

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

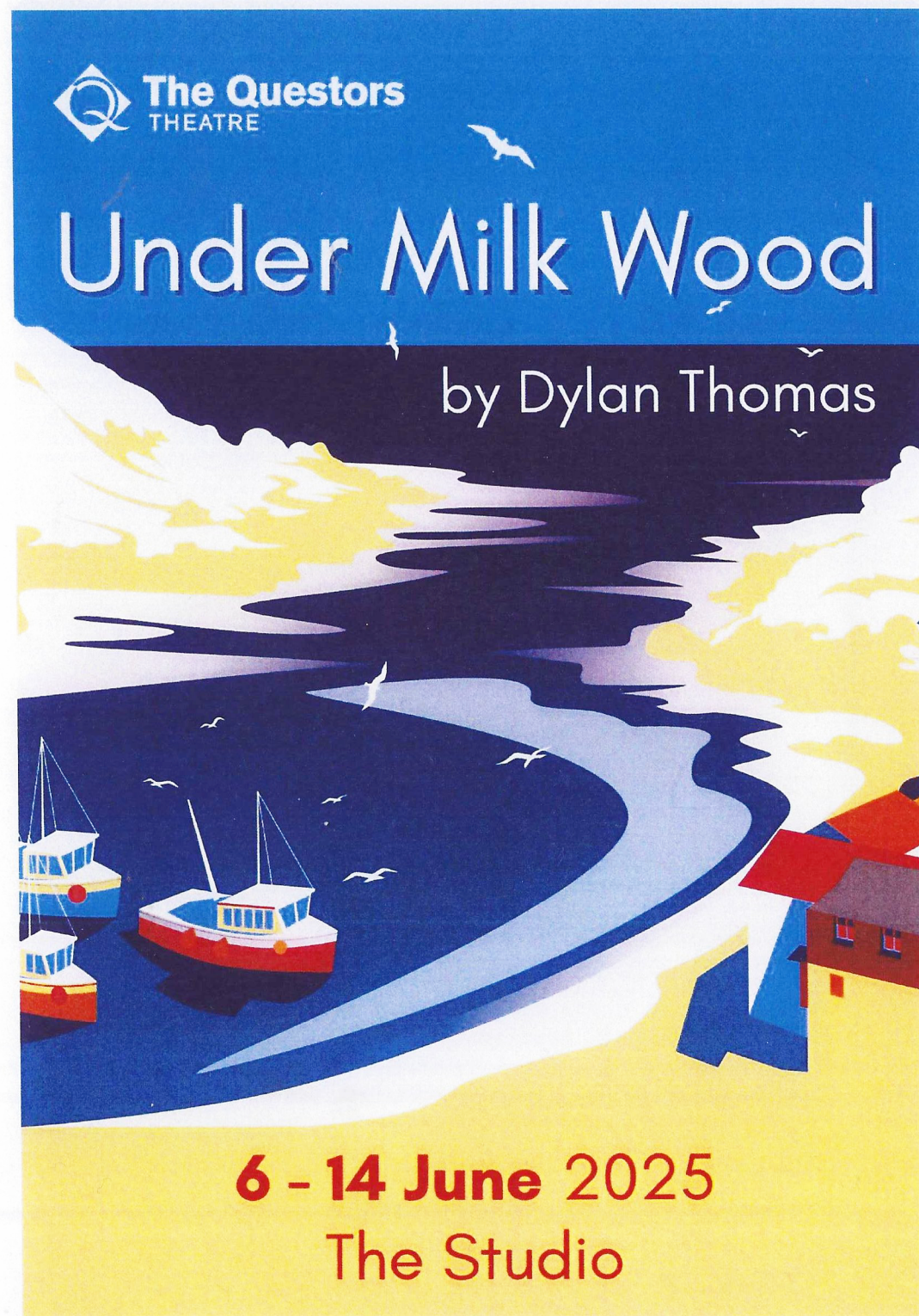
A Season Pass is also available to both Club Members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:


- ✓ 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





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AND SUPPORT INDEPENDENT THEATRE

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.



