

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
- ✓ Receive a full-colour members' magazine three times a year
- ✓ 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.

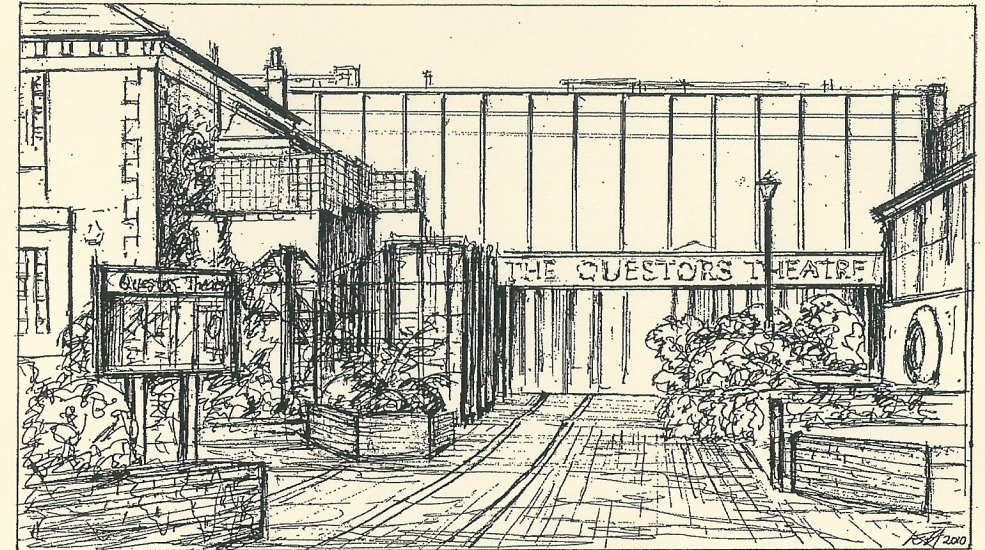
Cover Image: Elaine Hagan

The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford
12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516



Questors, Ealing's Theatre



LOVE'S LABOUR'S LOST

by William Shakespeare

The Studio

31 March – 8 April 2017



Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 4:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to takeaway, ice cream and a selection of cold drinks.

See teadarling.co.uk for more information about Tea Darling.

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 2017 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.

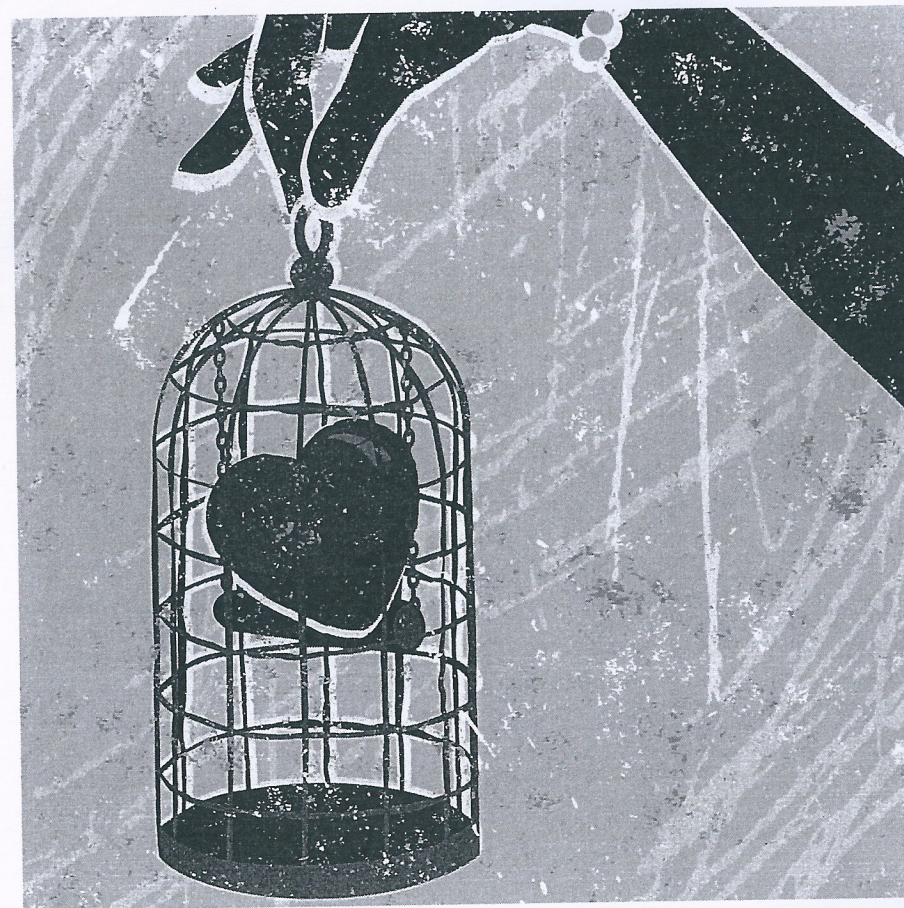
Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See questors.org.uk/grapevine for more details

The Grapevine now accepts payments by card (contactless only).



