

Join Us

If you would like to be involved in the world of theatre, why not join us as a Member.

Club Membership – Benefits

- ✓ The right to participate in club activities, including putting on shows
- ✓ A say in the running of the club through voting rights at the AGM and in electing the Board of Trustees
- ✓ Access to our members' website and receive a regular club newsletter by email
- ✓ Full credit to your account for booked tickets to Questors productions if you let us know that you can't make the show
- ✓ Priority booking for courses or special events
- ✓ Meet new people and learn fresh skills as part of the Questors team
- ✓ Feel great about being a member of one of Europe's largest community theatres with over 90 years of contribution to the arts

Note that this new, lower-priced membership does not include ticket discounts.

We have a wide range of opportunities for you to become actively involved throughout the theatre. Volunteer help is always needed for selling programmes, stewarding or serving behind the bar, and training is provided if you'd like to work in Box Office with our computerised system. 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 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.

Season Pass – Benefits

A Season Pass is also available to both members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):
 - an adult ticket at a 50% discount for the Season Pass holder
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at 50% discount
- ✓ Will receive other *audience loyalty* special offers from The Questors or other organisations performing at The Questors
- ✓ Available to all – you do not need to be a club member

Further details and pricing of Club Membership (and enhanced Supporter Memberships), the Season Pass and Questors Youth Theatre can be found on the Questors website: questors.org.uk.

The Questors Theatre
12 Mattock Lane, Ealing, W5 5BQ
Registered Charity No. 207516

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Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
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 The Questors
THEATRE

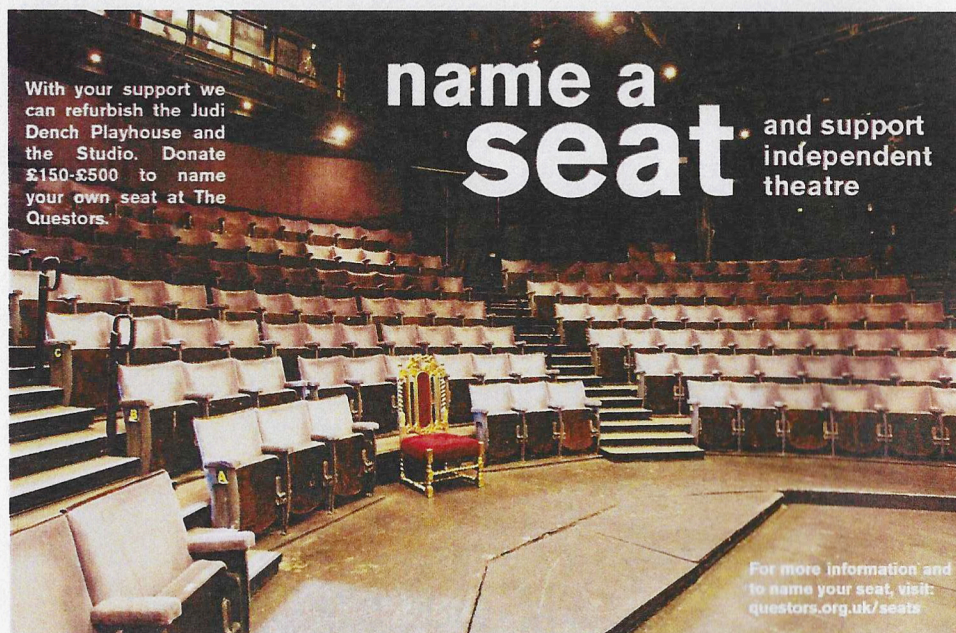
**31 MAY -
08 JUNE**

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**BY EURIPIDES
ADAPTED BY
BEN POWER**

THE STUDIO





The Grapevine Bar

The Grapevine is our friendly club bar open to Members 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 proud of the quality of our real ales, we appear in the 2024 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):

Monday – Saturday: 7:00 pm – 11:00 pm

Sunday lunchtime: 1:00 pm – 3:00 pm

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



image: Evelina Plonyte

MEDEA

by Euripides, adapted by Ben Power

The Studio

31 May – 8 June 2024

MEDEA

In preparation for this show I read eight or nine different versions and adaptations of the Medea story before settling on the one by Ben Power. I was delighted when we secured the rights. I was persuaded by the clarity of Power's storytelling and the directness of his text:

"Ben Power's new version is clenched and forceful... its short lines are like splinters." Susannah Clapp, *Guardian*

It was commissioned by the National Theatre and was first performed there in the 2014 with the late and great Helen McCrory in the title role.

No pressure on our Medea, Sarah Sharpe, then!

