

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

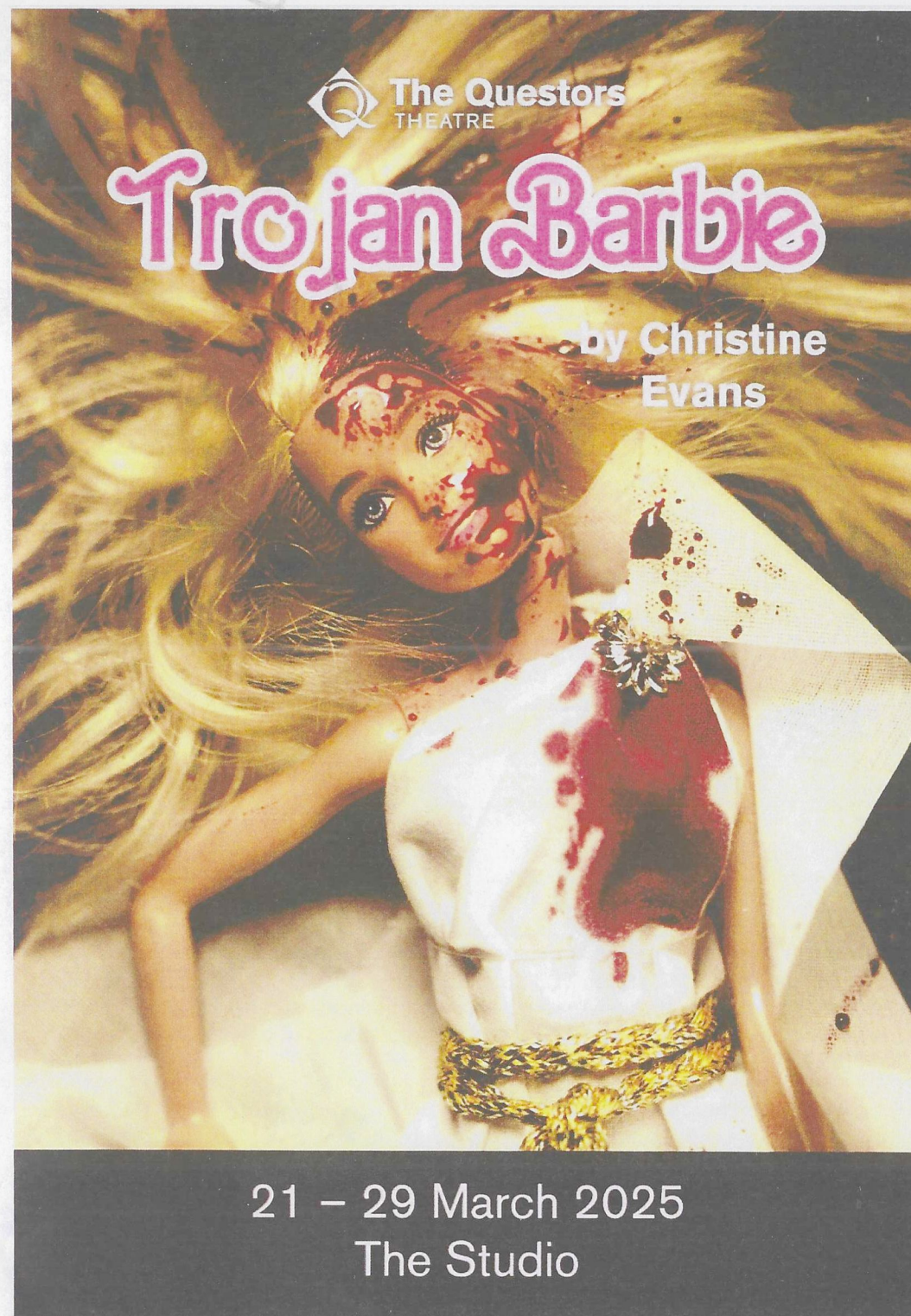
A Season Pass is also available to both members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ 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

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



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 Monday to Saturday (9:30 – 6:00), and 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 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.



image: Paula Robinson

TROJAN BARBIE

by Christine Evans

The Studio

21 – 29 March 2025

This amateur production of "Trojan Barbie" is presented by arrangement with Concord Theatricals Ltd. on behalf of Samuel French Ltd.