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Love's Labour's Lost

It was many years ago that an elderly actor stood before us in class and said, 'There *is* a joke in Shakespeare ...' He then paused for so long that we felt we should, perhaps, to go to his assistance. Eventually, inspiration hit him: 'Got it!' he said. 'It's two people looking alike!'

He was, of course, being facetious: Shakespeare loved a good joke and peppered his plays with them. There have been many discussions about whether such characters as *Hamlet's* gravediggers or *Macbeth's* porter are, in fact, meant to be sinister rather than comic, but we're quite sure of our ground with *Love's Labour's Lost*. This is certainly a comedy – albeit one with a bitter-sweet ending. It's one of Shakespeare's earliest – believed to have been written in the 1590s for a performance at the Inns of Court attended by Elizabeth I. The quarto of 1598 calls it *A Pleasant Conceited Comedie called Loues labors loft* and says further that this edition is 'newly corrected and augmented by W. Shakespere'. This leads us to suppose that this first printed edition is a re-write of an earlier version. It certainly contains some puzzling 'mistakes' (such as when the playwright apparently mixes up the writer of one of the letters that have, in any case, been deliberately or accidentally swapped by Costard). These errors – if that's what they are – certainly give us licence to prune the text and tighten it, and the loose plot gives the company free-rein to set it where we like and let our imaginations loose.

So, what's the joke in *Love's Labour's Lost*? Well, it's not 'two people looking alike', although it does have another Shakespeare standard – disguised people not being recognised – combined with the refinement of other disguised people being *totally* recognised but unaware of the fact. It's also – obviously – about 'Dan Cupid' – love – and how it's handled by some rather scary women and some weak-willed men who behave like teenagers discovering the difference between their emotions and their hormones. We're given punctured self-righteousness in an 'eavesdropping scene' – the structure of which wouldn't look out of place in a pantomime – a 'coarse-acting' pageant and, above all, throughout, quick-witted and rapid word play that never lets up. This last presents something of a challenge to our modern ears: language has changed since Shakespeare's day and words such as 'pricket' (a deer in its second year) might not be in general use but the obvious bawdy puns that follow can still come over. Holofernes and Nathaniel's convoluted sentences – interspersed with dodgy Latin – are funny whether or not we entirely follow what they are saying and Don Armado's attempts to translate from his native Spanish are sent up mercilessly.

Despite its dense text, this play is now a popular choice for audiences and actors alike. A very successful version by the RSC has just closed at the Haymarket in repertoire with *Much Ado About Nothing*: a play which some

scholars have thought was once subtitled *Love's Labour's Won*. This might not be true: other scholars have claimed that *Love's Labour's Won* never survived. However, the plot of *Much Ado* mirrors *Love's Labour's Lost* reasonably neatly and the happy ending of the former contrasts nicely with the ambiguous conclusion to *Love's Labour's Lost*.

The plot is simple. We believe it to be the first that Shakespeare wrote without recourse to any particular work that had gone before it. The King of Navarre asks his three male friends to join him in a three-year course of study during which time they will fast and reject the company of women. The Princess of France arrives with a convenient number of her ladies. She has been charged with sorting out a dispute over money and land on behalf of her ailing father. The men follow their urges and attempt to hide the fact from each other. Various other characters are introduced but, essentially, that's it.

Interestingly, Catherine de Medici of France, with her daughter and a number of ladies in tow, did indeed visit the court of Henry of Navarre with a mission to agree the sovereignty of the Aquitaine. Shakespeare skirts over this, famously confusing, piece of legislation.