UNDER MILK WOOD

by Dylan Thomas

The Studio

6 – 14 June 2025

UNDER MILK WOOD

Bosoms and Robins

How's it above? inquires one of the drowned sailors who nuzzles up to Captain Cat. *Is there rum and lava bread?* asks another. *Bosoms and robins?* asks a third. Bosoms and robins – in that unexpected, joyous pairing is what *Under Milk Wood* is about. Sex and nature; schoolboy-sniggering naughtiness and the spirit of a rural community who live rosy cheek by pink jowl to the natural world; or – as the Reverend Eli Jenkins might say – not wholly good/not wholly bad body and not wholly good/not wholly bad soul. And more than anything else, *Under Milk Wood* is about the joy of language itself, of *bosoms* and *robins* going so well together verbally and sonically; the ability of language to convey all that we feel inside us and all that we see around us.

Welcome, then, to the world of the Welsh poet, Dylan Marlais Thomas (1914-1953). Arguably, his writings had been leading up to his most popular work, *Under Milk Wood*, written and first performed in 1953.

Cucumber and Hooves

I don't care how common he is, says schoolteacher Gossamer Beynon about Sinbad Sailors the publican, *as long as he's all cucumber and hooves*. Like bosoms and robins, cucumber and hooves is another unexpected pairing but, again, it works: the fevered imagining of (on the surface) hoity toity Gossamer desiring the object of her lust to be a priapic, randy goat ready to ravish her. Tragically – for all the play's comedy, *UMW* is often desperately sad – Gossamer's imaginings are likely to remain as unrealised as Sinbad's love for her will remain unrequited. Another couple – Myfanwy Price and Meg Edwards (originally Mog Edwards, but a same-sex relationship in our production) – will also never get together, their in-love-with-love missives unlikely to translate into matrimony. Mr & Mrs Pugh, the one murderous, the other spiteful, *are* together and probably shouldn't be, but without each other who else would Mr Pugh have to dream of murdering? Who else would Mrs Pugh have to make snarky comments to at mealtimes? The purest lovers are perhaps saddest of all – Captain Cat and Rosie Probert. He, blind and ageing, weeps for the woman he still loves. She, long dead, yearns for the favourite among her many lovers. Lovers? Or clients? Presumably, the captain had to pay to 'shipwreck in her thighs'. Not that pure, then. Better, anyway, than cobbler Jack Black self-condemned to a life of sexual frustration sewn-up in his religious trousers; better than either Mr Ogmores or Mr Pritchard whose miserable ghosts are

forever condemned to being haunted by their still-living, hygiene-obsessed widow. Sex, death, love, loss, ghosts – oh, yes, they're all here in *Milk Wood*.

Night and Day

Under Milk Wood begins in the 'starless and bible-black' night, opens out into 'spring morning larked and crowed and belling' and ends as 'the thin night darkens'. The play is full of contrasts – night/day; hearing/seeing; comedy/tragedy; unbuttoned lust/buttoned-up lust. It's a play set in the fictional seaside town of Llareggub (read it backwards!), peopled with characters you might encounter in your dreams. It's a play based on real places in Wales where Thomas lived – Laugharne; New Quay – peopled with nightmarish characters (Nogood Boyo, Evans the Death, Jack Black). It's a play filled with music – not only Organ Morgan's beloved Bach, but of Polly Garter singing about her past lovers and of Mr Waldo crooning bawdily in *The Sailors' Arms*; of donkeys braying on *Donkey Down*; of the cry of gulls; of the sixty-six clocks in Lord Cut-Glass's time-filled kitchen. But mostly it's a play filled with words – 'Love the words, love the words', Thomas instructed the actors in the first stage-readings of the play in New York in May and October 1953, the last year of Thomas's short life. A life, like the play, of opposites. On the one hand, booze and money worries and infidelity. On the other, a life with its glass brimful with poems and people prepared to write him out another cheque; fidelity in mind (if not always body) to Caitlin Macnamara, his wife, a woman he addressed in his letters as 'Cat', his very own captain.

Dylan himself? A man-child, his head stuffed with words: quaffing blokey pints in Brown's Hotel, gorging on jelly babies round the edge of his tub at bath-time, his head forever spinning with phrases such as:

the darkest-before-dawn minutely dewgrassed stir of the black, dabfilled sea.