Most people know something of the story of Medea – she's the one who got dumped, got mad and killed her kids. However, there's a bit more to her narrative than that. In Greek mythology she is the granddaughter of the sun god Helios. She meets and falls utterly in love with the hero, Jason of Argonauts fame, and she is instrumental in the success of his quest for the Golden Fleece, using her magic to save his life and even killing her brother to facilitate their escape to Corinth. In exile, she bears Jason two sons. After some years of seeing their fortunes decline, Jason decides to rekindle his enduring ambition for kingship, to secure his future and that of his sons, by deserting Medea and marrying Kreusa, the daughter of Kreon, King of Corinth. Medea, as we know, does not react well to this betrayal and threatens one and all with vengeance. "The rest", as they say, "is history."

But that is not really the case – in history, or at least the earliest versions of the myth, the children are not killed by Medea but by an enraged mob of Corinthians angry at Medea for threatening Kreon and his daughter. Euripides re-wrote Medea's story in his play, and he added the element that makes her 'infamous' – that is the woman who kills her own children to take revenge upon her husband.

We can imagine that the first audiences to see the play, two and a half thousand years ago, would have been quite shocked to see Medea kill her children. So, it may not come as a great surprise that when the play was performed in an Athenian tragedy competition in 431 BC, it was poorly received and came in last place. However, despite this rather inauspicious beginning, the play became recognised as a classic and Euripides' narrative with Medea's infanticide has since supplanted all other versions of the story.

What is it that keeps theatre makers and audiences coming back to the play, year after year, century after century? Why is each passing generation still fascinated by her story? The Questors last staged a production in 1980 – why have I persuaded them to re-stage the play again in 2024?

On a personal level, I have always wanted to direct a Greek Tragedy, but most importantly it was the play itself, what it is about and how it speaks to us. *Medea* is a classic play about real issues that still affect us today. Theatre should of course be entertaining but, at its best, theatre can and should also ask us questions about how we live both as individuals and as a society.

It is hardly news that we still live in a patriarchal society where women are diminished by stereotype and discriminated against:

"Women and girls everywhere are still subject to significant disadvantage as the result of discriminatory laws and practices. Equality has not been achieved in any country in the world, and pledges to eliminate discriminatory laws have not been fulfilled." UN working group on discrimination against women and girls, 2024

Medea rebels against the patriarchy and takes us on a journey with a woman who fights back against her male oppressors. It is an extreme journey but one that still resonates for us. She invites us inside the mind of a woman who seemingly does something so unnatural, so inhuman, so brutal, that her actions should be beyond all understanding, but the telling of her story demands us to understand her.

There is something about the Medea story which has meant that different resonances have been found and emphasised at different times in the history of productions of the play. In the 18th century, when Medea was regularly depicted as going mad before she killed her children, the play was adapted in ways that diminished her criminal responsibility. In Victorian England, an issue of great concern was the rival rights of mothers and fathers over their children in cases of divorce, and so the play was repeatedly staged in different ways that reflected the great 1857 Divorce Act.

One contemporary 'reading' that I find interesting is *Medea* has been described as the first play in which the audience watches someone make up their mind to kill, in great detail, and then carry out their decision. That the play asks why people commit murder and describes how they have wrestled with the terrible emotions of anger and jealousy:

Section 3 of the Homicide Act 1957: *"Where on a charge of murder there is evidence on which the jury can find that the person charged was provoked (whether by things done or by things said or by both together) to lose his self-control, the question whether the provocation was enough to make a reasonable man do as he did shall be left to be determined by the jury; and in determining that question the jury shall take into account everything both done and said according to the effect which, in their opinion, it would have on a reasonable man."*

Ultimately, the play does not excuse Medea, and nor does she excuse herself. Her judgement is left to us.

Roger Beaumont, Director

MEDEA

by Euripides, adapted by Ben Power

First performance of this production at The Questors Theatre: 31 May 2024

CAST

in order of appearance

Nurse	Tamara Gordon Laryea
Medea	Sarah Sharpe
Kreon	Stuart Watson
Jason	Tom Redican
Attendant	Adam Keenan
Aegeus	James Burgess
Chorus	Tilly Benson-Reid, Rachel Griffiths, Erin Stavrianos
Medea's sons	Benjamin Brobbey, Adam Griffin, Anthony Hakiem, Adarsh Wall