Some scholars have supposed the play to be satirising Raleigh and others in their 'School of Night' (a group of elite scholars). Others think this doubtful but, if it's true, Shakespeare's satire is not malicious; his writing is light and he is asking for simple common sense. If anything, he is satirising excess in its various forms. He wants us to laugh at the follies of the human condition. Like Orsino in *Twelfth Night*, the King and his three lords are 'in love with being in love'. In particular, Berowne is drawn to his object of desire simply because she 'plays hard to get'. The censoriousness of the oath that these four have sworn makes the breaking of it (being 'foresworn') even more attractive to them. Only the rustics, Costard and Jaquenetta, Moth (Armado's page) and the Princess with her ladies seem to be devoid of self-deception. Indeed, the female visitors from France chime very well to our modern ears as strong women faced with foolish and juvenile men. One wonders if this attitude was revolutionary in Shakespeare's time, even given that the women would have been played by men. He certainly seems to be purporting that 'the weaker vessel' has more control of her own emotions than most men.

Shakespeare was not using original comic characters in this play. He steals from the Italian *commedia dell'arte*. So, we have the braggart (Armado), the zany (Moth), the pedant (Holofernes), the parasite (Nathaniel), the rustic (Costard) and the slow-witted official (Dull).

At the close of the play, we have a song in celebration of the cuckoo and the owl. This not only denotes spring and winter but also the year the men are going to have to wait before they know whether their stories are going to end happily or not. It's a dramatic masterstroke: one can imagine Shakespeare's contemporaries seeing it for the first time and saying, 'That young man will go far ...'

Richard Gallagher, Director

Love's Labour's Lost

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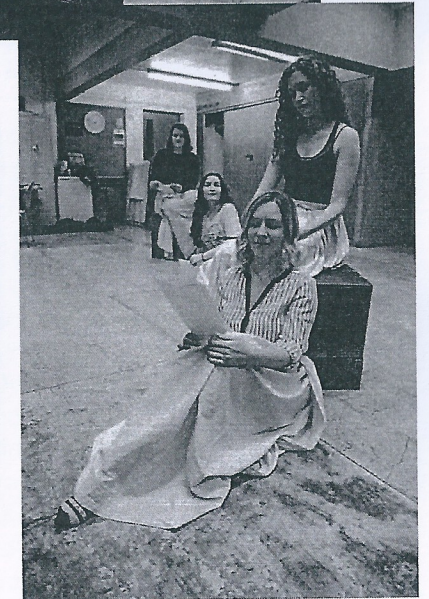
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Richard Gallagher, Director

Rehearsal Photographs

by Robert Vass



The Questors Student Group Tutors

Director of Studies and First Year Tutor

Second Year Tutor

Voice Teacher

Movement and Physical Theatre Teacher

David Emmet

Richard Gallagher

Gemma Drummond

Nicholas Jonne Wilson

THE QUESTORS STUDENT GROUP 70 PRESENTS

LOVE'S LABOUR'S LOST

by William Shakespeare

First performance of this production at The Questors Theatre: 31 March 2017

CAST

King Ferdinand of Navarre	Joe Sharp
Longaville	Edem-Ita Duke
Dumaine	JeanLuca Murphy
Berowne	Matthew Hurley
Anthony Dull	Charlie Sloboda-Bolton
Don Adriano de Armado	Matthew Creaby
Moth	Zara Hemati
Costard	Matthew Brett
Jaquenetta	Stefanie-May Hammoudeh
Boyette (Boyet)	Chanice Hird
Princess of France	Tara Flynn
Katharine	Evelina Plonyte
Maria	Stefanie-May Hammoudeh
Rosaline	Ella Hooper
Sir Nathaniel	Zac Karaman
Madam Holofernes	Hiral Varsani
Marcade	Charlie Sloboda-Bolton

MUSICIANS

Graham Reid	Keyboards	Laurence Reid	Percussion
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The performance lasts approximately 2 hours and 45 minutes
including a 15-minute interval.

PRODUCTION

Director	Richard Gallagher
Associate Director	Cathy Swift
Set Designer	Joe Smith
Lighting Designer	Nigel A. Lewis
Lighting Designer's Assistant/ Operator	Sadie Crowder
Sound Designer/Operator	Olly Potter
Original Music	Graham Reid
Stage Manager	Harriet Parsonage
Deputy Stage Manager	Dorothy Lawson
Assistant Stage Managers	Gaia Cicolani, Angus Duke, Georgina Keck
Properties	Angus Duke
Choreographers	Gaia Cicolani (jig), Robert Jarman (ballet)
Wardrobe	Jan Auvache, Helen Karasiewicz
Hair and Make-Up	Alice Tasker
Set Constructors	Oliver Savidge, Joe Smith
Photographers	Carla Evans, Robert Vass
Videographer	Natasha Vasandani
Marketing Assistant	Liz Mead
Thanks to	James Burgess, Robert Fawcett, Richard Halberstadt, Minnie Swift, Michelle Weaver, John Webster, Paul Wilson, Nigel Worsley, Jennie Yates

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



Matthew Brett – Costard

Matthew has trained and performed at a number of venues including Richmond Theatre where he was part of the Young Actors Company. He has also trained and performed at The Rose Theatre in Kingston, The Royal Central School of Speech and Drama (Acting Shakespeare) and The National Youth Theatre.