Or,

sleeping as quiet as death, side by wrinkled side, toothless, salt, and brown, like two old kippers in a box.

Or,

The sun hums down through the cotton flowers of her dress into the bell of her heart and buzzes in the honey there and couches and kisses, lazy-loving and boozed, in her red-berried breast.

Or...I could go on and on and on...

Simon Roberts, Director

UNDER MILK WOOD

by Dylan Thomas

First performance of this production at The Questors Theatre: 6 June 2025

CAST

First Narrator, Rosie Probert, Mrs Dai Bread Two	Samantha Moran
Second Narrator, Mrs Ogmores-Pritchard, Mrs Dai Bread One, Lily Smalls	Lucy Aley-Parker
Third Narrator, Polly Garter, Gossamer Beynon	Anne Marie Ryan
Fourth Narrator, Myfanwy Price, Mrs Beynon, Mrs Organ Morgan	Felicia Massiah
Fifth Narrator, Meg Edwards, Mrs Waldo, Mary Ann the Sailors, Mrs Pugh	Alison Griffin
Sixth Narrator, Captain Cat	Simon Roberts
Seventh Narrator, Evans the Death, Mr Ogmores, Nogood Boyo, Sinbad Sailors	Mark Redrup
Eighth Narrator, Mr Waldo, Mr Pritchard, Butcher Beynon, Lord Cut-Glass, Organ Morgan	Julian Casey
Ninth Narrator, Jack Black, Rev. Eli Jenkins, Mr Pugh, Willy Nilly	Paul Collins

PRODUCTION

Director/Adaptor	Simon Roberts
Costume Designer	Jenny Richardson
Lighting Designers	Andrew Whadcoat, Mark White
Sound Designer/Composer	Mike Wyer
Stage Manager	Jane Casey
Deputy Stage Manager	Bernie Brady
Assistant Stage Managers	Vlad Garcia, David Richardson
Shadow Stage Manager	Anna Vullo
Properties	Joanna Mludzinska
Prompter	Tina Harris
Lighting/Sound Operator	Graeme Kaye
Lighting Get In Assistant	Jen Whadcoat
Set Realisation Assisted by	Bron Blake Sue Collins
Photo/Videographers	Jane Arnold-Forster, Kanako Hata, Robert Vass
Community Captioner	Holly Gillanders
Thanks to	Andy Katowicz and Jeff Baynham, our former Captain

The performance lasts approximately 80 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.

Biographies

Lucy Aley-Parker – *Second Narrator, Mrs Ogmores-Pritchard, Mrs Dai Bread One, Lily Smalls*

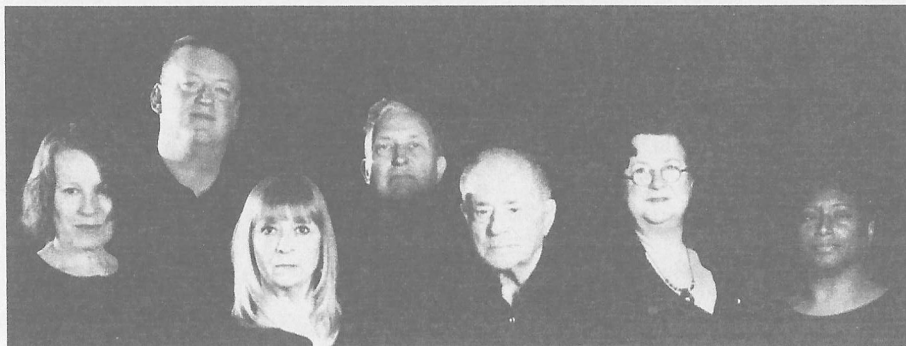
Lucy graduated from Webber Douglas many decades ago and spent a decade or so in the profession. She found The Questors in 2008 and has enjoyed many roles since her debut as Smeraldina in *A Servant to Two Masters* – which also toured to Venice. Her most recent stage appearance was in *The Welkin* as Charlotte Carey. Thanks to The Questors, she returned to her career as a professional actor.

