

Join Us

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 Club 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):
 - up to 50% discount on an adult ticket for the Season Pass holder (to a minimum ticket price of £10, £8 concessions)
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at up to 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

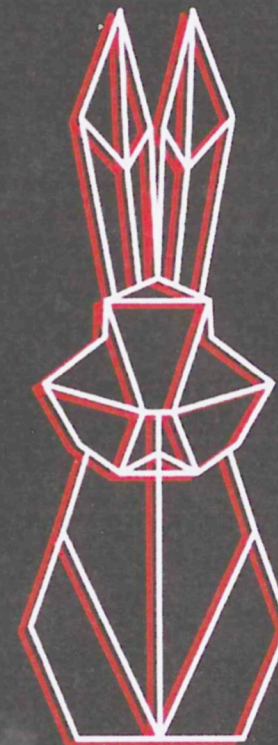
Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk



The Questors
THEATRE

WHITE RABBIT RED RABBIT

BY NASSIM SOLEIMANPOUR



29 OCT - 2 NOV
THE STUDIO



Write your name into the history books of our theatre by sponsoring one of the new seats in the Judi Dench Playhouse. Find out more and name your seat: questors.org.uk/seats

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.

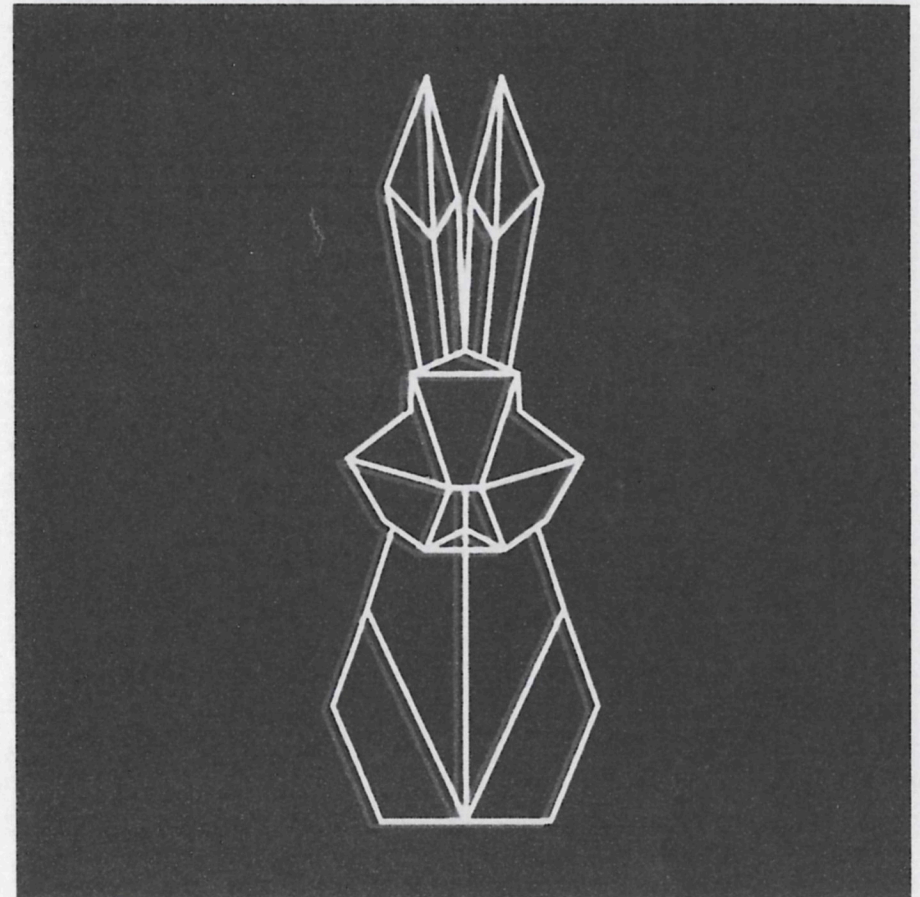
We are proud of the quality of our real ales, we appear in the 2025 edition of The Good Beer Guide and we are **CAMRA West Middlesex Club of the Year**. A choice of at least three real ales is usually available, including Fuller's London Pride. We also provide a range of draught lagers and ciders, as 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.



WHITE RABBIT RED RABBIT

by Nassim Soleimanpour

The Studio

29 October – 2 November 2024

WHITE RABBIT RED RABBIT

What is *White Rabbit Red Rabbit*? A play, a philosophical dialogue, a theatrical experiment? It defies categorisation and transcends the boundaries of traditional theatre, inviting you to keep your phone on and stay alert.

