

www.questors.org.uk

Find out all about our forthcoming productions – along with a lot of other useful information about The Questors – on our web site.

Stay in touch

Just send us your details, and we'll keep you informed about our forthcoming productions at The Questors.

Pick up a form from the Box Office foyer, or write, phone or email us with your details.

Join us

If you enjoy theatre, why not join us and become a member of The Questors?

If you enjoy a regular night out at the theatre with friends, why not become a member of The Questors? As a Playgoer member, you'll receive a 20 per cent discount on your ticket to most Questors productions, free tickets for your children to most Questors productions, regular information about our productions, and membership of the Grapevine Bar. Or you could join as a Company member and receive a 50 per cent discount on your ticket, the monthly Club Magazine and opportunities to get involved in our productions, in addition to all the benefits for Playgoer members. And the basic Friend membership gives you membership of the Grapevine plus regular information.

You can get all of this for just £26.00 for Playgoer membership, £52.50 (£34.00 concessions) for Company membership, and £12.00 for Friends, with discounts for payment by Direct Debit. You can find Membership Application forms in the Box Office foyer, or just phone the Theatre Office.

THE QUESTORS THEATRE
12 Mattock Lane, Ealing W5 5BQ
Box Office 020 8567 5184
Theatre Office 020 8567 0011
Email enquiries@questors.org.uk