TROJAN BARBIE

I was at drama school when the Falklands War broke out in April 1982. We were about to perform Brecht's great anti-war play, *Mother Courage*. I shall never forget the atmosphere of the opening night. We knew drama was capable of eliciting such a tangible emotional response but we had never previously experienced it. Until then, I had always seen theatre purely for its entertainment value; now I know a play could entertain *and* make a point.

The Story of the Fall of Troy

Zeus, the king of the Greek gods, holds a banquet on Mount Olympus to celebrate the marriage of Peleus and Thetis (he, a hero, she a sea nymph, both later parents to Achilles). Every deity and demigod is invited except Eris. Being the goddess of strife, the vengeful Eris throws the Golden Apple of Discord into the party. It bears the inscription 'for the fairest one' and, as intended, the various goddesses begin to argue about which of them it describes.

The contenders are Hera, Athena and Aphrodite; Zeus appoints a mortal, Paris, to make the choice ('The Judgement of Paris'). Paris is the abandoned son of the king of Troy, Priam, and his queen, Hecuba. He has been raised as a shepherd – his real identity kept secret – after a prediction that he will be the downfall of their kingdom. The three goddesses bribe him and it is Aphrodite's offer that wins: she tells him he will have the love of the most beautiful woman on Earth: Helen of Sparta.

Unfortunately, Aphrodite has neglected to mention that Helen is already married to Menelaus, king of Sparta. Helen falls in love with Paris and elopes with him (or, according to some accounts, Paris abducts her). Menelaus sends an army to retrieve his queen and the Trojan War begins.

After a ten-year siege, the Greeks build a great wooden horse in which is hidden a number of men. They pretend to retreat and, thinking the horse to be a gift from the gods, the Trojans pull it inside the city and celebrate. At night, the Greek soldiers creep out of hiding and open the gates to admit the rest of their army (which has sailed back under cover of night). The Greeks enter the city and ransack it.

In other version of the story, the Wooden Horse does not appear. Poseidon, the great Olympian god of the sea, rivers, flood, drought, earthquakes and – interestingly – horses, had, with Apollo, built the walls of Troy. He hates the Trojans and sides with the Greeks. He sometimes witnesses the contest and sometimes interferes in person, assuming the appearance of a mortal hero and encouraging them. His brother, Zeus, favours the Trojans. When Zeus permits that the gods may assist whichever party they please, Poseidon causes a great earthquake that weakens the walls of Troy and allows the Greek armies to enter the city. They build a wooden horse as an offering of thanks to him.

And so to *The Trojan Women*: it is the last in a trilogy of plays by Euripides. It was first performed during the Peloponnesian War and might well reflect the capture of the Aegean island of Melos and the subsequent slaughter and subjugation of its populace by the Athenians earlier in 415 BCE.

The women of Troy are at the mercy of the Greek invaders. Their menfolk are dead and, still riven with grief, the women wait anxiously and stoically for news of what awaits them, knowing they are likely to be distributed among their captors as concubines. Queen Hecuba is to be given to the hated Odysseus, her daughter, Cassandra, has been allotted to Agamemnon and her other daughter Polyxena, has been sacrificed at the tomb of Achilles. (Achilles had been shot in the heel by the cowardly Paris. It might be that Paris does this in order to prevent Achilles marrying Polyxena because the union will result in the end of the war and the return of Helen to Menelaus.)

Cassandra is a tragic figure: deranged and cursed with a gift of seeing the future but with the knowledge that no one will believe her.

Andromache is the widow of Paris' heroic brother, Hector. She is to be given to Achilles' son but a terrible fate is in store for her small child, Astyanax. The Greeks are fearful that he will grow up to avenge his family and so have ordered that he be thrown from the walls of the city. Talthybius, the Greek herald and constant bringer of increasingly bad news, arrives to carry him off to his death.

Menelaus meets his estranged wife, Helen. He is enraged: Hecuba, blaming Helen for all that has happened encourages his anger, but Helen is successful in pleading her cause.