While some of the themes are challenging, the script is full of delights. Surreal comic moments, witty chat and the warmth of genuine human connection, they're all here. And stories! This play is rich with stories.

So, let's begin with the story of the playwright, Nassim Soleimanpour.

He tells us: "I was born on Azar 19th, 1360 in Tehran. That's Tehran, December 10th, 1981 in Christian years..."

As a young man, Soleimanpour was unable to leave Iran. Instead, he performed a magic trick that allowed him to reach across the world. He wrote a play to travel in his stead. A play with no set, no director, no rehearsals. It could be performed by anyone, anywhere. Like a message in a bottle, *White Rabbit Red Rabbit* carried Soleimanpour's words from the land of Persepolis and orange trees, to the Edinburgh/Summerworks Festival, 2011.

Since then, the play has been translated into more than 30 languages and performed over 3,000 times. Even as you watch this performance, it's being staged at Soho Place in London and, perhaps, other venues far beyond.

The performers have made the bold choice to let go of the safety rails provided by a traditional theatre production. Their first sight of the script will be when they step out in front of you, their audience, and experience the urgency of the ideas first-hand, sharing Soleimanpour's words, but also, inevitably, something of themselves.

This form continues to feel fresh more than a decade on, emerging in thought-provoking 2024 debuts such as Nathan Ellis' *Instructions* (Edinburgh/Summerworks) and Souleimanpour's latest piece, *ECHO* (Royal Court).

I've talked about the form of the play, but not its contents or message. This is intentional, and I hope you'll join me in keeping its secrets so that each new actor can continue to make their own discoveries, with their own



Nassim Soleimanpour

audience. What I will say is that the themes of the play are as experimental and challenging as the form, and the piece retains its immediacy and relevance.

In a world of 'on-demand' and 'catch-up,' it stands out as a unique experience. **Thank you for sharing it with us.**

Unrehearsed, Not Unprepared

Shhhhh. Now that you're inside the theatre, you need to know the rules of *White Rabbit Red Rabbit*.

- a) If you've seen the play, you can't perform it.
- b) If you've read the script, you can't perform it.
- c) If you know what happens, you can't perform it.

This play doesn't follow the traditional rehearsed path. Instead, it relies on vulnerability, creativity and the spontaneity of stepping into the unknown. Welcome to the actor's nightmare!

When I was asked to cast and prepare the actors for this run at The Questors, I was told these rules. Immediately, I handed the script back. Not from disinterest, but from an instinct that the way in was to experience it first hand, with a cold reading in front of a very small audience. That experience was transformative.

I discovered the biggest challenges of the show for myself. Performers need to manage uncertainty, respond in the moment, and step onto the stage not as a character, but as a version of themselves. The script gives permission to play, to feel, to think. It just needs a performer with the confidence to embrace it. That shaped my casting process. I looked for a combination of attitude and skills that would allow an actor to thrive in this thrilling, uncertain space. And I found them.

Early on, I decided to expand the group to include six of the most creative voices at The Questors. In addition to understudying for the show, they contributed fresh ideas, demonstrating how different instincts can make a performance truly unique.

In place of an eight-week rehearsal period they have taken part in eight intense workshops designed to refresh core skills and explore them further. This included sessions with guest experts to cover voice work (Samantha Boffin), stagecraft and direction (Simon Rudkin) and improvisation techniques with Chris Mead. They've read monologues, experienced experimental theatre, played silly games and taken emotional risks that aren't always possible when confined by a script.

They don't know what's in the script. I don't know how they'll respond.

Let's all embrace that uncertainty.

Becky Hartnup, Creative Director

WHITE RABBIT RED RABBIT

by Nassim Soleimanpour

First performance of this production at The Questors Theatre: 29 October 2024

PERFORMERS

James Burgess
Tuesday 29 October

Robert Baker-Glenn
Wednesday 30 October

Maggie Turner
Thursday 31 October

Lawrence McGrandles Jnr
Friday 1 November

Tristan Marshall
Saturday 2 November (matinee)

Jordan Wilks
Saturday 2 November

UNDERSTUDIES

**Preeti Bhambri, Jacob Chancellor,
Wanda Duszynska, Yvonne Monyer, Karen Singer,
Victoria Smith**

PRODUCTION

Creative Director **Becky Hartnup**

Set Designer **Gareth Williams**

Lighting & Sound Designer **James Connor**

Stage Manager **Tilly Benson-Reid**

Lighting Assistant **Callum Hartnup Williams**

Photo/Videographer **Robert Vass**

Video Producer **Finn Hartnup Williams**

Thanks to **Samantha Boffin,
Emma Byrne, Hayley Lee,
Chris Mead, Terry Mummery,
Simon Rudkin,
Andrew Whadcoat**

The performances last approximately 65 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.