Julian Casey – *Eighth Narrator, Mr Waldo, Mr Pritchard, Butcher Beynon, Lord Cut-Glass, Organ Morgan*

Julian has been a Questors acting member since 2006 and was last seen in 2024's *Julius Caesar*, doubling as Cinna and Octavius. He has enjoyed playing a wide variety of parts while acting at The Questors, including in: *Resilience* (Casson), *India Gate* (Mountbatten/Lutyens), *Whipping It Up* (Alistair), *Days of Significance* (Lenny), *Rutherford and Son* (Martin), *The Bear* (Smirnov), *Season's Greetings* (Neville), *Measure for Measure* (Pompey), *She Stoops to Conquer* (Mr Hardcastle), *Jack and the Beanstalk* (Daisy the Cow/Giant Blunderbore), *50 Years of the Playhouse* (CSM Rivers), *West 5 Story* (George), *Dracula – Fangs of Destiny* (Dracula/Van Helsing plus 6 other small parts) and *Othello* (Iago).

Paul Collins – *Ninth Narrator, Jack Black, Rev. Eli Jenkins, Mr Pugh, Willy Nilly*

Paul Collins has been a Questors actor and director for many years beginning with Verlaine in *Total Eclipse* in 1976 and most recently as Hamm in *Endgame* directed by Simon Roberts. The Rev. Eli Jenkins is his first clergyman since Friar Laurence in 2012. He will be directing *The Vertical Hour* by David Hare next February.



Kanako Hata

Alison Griffin – *Fifth Narrator, Meg Edwards, Mrs Waldo, Mary Ann the Sailors, Mrs Pugh*

Alison's Questors performances include *All My Sons*, *Season's Greetings*, *Tess of the d'Urbervilles*, *The Lying Kind*, *Improbable Fiction*, *Rhinoceros*, *What the Dickens?*, *Contractions*, *Murder on the Nile*, *Hat's House*, *The Welkin*, two Questivals and all but one of the 14 annual Overnight Plays. She directed *On Me* in the Studio (July 2022) and *Sheila's Island* in the Playhouse (October 2023).

Felicia Massiah – *Fourth Narrator, Myfanwy Price, Mrs Beynon, Mrs Organ Morgan*

Felicia's first experience on The Questors stage was in Student Group 49's productions of *Here Comes a Chopper* and *The Suicide*. She was then the eponymous *Andromache* and the saucy maid in *A Little Hotel on the Side*. More recently, Felicia was another maid in *You Can't Take It With You* and one of the matrons in *The Welkin*.

Samantha Moran – *First Narrator, Rosie Probert, Mrs Dai Bread Two Under Milk Wood* is one of Sam's favourite plays – so she's thrilled to be part of the cast. You may have seen her before at The Questors as Violet Bradman in *Blithe Spirit*, the Wicked Queen in *Snow White*, Titania in *A Midsummer Night's Dream*, Monica in *Larkin with Women* – or reading ghost stories live on stage.

Mark Redrup – *Seventh Narrator, Evans the Death, Mr Ogmores, Nogood Boyo, Sinbad Sailors*

Mark has been acting for The Questors since 1990, appearing in over seventy shows. Recent parts include Grandpa in *You Can't Take It With You* and Squire Western in *Tom Jones*.

Anne Marie Ryan – *Third Narrator, Polly Garter, Gossamer Beynon*
Anne Marie joined The Questors in 2017. Her most recent roles include Emma in *Contractions*, Cleaner 2 in *Two Cleaners*, Mae in *Cat on a Hot Tin Roof* and Penny in *You Can't Take It With You*. When she's not acting or improvising, Anne Marie works in publishing and writes novels and children's books.

Simon Roberts – *Director/Adaptor, Sixth Narrator, Captain Cat*
Simon recently appeared as Tupolski in *The Pillowman* and Guy Burgess in *Single Spies*. His directing credits at The Questors include *Two*, *Abigail's Party*, *Rope* and *Endgame*. Simon also writes short fiction and plays. His adaptation of Patrick Hamilton's *The Slaves of Solitude* premiered in the Studio last year.

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 *Relatively Speaking*, *A Real Race Around the World*, *The Anniversary*, *The Cane*, *The Pillowman*, *Medea*, *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* and *Little Dorrit*. Jenny is also frequently in demand as an upholsterer.