Matthew Creaby – Don Adriano de Armado

Matthew played Bugsy in *Bugsy Malone* for the Stagecoach Theatre Company for whom he also appeared as the Sheriff of Nottingham in *Robin Hood*. He was Pete in the short film *Headspace* for BIBIBOBO Productions.



Edem-Ita Duke – Longaville

On stage, Edem-Ita has appeared as Joe in *Body* (2017) and Jack in *For the Fallen* at the Broxbourne Civic Theatre (2014). On film: Jules in *The Hunt*, Harry in *Where We Were*, Older Ella's Boyfriend in *We Love Moses* (all in 2016) and James in *Muster* (2015). He is currently in the second year of an acting course at the London College of Music.



Tara Flynn – Princess of France

Tara is an American-cum-Londoner. Since moving to Britain she has worked with the National Youth Theatre and Theatre 503 as well as performing in the West End show *You Me Bum Bum Train*.



Stefanie-May Hammoudeh – Jaquenetta / Maria

Stefanie was involved in numerous school theatre projects in Jordan where she appeared in *South Pacific*, *Guys and Dolls* and *A Christmas Carol*. She also devised a thirty-minute piece of theatre: *Read it in the Papers*. At university, she joined the KCL Musical Theatre Society for *Footloose*. In 2014 she did a short Acting for Film course in Los Angeles. More recently, in Jordan, she worked with Syrian refugee children as a production assistant on *Oliver Twist* in Arabic. She continues to work on her own music: singing and playing the piano.



Zara Hemati – Moth

Prior to studying at The Questors, Zara did a one-year acting course at the Royal Central School of Speech and Drama where she appeared in two productions: as Beatrice in *Much Ado About Nothing* and Jane in *The Girl's Guide to Saving the World*.



Chanice Hird – Boyette (Boyet)

Chanice has been involved in the arts from the age of five. At thirteen, she was a child extra in a stage version of *Jesus Christ Superstar*. She studied drama at GCSE and A level for which she devised a piece based on a woman on death row in the 1930s. She was in two school plays and was an extra in a film advertising campaign for Parkinson's disease sufferers.



Ella Hooper – Rosaline

Ella is a relative newcomer to acting. Student Group 70 was actually supposed to be something to do on her gap year, but now has become much more. This is her first full stage play (apart from primary school productions). Ella appeared in a short film last summer, *The Definition of Love*, by Group 69 actor, Jason Welch.



Matthew Hurley – Berowne

Love's Labour's Lost marks Matthew's adult stage debut. When he was much younger, he appeared at The Questors in various productions, including *Brave New World*, *Beauty and the Beast*, *The Wizard of Oz*, *A Christmas Carol* and *Alice Through The Looking Glass*.



Zac Karaman – Sir Nathaniel

Zac made his Questors debut last year in a rehearsed reading of *Hello Darkness, My Old Friend*. Zac has previously been Antinous in a stage version of Homer's *The Odyssey* at school and Ferdinand in *The Tempest* at university.



JeanLuca Murphy – Dumaine

JeanLuca is currently in his second year of studying acting at London College of Music. In the summer, he performed in *Steel Tumbleweeds* as part of *Questival II* which transferred to the Courtyard Theatre. He also appeared as Theo in *Body* and, on film, Lionel in *The Definition of Love*, Joe in *Where We Were* and recently acted in a music video for CARA.

**Evelina Plonyte – Katharine**

Since a young age, Evelina has loved being on stage, both as an actress and a dancer. After being part of youth theatre in Kaunas National State Theatre back in Lithuania during her high school years, she moved to London to pursue acting. This is Evelina's first major production.

**Joe Sharp – King Ferdinand of Navarre**

Joe lives in Shepherd's Bush. He enjoys sports, particularly football and boxing. He has a wide taste in music, film and art but is specifically interested in science fiction. He is a qualified sound engineer and all round stand-up guy.

**Charlie Sloboda-Bolton – Anthony Dull / Marcade**

Local ne'er-do-well and Questors stalwart, Charlie has been in a multitude of plays here. They include *Too Fast*, *Annie* and *The Monster Under the Bed*. Recently, his band – Babydoll Lounge – was to be found bringing hardcore calamity to the Studio. He likes Grime, blank verse and pretty vegans.