Biographies

Robert Baker-Glenn

Robert has been a member of The Questors for twenty years but has been absent from the stage for the last ten years because of work commitments. He is delighted to be returning. Previous shows include *The Cherry Orchard*, *The Chairs*, *The London Cuckolds*, *Much Ado About Nothing* and *Otherwise Engaged*.

Preeti Bhambri – Understudy

Preeti's first dramatic experience was playing Mary in her primary school's Nativity Play. Since joining The Questors and Student Group 76, she has worked backstage on the Caryl Churchill double bill and appeared in Julian Smith's *Tricorn* in last year's Overnight Plays. She then appeared in the student productions of *Find Me* and *London Wall*.

James Burgess

James trained as an actor at Drama Studio London. Productions at The Questors include *Medea*, *Julius Caesar*, *Treasure Island*, *Arcadia*, *Death and the Maiden*, *The Ghost Train*, *The Browning Version*, *Six Bad Poets*, *Pride and Prejudice*, *King Charles III*, *Absent Friends*, *A Midsummer Night's Dream*, *Season's Greetings* and *The Country Wife*.

Jacob Chancellor – Understudy

Jacob has been acting for as long as he, or anyone really, can remember. He's been a member of The Questors since he was seven and starred in numerous plays, including last year's panto, and graduated from Student Group 75 last year. He is represented by United Agents.

Wanda Duszynska – Understudy

Wanda completed Questors Student Group 52 in 1999. Since then she has appeared in several productions in addition to designing stage sets and sourcing costumes for numerous shows. She has also written and directed plays for the Questors Youth Theatre, one of which was performed by the QYT to an international audience in a disused swimming pool in Vienna. She most recently directed a short piece of original writing in the studio for the *It Must Be Love* project.

Tristan Marshall

Tristan has acted in a number of Questors productions, playing Lord Byron in Brenton's *Bloody Poetry*, Subtle in Jonson's *The Alchemist* and Horner in Wycherley's *The Country Wife*. He also directed Webster's *The Duchess of Malfi* and Kirkwood's *NSFW* before setting up the Overnight Plays, which he's run since 2012.

Lawrence McGrandles Jnr

Lawrence trained at Drama Centre London, and *White Rabbit Red Rabbit* marks Lawrence's Questors debut. Theatre credits include: *Amadeus* (The Old Vic); *Over The Bridge* and *Men Without Shadows* (Finborough Theatre); *The Merchant Of Venice* and *Treasure Island* (Palace Theatre); *The Cure at Troy* (Greece tour). Television credits include *Poirot*, *EastEnders*, *Dream Team*, *Secrets of the Great Plague* and *Road to Riches*.

Yvonne Monyer – Understudy

Yvonne joined Student Group 68 in 2014. Since then, she has appeared in several plays at The Questors, including *The Dog & the Scarf*, *Private Lives*, *Little Dorrit* and *A Doll's House*. Other experiences include an acting course at Actor Prepares in Mumbai, and hosting the Hindi song chart show *Bolly.Music.Show* on the German TV channel Zee.One.

Karen Singer – Understudy

Theatre includes: *Virginia Woolf*, *A Knife in the Whale* (Endpaper Theatre Company); *A Clockwork Orange* and *The Handmaid's Tale* (Solent People's Theatre); *Lady Macbeth* in *Macbeth* and *Rosalind* in *As You Like It* (Albion Shakespeare Company). For The Questors: *What If If Only*, *Maryland*, *Mary Stuart* (Mary Stuart) and *Night of the Soul* (Liz).

Victoria Smith – Understudy

Victoria is an improviser, performing in venues across London as part of the Questors house team, The Slack Captains. You might have seen her in *You Can't Take It With You*, *Little Dorrit*, *Whipping it Up* or *What the Dickens?!*. Victoria has found it really exciting to be part of this company and she promises it's not about carrots. (Although, who knows?).

Maggie Turner

Maggie's many Questors appearances since becoming an acting member in 1969 include *The Prime of Miss Jean Brodie*, *Uncle Vanya*, *Dear Brutus* and *India Gate*. Most recently she appeared in a pastiche of *Skippy the Bush Kangaroo* for this year's Overnight Plays. Maggie occasionally works as a professional actor when someone chooses to pay her for doing what she loves.