Andrew Whadcoat – Lighting Designer

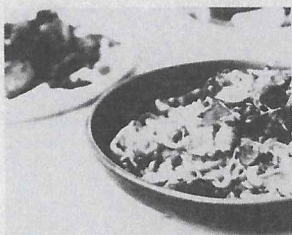
Andrew joined the lighting team in 2013 and enjoys lighting shows in the Studio and Playhouse and training new members. Recent lighting designs include the Churchill double bill, *Murder on the Nile*, *The White Carnation*, *Find Me*, *London Wall*, *How to Disappear Completely*, *The Mystery of Fellstone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

Mike Wyer – Sound Designer/ Composer

Mike has designed the sound for more than 20 productions, including the sell-out Edinburgh Fringe show *Plague! The Musical* which premiered at The Questors in 2008. Most recently, he worked on *The Anniversary* and *A Real Race Around the World* here in The Questors Studio. Mike would like to acknowledge the help of Romilly Wyer as sound recordist for this show.

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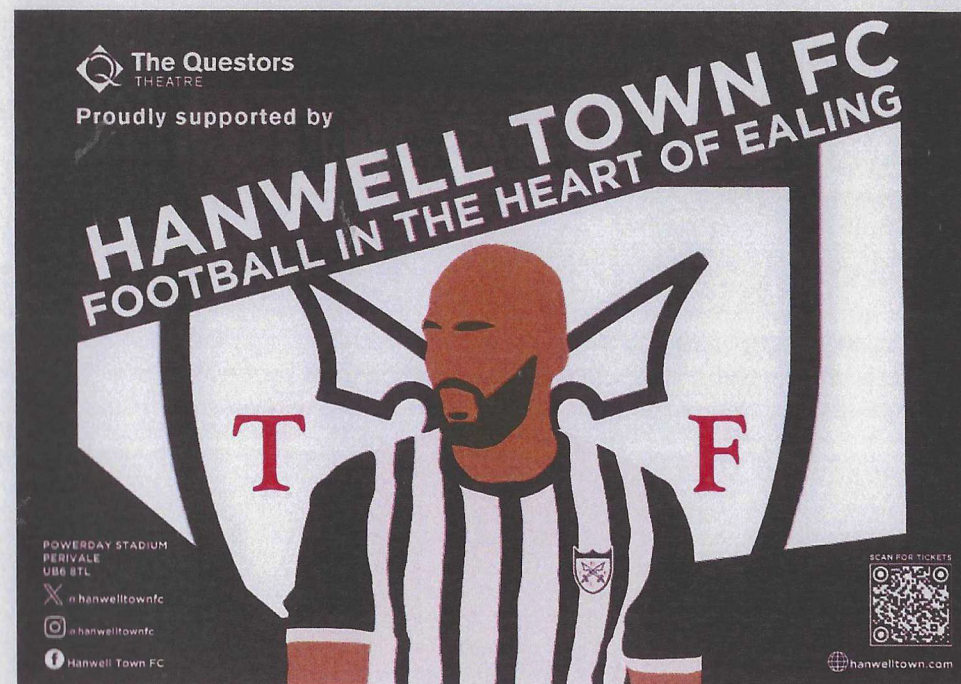


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NEXT AT THE QUESTORS

EMMA

by Jane Austen, adapted by
Doon Mackichan and Martin Millar
20 – 28 June 2025

Walpole Park

Jane Austen's subtle wit is infused with new life in this adaptation of one of her best loved novels. Emma Woodhouse is selfish and spoilt, but with a heart of gold. As she tries and fails to set up love matches between her friends, the ensuing chaos makes Emma question herself, and the nature of love. This playful adaptation puts Austen herself centre stage as she acts out the tale with her four nieces, who breathe new life into the story. An outdoor production.

TABLE MANNERS

by Alan Ayckbourn
12 – 19 July 2025

The Judi Dench Playhouse

Annie has arranged to spend an illicit weekend with her sister's husband Norman. She has asked her older brother Reg and his wife to look after their widowed mother so she can get away. But when their plans are rumbled, the would-be lovers find themselves trapped with their spouses and siblings for an awkward weekend. The play is part of Ayckbourn's trilogy *The Norman Conquests*; three standalone plays that depict the events of a single weekend. A Questors student production.