Registered Charity no 207516



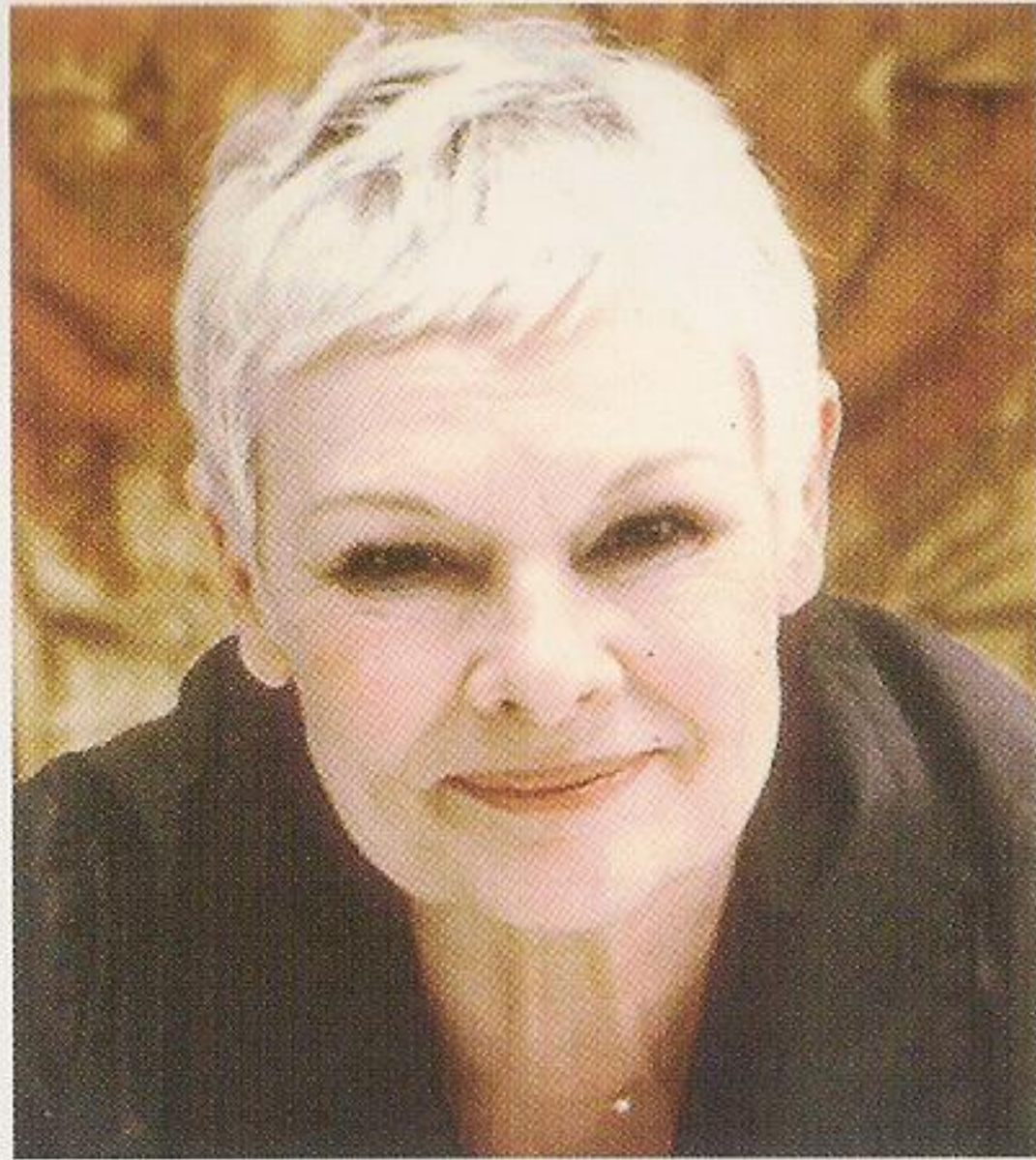
THE QUESTORS THEATRE, EALING



Vincent in Brixton



THE QUESTORS THEATRE, EALING



Welcome to The Questors Theatre, one of London's best kept secrets – except to its 2,000 members.



How do I know about The Questors? I am proud to have been its President for over 20 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production, and members are encouraged to be as actively

involved as they would like. Alternatively they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the perks of membership) and the many and varied shows in our 370-seat Playhouse theatre and our more intimate Studio theatre.

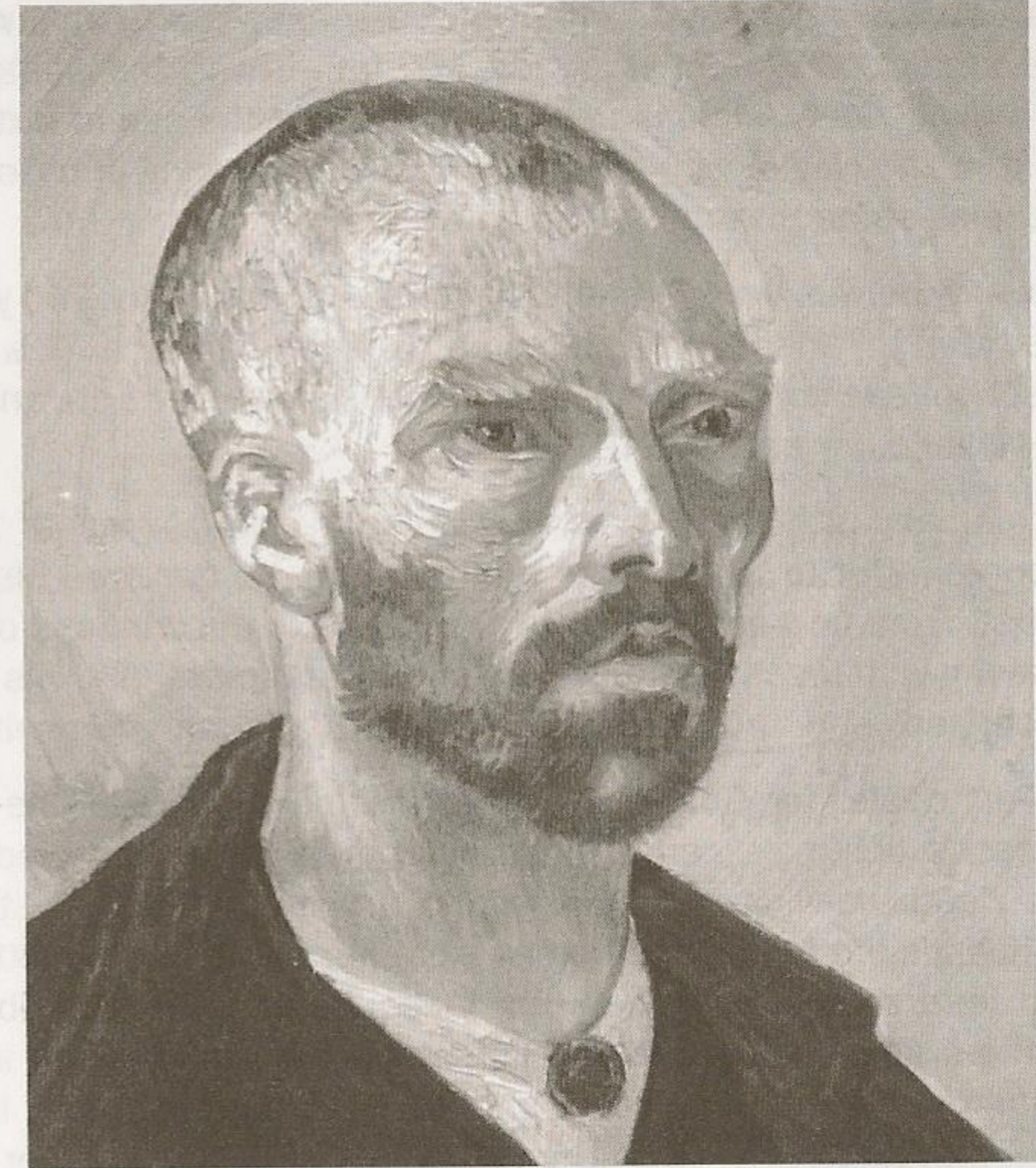
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions and workshops, and The Questors Youth Theatre. In short, theatre is something for everyone, and with annual membership from £12.00 to £52.50 depending on your chosen level of commitment, it's great value for money as well.