**Hiral Varsani – Madam Holofernes**

Hiral made her debut at The Questors in *Steel Tumbleweeds* which transferred to the Courtyard Theatre. She featured as Shaminah in *The Flint Street Nativity* at the Incognito Theatre. She has also performed in *The Vagina Monologues* and *Fame*.

Sadie Crowder – Assistant to Lighting Designer

Sadie is currently studying a BA Hons in Theatre Production at the London College of Music. Before starting university she worked on front of house, and box office at various London venues as well as assisting the stage manager with summer camp productions in New York. This is Sadie's first show for The Questors as lighting and sound operator and she looks forward to working on many more in the future.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. More recently, he appeared as Clarence in *All Joy of the Worm* in honour of Shakespeare's 400th anniversary. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and his Wonderful Lamp*.



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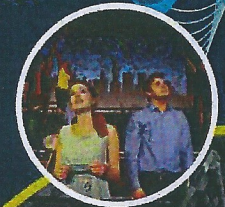
Gain theoretical and practical experience whilst working backstage on shows at both **The Questors** and in the **London College of Music**.

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 uwl.ac.uk/questors

 john.davey@uwl.ac.uk



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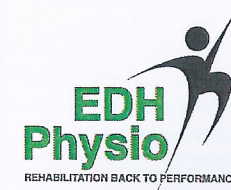
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Nigel A. Lewis – *Lighting Designer*

Nigel is a professional lighting designer and lecturer in lighting design. He has lit many productions at The Questors, but this time he is being accompanied by his BA Hons students for *Love's Labour's Lost*.

Olly Potter – *Sound Designer*

Olly is currently studying a BA Hons in Theatre Production at the London College of Music. Before starting university, he worked in venues and theatres in Hastings and around East Sussex, taking different roles in the stage management and front of house teams. Since joining The Questors, he has worked as an assistant lighting designer on *Bird on the Wire* and operated various shows including *Emil and the Detectives*. This is Olly's first sound design for The Questors.

Joe Smith – *Set Designer*

This is Joe's first Questors design since joining in 2013. He has worked on an array of shows including *Cinderella*, *Aladdin and his Wonderful Lamp*, *It's a Wonderful Life*, *A Little Night Music* and *Jack and the Beanstalk*. Alongside this, Joe has built and designed sets for visiting companies: Theatre West Four, St Augustine's Priory, Artists Theatre School, HEOS and GLOC.

Cathy Swift – *Associate Director*

Cathy produced and directed a number of theatrical productions around North Bedfordshire before moving to London and joining The Questors in 2010. Cathy won the Best Director award in City Lit's *Page to Stage* competition in 2015, and made her directing debut at The Questors in 2016 with Mari Lloyd's *High Tea*.

Next at The Questors

SWEET CHARITY

by Neil Simon, Cy Coleman and Dorothy Fields

21 April – 6 May 2017

The Studio

Charity Valentine, New York dancer-for-hire, finally finds her perfect man in shy accountant Oscar. Should she tell him what she does for a living and risk their romance? Come and enjoy this award-winning Broadway musical.

PYGMALION

by Bernard Shaw

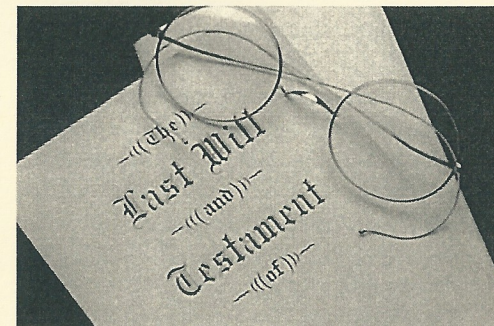
5 – 13 May 2017

The Judi Dench Playhouse

Henry Higgins makes a bet that he can transform cockney flower-seller, Eliza Doolittle, into a woman as poised and well-spoken as a duchess. A sharp and provocative satire of the rigid British class system and a commentary on women's independence.

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 18 productions – old and modern classics, challenging recent drama, comedies and our great annual Panto. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our



creative and technical teams, gives their hard work and dedication out of love of theatre. You're reading this because live theatre means a great deal to you too.

Ealing and West London would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week. But we receive no public funding.

Please consider making a donation to help us continue to make our huge contribution to the cultural life of the capital. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly – every gift of £1000 or more will

be commemorated on the donor board in the foyer.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, or would like any further information, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

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