The performance lasts approximately 70 minutes with no 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	Roger Beaumont
Assistant Director	Paula Robinson
Set Designer	Roger Beaumont
Costume Designer	Jenny Richardson
Lighting Designer	Martin Walton
Sound Designer	James Connor
Composer	Oleta Haffner
Stage Managers	Sarah Clopet, Paula Robinson
Assistant Stage Manager	Anna Fiscus
Properties	Roger Beaumont, Paula Robinson
Rehearsal Prompter	Bridgett Strevens
Costume Maker	Karen Latimer
Lighting/Sound Operators	Sue Lowndes, Tracey Wickens
Lighting Rigger	James Connor
Set Construction	Roger Beaumont, Roger Brace
Get-In Assistance	Bernard Brady, Ignatius Crean, Derek Stoddart, Stuart Watson
Scenic Painter	Philip Lindley
Photo/Videographer	Evelina Plonytè
Chaperones	Resham Baruah, Lena Clarke, Elaine Griffin, Chanelle Thormille
Thanks to	Ian Black, Carla Evans, Terry Mummery, Michelle Spencer, Andrew Whadcoat, Questors Office, Questors Youth Theatre

Biographies

Tilly Benson-Reid – Chorus

Tilly's productions at The Questors have included *Diana of Dobson's* (Diana), *Pride and Prejudice* (Miss Bingley), *The Ghost Train* (Peggy Murdoch) and *The Physicists* (Monika Stettler). They also work backstage in stage management, most recently for *Arcadia* and *Death and the Maiden*.

James Burgess – Aegeus

James trained as an actor at Drama Studio London. His roles at The Questors include Cassius in *Julius Caesar*, Long John Silver in *Treasure Island*, Bernard Nightingale in *Arcadia*, Gerardo in *Death and the Maiden*, Frank Hunter in *The Browning Version*, Jonathan Wilderness in *Six Bad Poets*, William in *King Charles III*, John in *Absent Friends* and Demetrius in *A Midsummer Night's Dream*.

Rachel Griffiths – Chorus

Rachel joined The Questors in 2003 and trained as an actor with Student Group 61 where she performed various roles in *The Caucasian Chalk Circle* and *A Midsummer Night's Dream*. Other parts include Magdalena in *The House of Bernarda Alba*, Elizabeth Curle in *Mary Stuart*, Belinda in *Season's Greetings*, Viv in *Jumpers for Goalposts*, Miss Hemsley/Lobelias in *Albert Make Us Laugh*, Pip in *Things I Know To Be True* and Juliet/The Nun in *Measure for Measure*. She most recently directed *Maryland* by Lucy Kirkwood and *The Herd* by Rory Kinnear.

Adam Keenan – Attendant

This is Adam's fourth production at The Questors, and his first in the Studio. Since joining The Questors in 2022, Adam has performed as Gabriel in *Albion*, Claudio in *Much Ado About Nothing* and Arthur Clennam in *Little Dorrit*.

Tamara Gordon Laryea – Nurse

Tamara first joined The Questors in 2001 as part of the Youth Theatre and later joined Questors Student Group 65. Following her degree in Drama with English, she went on to train professionally at Michael Howard Studios New York. On her return to England, she became a Questors Acting Member and appeared in *Don't Dress for Dinner*, *Apologia*, *The Rehearsal* and most recently *Sara Sampson*. Tamara has recently co-written her first short film and is a Trustee on the Questors Board.

Tom Redican – Jason

Tom trained at Royal Central School of Speech and Drama on the Masters Acting course. He has performed extensively at the Edinburgh Fringe and various London fringe theatres (including the Tower Theatre). He also directs, having completed the Young Vic Springboard course. Credits at The Questors include Duke Orsino in *Twelfth Night*, Tony in *Beautiful Thing*, Aiden in *Scarborough*, Tim in *Whipping It Up* and Valentine Coverly in *Arcadia*.

Sarah Sharpe – Medea

Sarah graduated from the Royal Central School of Speech and Drama in 2007, following which she worked briefly professionally, with credits including ITV's *Coronation Street* and BBC's *Robin Hood*. After a long hiatus from acting, Sarah joined The Questors in 2022, *Medea* being her third production here. She also played Hannah in *Arcadia* and Anna in *Albion*. Credits elsewhere include Calphurnia in *Julius Caesar* and Caroline Bingley in *Pride & Prejudice* for RSS and Hermia in *A Midsummer Night's Dream* for PTC.

Erin Stavrianos – Chorus

Erin is a professional actor, who has been training and performing internationally for more than a decade on and off stage. She has recently joined The Questors and as a new acting member this is her first on-stage role with the company.

Stuart Watson – Kreon

Stuart has appeared onstage at The Questors in *Comedians* and *Bouncers*. Directing credits for the company include *Bull*, *Twelfth Night*, *She Stoops to Conquer* (also Minack), *Rock 'n' Roll*, *Glengarry Glen Ross* and *Knives in Hens*.

Roger Beaumont – Director / Set Designer

Roger began his acting career aged 13 at London's Royal Court in *Brussels*, a play about boy scouts. He fell in love with the theatre and has stayed involved in one way or another ever since – acting, writing, directing, designing, set-building, lighting, sound designing and as an enthusiastic audience member. Next, he will be directing Martin McDonagh's *The Pillowman* which will be on here in the Questors Studio in October.