Talthybius brings Astyanax's broken corpse to Hecuba and she prepares it for burial.

In the last moment of the play, Troy's burning towers collapse as the women leave for captivity.

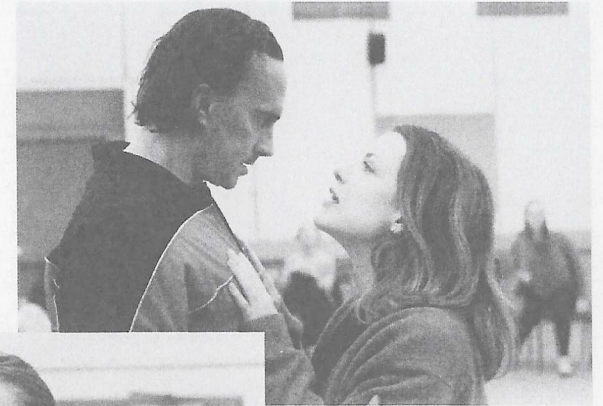
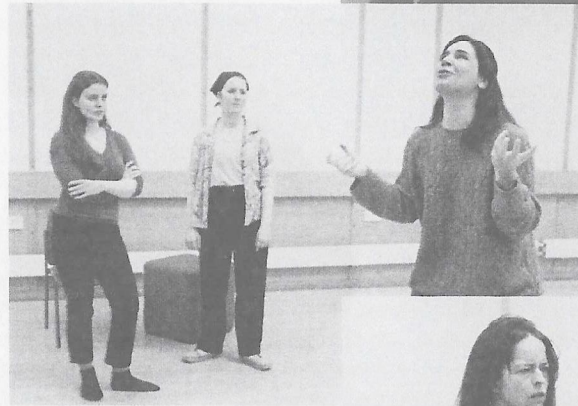
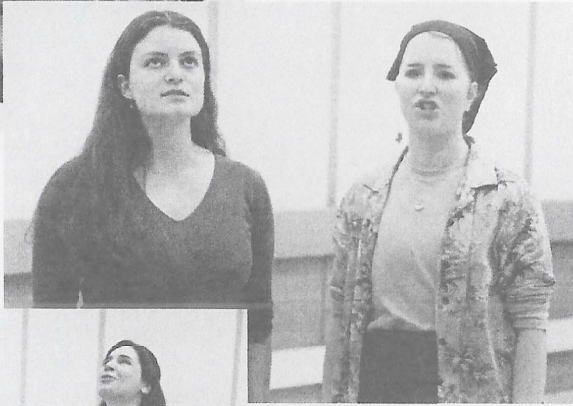
Trojan Barbie plays fast and loose with this story. Evans takes her reference from various places and introduces time slips and, crucially, the doll-mender, Lotte: a modern-day English woman on a singles' holiday in and around the site of ancient Troy. Thus, Lotte's broken dolls become a metaphor for the shattered bodies of the fallen and for the captive women. The various characters from Euripides appear, sometimes as themselves, sometimes as different – more modern – versions of themselves and sometimes as representatives of different periods of conflict.

As Mica says at one point in the play:

They tell you you'll see the world; they put you in sealed planes and tell you you're travelling, but somehow you always end up back in Troy.

Richard Gallagher, Director

Rehearsal Images



QUESTORS STUDENT GROUP 77 PRESENTS

TROJAN BARBIE

by Christine Evans

First performance of this production at The Questors Theatre: 21 March 2025

CAST

in order of speaking

Lotte	Mia Biagio
Polly X	Emily Hawley
Hecuba	Nate Clarke
Esme	Hyssop Benson
Clea	Isabella Cottrell Kirby
Cassandra	Filipa Maia
Andromache	Lily Baker
Helen	Hannah Rosamund
Jorge/Clive/Menelaus	Jacob Dalton
Max/Talthybius	Herman Svartling Stolpe
Mica/Officer	Angus Duke

Place: the present site of what was once Troy and is now in Turkey.

Time: now – and then?