Jordan Wilks

This is Jordan's first show at The Questors. He trained for three years at Identity School of Acting. During his six years as an actor he has found most success in TV, starring in the second series of the BBC thriller *The Pact* and as the no-nonsense video game store manager Stefan in *Lagging* on CBBC. He is passionate about stage acting and believes all other acting mediums are strengthened by work on the stage. He also takes part in dramatic improvisation and readings for the London Film School.

Becky Hartnup – Creative Director

Becky joined The Questors through QYT. She acts, directs and is a member of the Board of Trustees. She directed *When the Bough Breaks* and was Assistant Director and immersive lead on *The Ghost Train* and *Arcadia*. Acting credits here include *A Midsummer Night's Dream*, *The Dog & the Scarf* and *God of Carnage*. She is a member of the Applied Improvisation Network.

James Connor – Lighting & Sound Designer

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

Gareth Williams – Set Designer

Gareth previously designed the set for *Death and the Maiden* and is currently working on the Christmas Studio production of *The Mystery of Fellstone Manor*. He built much of the *Arcadia* set and collaborated in creating the immersive experience.

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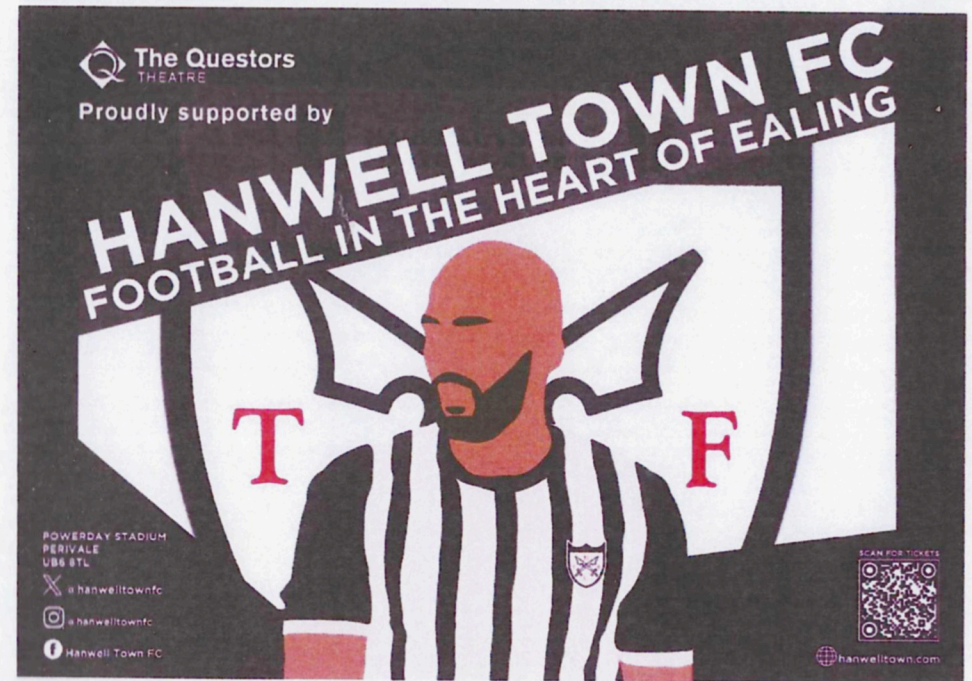
You must present Questors Theatre ticket or ticket confirmation email to redeem.

Offer valid once per person per ticket/show. For Dining In only.

Must be redeemed within 1 week of your booked performance.

Offer available Monday - Friday from 12PM and Saturday - Sunday from 3PM.

Not available in conjunction with other promotions, Happy Hour & Lunch Set Menu.



NEXT AT THE QUESTORS

THE WELKIN

by Lucy Kirkwood
1 – 9 November 2024

The Judi Dench Playhouse

It's 1759 and in the English countryside a young woman faces a death sentence for a gruesome crime. Desperate to avoid execution, she claims to be pregnant. This assertion leads to an extraordinary gathering of twelve women, pulled from their daily lives and tasked with deciding her fate. In a world dominated by men, this rare moment of female authority is both disruptive and empowering. From the author of Olivier Award winning play *Chimerica*.

THE CANE

by Mark Ravenhill
16 – 23 November 2024

The Studio

After dedicating 45 years to teaching, Edward and his wife plan to celebrate his retirement. But the revelation that he once punished misbehaving pupils with the cane (which was legal at the time) leads to angry recriminations. His house is besieged by demonstrating pupils, and his estranged daughter has arrived with her own agenda. Through the eyes of this fractured family unit, *The Cane* examines opposing attitudes of different generations towards education, authority and corporal punishment.