James Connor – Sound Designer

A freelance live event and theatre technician, James has previously worked on several Questors productions including *Dead Boy Café*, *Good Times with the Everly Brothers* and *The Slaves of Solitude*. He enjoys engaging in all artistic and technical aspects of sound including for live music and independent film.

Oleta Haffner – Composer

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

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 *The Slaves of Solitude*, *Whispers in the Wings*, *You Can't Take It With You*, *Albion*, *The Herd*, *The Contingency Plan*, *Murder on the Nile*, *Cat on a Hot Tin Roof*, *Little Dorrit*, *Peregrine Proteus* and *Hangmen*. Jenny is also frequently in demand as an upholsterer.

Paula Robinson – Assistant Director

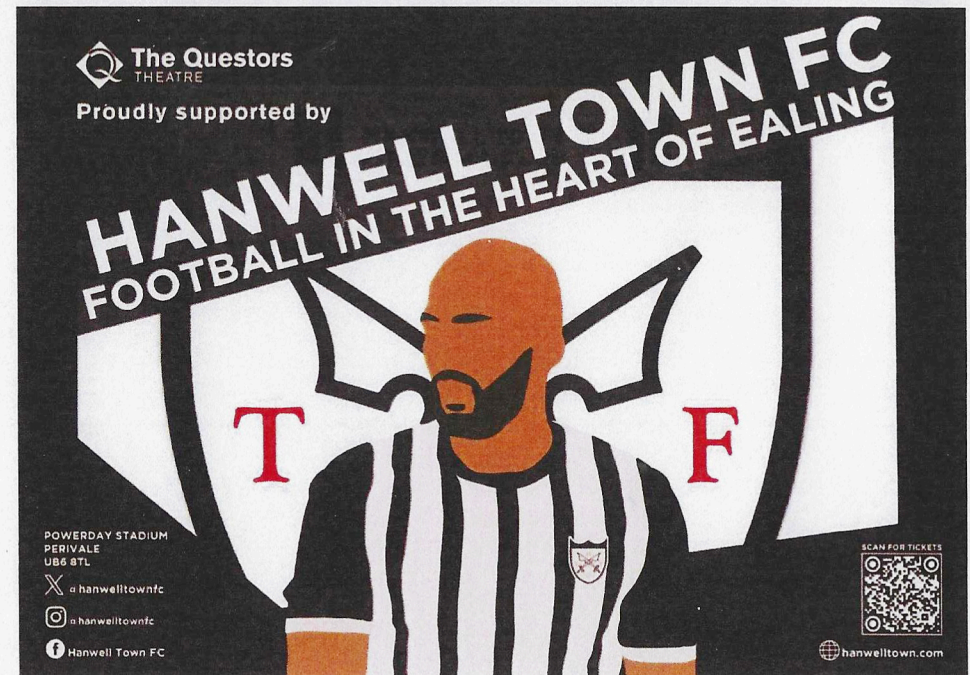
Paula has worked as deputy stage manager on a number of Questors productions such as *Private Lives*, *Things I Know To Be True* and *The Browning Version*, before stepping up to stage manage *Cat On A Hot Tin Roof* and *The Physicists*. Last year she directed a script in hand production of *There* as part of the QExtra Work in Process Festival.

Martin Walton – Lighting Designer

Martin has been lighting theatre productions for over 20 years. Recent credits include *The Little Mermaid* and *The Hunchback of Notre Dame* for Centre Stage, *Little Shop of Horrors* for GEOIDS, *A Midsummer Night's Dream* for SEDOS and *You Can't Take It With You* for The Questors. When not in a theatre, he works as an electronics engineer.

Sarah Clopet – Stage Manager

Sarah has been involved in The Questors for over 16 years covering most aspects of backstage work including set construction, scenic painting, lighting and sound, assistant, deputy and stage management. Her most recent plays as deputy stage manager or stage manager are *Albion*, *Much Ado About Nothing*, *There*, *The Physicists* and *Single Spies*



Next at The Questors



LONDON WALL

by John Van Druten

13 – 20 July 2024

The Judi Dench Playhouse

After accepting a role as a typist in a solicitor's office, fresh-faced Pat is soon exposed to the harsh reality of the 1930s workplace – and specifically the attentions of the slimy Office Manager. Gender and sex politics come to the fore in this prescient comedy. Revived by the Finborough in 2013, The Guardian's four-star review described *London Wall* as a play 'with a social purpose' that 'still has some pertinent things' to say about 'sexual double standards and the exploitation of women'.