The production lasts for approximately 1 hr 30 mins, 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	Richard Gallagher
Associate Director	Ant Griffith
Set Designer	Charlie Dixon
Associate Set Designer	Juliette Demoulin
Costume Designer	Sarah Andrews
Lighting Designer	Andrew Whadcoat
Sound Designer	Martin Choules
Stage Manager	Harriet Parsonage
Deputy Stage Manager	Robert Eagle
Assistant Stage Managers	Tariq Said, Martin Vlastanov
Properties	Claudia Keys
Administrator / Pooh-Bah	Dorothy Lawson
Fight Director	Scott Tilley
Lighting Assistant	Megan Bostock
Lighting Consultant	John Green
Lighting / Sound Operators	Megan Bostock, Chloe Park
Set Constructors / Painters	Rosie Beard, Daniel Carey, Juliette Demoulin, Charles Dixon, Maria Gebhard, Doug King, Alex Marker, Paddy Russell, Holly Thomas
Photographer	Paula Robinson
Videographer	Jane Arnold-Forster
Community Captioner	Michael Eppy
Thanks to	Roger Beaumont, Roger Brace, Mike Chislett, Ben Hart, Rory Hobson, Allie JP, Nicola Maddox

Captioned Performances

From now on, The Questors Theatre will be captioning one performance of every in-house production. We are one of the first amateur theatres in the UK to make this commitment to accessibility.

Captioning displays the script as visible text live on an LED caption unit onstage as the words are spoken or sung – similar to TV subtitles. Captions can also include the name of the characters and descriptions of sound effects or music. Captioning provides deaf, deafened and hard of hearing people with access to live performance and can be useful to anyone who would like to read along.



We have invested in our own captioning equipment thanks to a grant from The Theatres Trust. Our volunteer community captioners have been trained by captioning expert Roger Beaumont of Digital 4, who is a long-standing Questors member and director.

Trojan Barbie is the first of our in-house captioned shows, with a captioned performance on Thursday 27 March. *My Fair Lady* will have a captioned performance on Thursday 3 April.

If you would like to volunteer to train as a community captioner or have any feedback or questions, please contact hello@questors.org.uk.

Biographies



Lily Baker – *Andromache*

Lily was a member of Questors Student Group 74 and graduated in 2022 with her performance of Lady Bracknell in *The Importance of Being Earnest*. She has been a professional actress since then and appears as an Elven Ring-Smith in season 2 of *The Lord of The Rings: The Rings of Power*. Outside of acting, she enjoys ice skating and bouldering, and lives on a narrowboat. She is currently seeking representation.



Hyssop Benson – *Esme*

Benson (known to some as Hyssop) was a member of Student Group 75. Since finishing the course they have been seen backstage as an assistant stage manager and doing front of house as well as appearing in other non-student group productions such as *Julius Caesar*.



Mia Biagio – *Lotte*

Mia arrived in London in 2005 with little intention of a long-term stay. It was there where her long-held love of the arts, movement and storytelling truly flourished and saw her continued performance training, alongside a corporate career. She enrolled as a member of Student Group 77, where she makes her Questors debut. Previous theatre credits include *Les Liaisons Dangereuses* and *A Midsummer Night's Dream*.

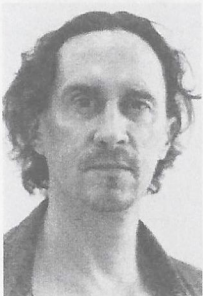


Nate Clarke – *Hecuba*

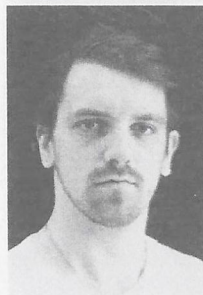
Born in central London, Nate, fell in love with the arts after a school trip to see *The Lion King* in preparation for a school play. She began her career in the PR world whilst freelancing as a writer and poet before swapping into production where she met a former Questors student who attended thirty years ago. Nate is currently working on a collection of short films whilst continuing playwriting and building her stage experience.

**Isabella Cottrell Kirby – Clea**

Isabella joined the Questors family as a teenager, and graduated from Student Group 73 in 2021. Past productions include *Quietus* (Jonne Wilson) and *Strange Orchestra* (Rodney Ackland). She recently graduated from the University of Cambridge with a degree in Education, English Drama and the Arts. She has written for stage, and has a weakness for all forms of comedy and beautiful costuming.

