Haffner – Composer

Oleta is a music composer for film and theatre. She has worked on Questors productions since 2018. Shows she has worked on include *George Orwell's 1984*, *Not About Heroes*, *Things I Know to be True*, *The Children* and *Dear Brutus*. She is currently a participant in the Jonas Gwangwa Composition Initiative which is run by The Academy of Motion Picture Arts and Science.

Gavin Jones – Sound Designer

Having created many publicity trailers for Questors productions as well as two short films, *Blue Eyes* and *Divine Intervention*, Gavin now includes sound design in his portfolio, with three short radio plays: *The Intruder*, *Midnight* and *Nothing But Complete Oblivion*. *Cat on a Hot Tin Roof* is the first stage play for which he has created a sound design.

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. Recently at The Questors he designed *King Arthur and the Twelfth Knight*, *Hangmen*, *Apologia*, *India Gate* and *Snow White*. www.alexmarker.com

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 *Little Dorrit*, *Peregrine Proteus*, *Hangmen*, *Apologia*, *The Children*, *First Love is the Revolution* and *Fault Lines*. Jenny is frequently in demand as an upholsterer.

Paula Robinson – Stage Manager

During her five years at The Questors, Paula has worked as a deputy stage manager on a number of productions such as *Rutherford & Son*, *Private Lives*, *Things I Know to be True*, *The Browning Version* and *Dear Brutus*. This is her first time taking on the many and varied responsibilities of a stage manager.

Martin Walton – Lighting Designer

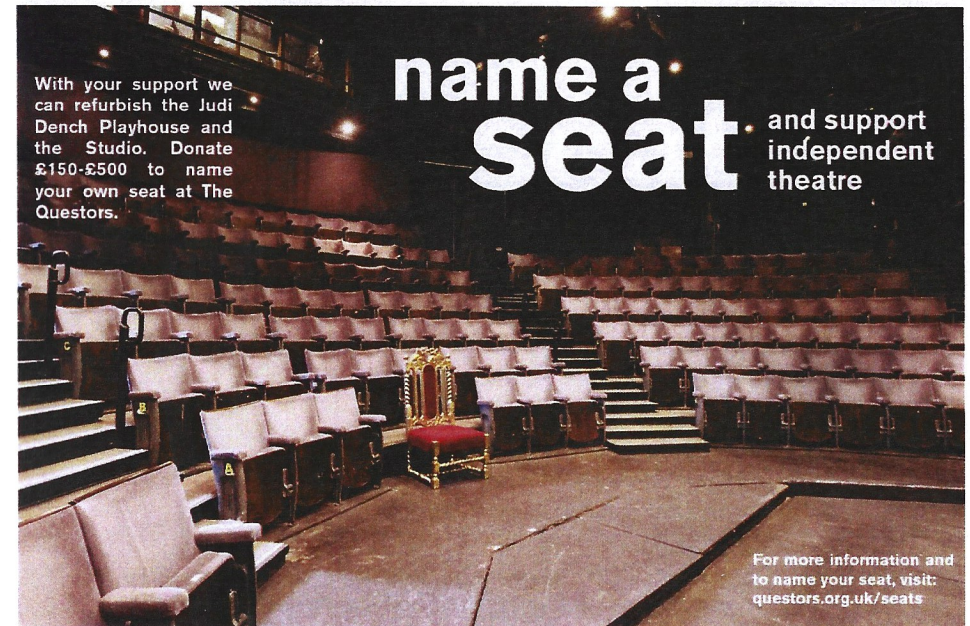
Martin has been lighting theatre productions for over 20 years. Recent credits include *The Children* for The Questors, *Cats* for Centre Stage, *The Little Shop of Horrors* for GEOIDS and *A Midsummer Night's Dream* for SEDOS. When not in a theatre, he works as an electronics engineer.

This production has been sponsored in memory of

Guy and Norah Hadley,

founder members of The Questors Theatre.

Please see the exhibition currently on show in the Upper Foyer.



Next at The Questors

A DOLL'S HOUSE

by **Tanika Gupta**
after **Henrik Ibsen**

24 February – 4 March 2023

The Studio

India. 1879. Can a wife break free from the shackles of societal expectations? This striking reimagining of Ibsen's classic play is set in Calcutta during British colonialist rule. Niru, a Bengali woman, is married to English bureaucrat Tom. To him, she is a prize possession, a doting wife whose purpose is to serve. But when she takes agency of her own, how will he respond? This razor-sharp contemporary adaptation confronts complex race relations through the lens of colonialism.

THE LIGHT BURNS BLUE

by **Silva Semerciyan**

25 February – 4 March 2023

The Judi Dench Playhouse

A gripping and thought-provoking drama inspired by the true story of the Cottingley Fairies and performed by Questors Youth Theatre. It's 1917 and WWI is raging, but when seventeen-year-old Elsie Wright borrows her father's camera, little does she know the public frenzy that will ensue when the community around her believe she has captured concrete proof that fairies exist. Catapulted to the heights of fame when their photos are published around the world, Elsie and her cousin Frances now find themselves being investigated by a press reporter.