**Jacob Dalton – Jorge/Clive/Menelaus**

With a background in writing and directing and two award-winning short films to his name, Jacob is completing his second year in Group 77. His last appearance at The Questors was in 2024 in *You Can't Take It With You* as Paul Sycamore.

**Angus Duke – Mica/Officer**

Angus has been a member of The Questors since 2014, having worked on a number of productions both on and backstage, including *Equus*, *Stags and Hens*, *Albert Make Us Laugh* and, most recently, *Find Me*. In 2019, Angus obtained his degree in Theatre Management and Design from the University of West London and returned to The Questors in 2024 to complete his actor training with the Student Group.

**Emily Hawley – Polly X**

Emily was a member of Student Group 75, appearing in *The Gut Girls* and *On the Razzle*. She then appeared in *The Rehearsal* and *Tom Jones*. Alongside acting, she works in stage management, assistant direction and is a keen playwright, continuing to redraft her Victorian drama, which she promises to actually finish one of these days.

**Filipa Maia – Cassandra**

Filipa started acting in Lisbon, Portugal, where she completed diverse acting courses. She became involved in amateur and university theatre groups, performing in plays by Shakespeare and by Portuguese authors. In London, she further developed her skills at the Unseen Acting School before joining The Questors. Majoring in English and Spanish literature, Filipa has had a passion for acting and writing stories since childhood.

**Hannah Rosamund – Helen**

Hannah began acting in 2021 with Student Group 75, where she appeared in *The Gut Girls* and *On the Razzle*. She has since undertaken further training for stage and screen and is currently developing a short film. Offstage, Hannah speaks Spanish and enjoys contorting herself in aerial hoop and yoga.

**Herman Svartling Stolpe – Max/Talthybius**

A member of Student Group 77 since last year, Herman is also in his fourth year of composition studies at the Royal College of Music. During his third year at the RCM, he wrote, directed and co-composed the music for *Apartment 49*, in which he also appeared.

Sarah Andrews – Costume Designer

Sarah joined The Questors in 1977 as a member of Questors Student Group 32 and has since appeared in many plays. In addition to acting, she has designed and dressed a countless number of productions, most recently *Krapp's Last Tape & Rockaby*, *King Charles III*, *How to Spot an Alien*, *The Water's Edge*, *Consent*, *India Gate*, the Caryl Churchill double bill, *On the Razzle*, *The Rehearsal*, *Find Me*, *London Wall* and *The Mystery of Fellstone Manor*.

Martin Choules – Sound Designer

Martin has designed the sound for *Lionboy*, *The Mystery of Fellstone Manor*, *Find Me*, *You Can't Take It With You*, *On the Razzle*, *The Contingency Plan*, *Murder on the Nile*, *Haunting Julia*, *The Importance of Being Earnest*, *Loveplay*, *Dear Brutus*, *Strange Orchestra*, *Fault Lines*, *Future Conditional*, *Absent Friends*, *Rabbit Hole*, *Animal Farm*, *Improbable Fiction* and *The Exonerated*.

Charlie Dixon – Set Designer

With five productions under his belt, Charlie has experience designing, building – and sometimes even acting in – his creative endeavours. Studying in Glasgow, *Trojan Barbie* represents a new challenge in logistics for him; managing plays, societies, working for the RAF and looking forward to a year abroad in Salzburg. Still the youngest set designer at The Questors, Charlie hopes to impress you with a set packed with Greek grandeur and dystopian dread.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last 'full time' acting appearances – now quite a while ago – were as Lady Bracknell in Francis Lloyd's production of *The Importance of Being Earnest* in 2009 and as Scrooge in *A Christmas Carol*. He appeared as Clarence in *All Joy of the Worm* in honour of Shakespeare's 400th anniversary and in *Being for the Benefit of Mr Kite*. 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*.

Ant Griffith – Associate Director

Ant graduated Student Group 46 with *Entertaining Strangers* and *You Can't Take It With You*, followed by roles in *Julius Caesar* and *The Mother*. After a directing foundation course at The City Lit, Ant returned to The Questors in *Who's on First?* Six years ago, Ant discovered improvisational comedy, training under Josie Lawrence, Suki Webster and The Maydays. Ant now teaches Improv at The Questors. This is his fourth AD role supporting Richard, having previously worked on *Love Play*, *The Gut Girls* and *Find Me*. Ant has written several songs in the movie, *Girl With a Clock for a Heart*, currently in preproduction on IMDB.

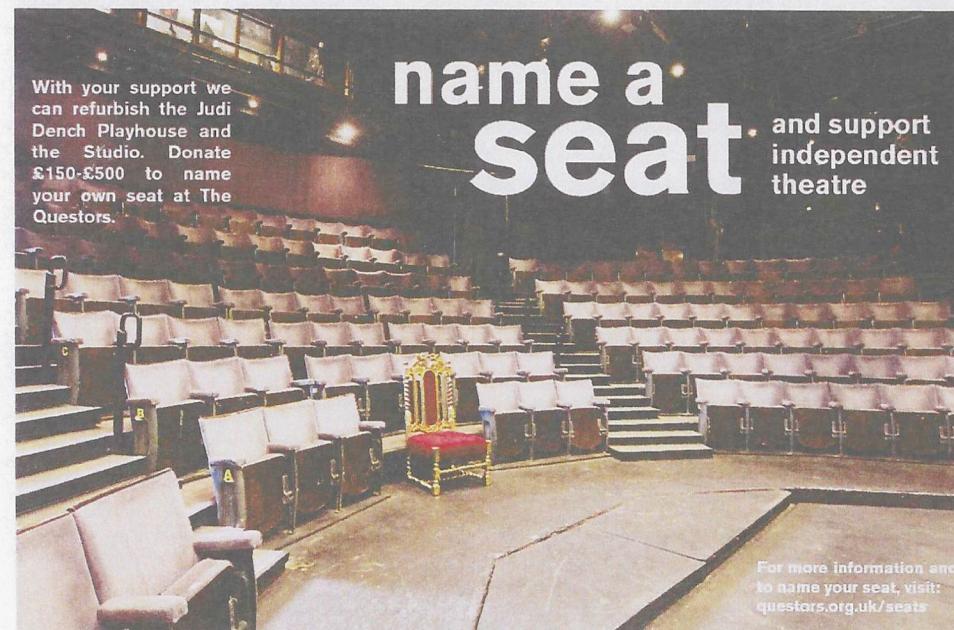
Andrew Whadcoat – Lighting Designer

Andrew joined the lighting team in 2013 and enjoys lighting shows in the Studio and Playhouse and training new members. Recent lighting designs include the Carol Churchill double bill, *Murder on the Nile*, *Dragon's Teeth*, *The White Carnation*, *Find Me*, *London Wall*, *How to Disappear Completely*, *The Mystery of Fellstone Manor*, *The Anniversary* and *A Real Race Around the World*.

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
Abbie Sheridan
Nathalie Joel-Smith



Next at The Questors

MY FAIR LADY

by Alan Jay Lerner
and Frederick Loewe

28 March – 5 April 2025

The Judi Dench Playhouse

Eliza Doolittle, a Cockney flower girl with big dreams, crosses paths with linguistics professor Henry Higgins. Higgins is confident he can transform the way she speaks to pass her off as a "proper lady" in high society. But as their friendship grows, he has a few lessons of his own to learn.

Enjoy beloved songs including *I Could Have Danced All Night* and *Get Me to the Church on Time* in this charming comedy romance for the whole family.

BOUDICA

by Tristan Bernays

2 – 10 May 2025

The Judi Dench Playhouse

A fractured Britannia cowers under Roman occupation. The King of the Iceni tribe has died and his widow, Boudica, is denied her rightful kingdom. Flogged, banished, her daughters raped, Boudica returns with an army to unite the tribes against tyranny. Britain's rebel warrior is out for revenge as a queen – and as a mother. A thrilling reinvention of the story of Boudica, this spectacular production places women at the centre of the action as the two sides clash in a series of epic battles.