But don't just take my word for it. The next time you're in Ealing, call into the Grapevine bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench
President of The Questors Theatre



Vincent in Brixton

by Nicholas Wright



Vincent in Brixton

The Secrets at the Loyers'

Artistic genius usually announces itself at an early age. Van Gogh's was different. Nobody in the small country parish, where his father was the pastor, spotted a painter in the making, least of all himself. And when, at the age of sixteen, he took up a junior post in The Hague with the international art-dealing firm Goupil and Co., it wasn't a stepping-stone towards life as an artist.

At the age of twenty he was transferred to Goupil's London gallery. Two years later he was transferred to the Paris branch. He came back to England after a year to work as an unpaid schoolteacher, first in Ramsgate and then in Isleworth, and in 1876 he went home to Holland, never to return.

Years of preaching and drifting followed. It wasn't until the summer of 1880 that, in a long, passionate letter to his younger brother Theo, he declared his intention to become an artist. From now on, his letters are filled with descriptions of his drawing and painting, along with urgent demands for money and materials. His new life was to last for exactly ten years: in 1890, at the age of 37, he shot himself.

In his role as art dealer for Goupil, Theo had not sold a single one of Vincent's paintings (Vincent's only sale came about independently). Theo died six months after Vincent's death, leaving a baby son and a young widow. Most of what we know about Vincent's life in England comes from her edition of his letters to Theo. There are also letters exchanged between Vincent's parents and siblings. These are vivid with the drama of a God-fearing family whose unstable son is at loose in a city of doubtful morality. When Vincent and his sister Anna abruptly left the Loyer household, their mother knew exactly who to blame. 'Since the summer he has been abnormal,' she wrote. 'The secrets at the Loyers' did him no good'.

The Loyers lived at 87 Hackford Road SW9 and the identities of the schoolteacher-landlady, her young daughter and her other lodger are a matter of fact.

Vincent in Brixton is based on all these bits and pieces of evidence, but it goes much further than any biographer could do in interpreting them. In speculating about what might have happened between the five inhabitants of this roomy, suburban house in the 1870s, I was encouraged by the partiality of family myth, by an intriguing six-month gap in Vincent's surviving letters and by the well-known tendency of young men writing home to be less than frank about their most formative experiences.

Nicholas Wright

Nicholas Wright (author)

Having trained as an actor, Nicholas Wright joined the Royal Court Theatre in London as Casting Director before becoming the first Director of the Court's Theatre Upstairs, where he presented an influential programme of new and first-time writing.

He joined the Royal National Theatre in 1984 as Literary Manager and was Associate Director until 1998.

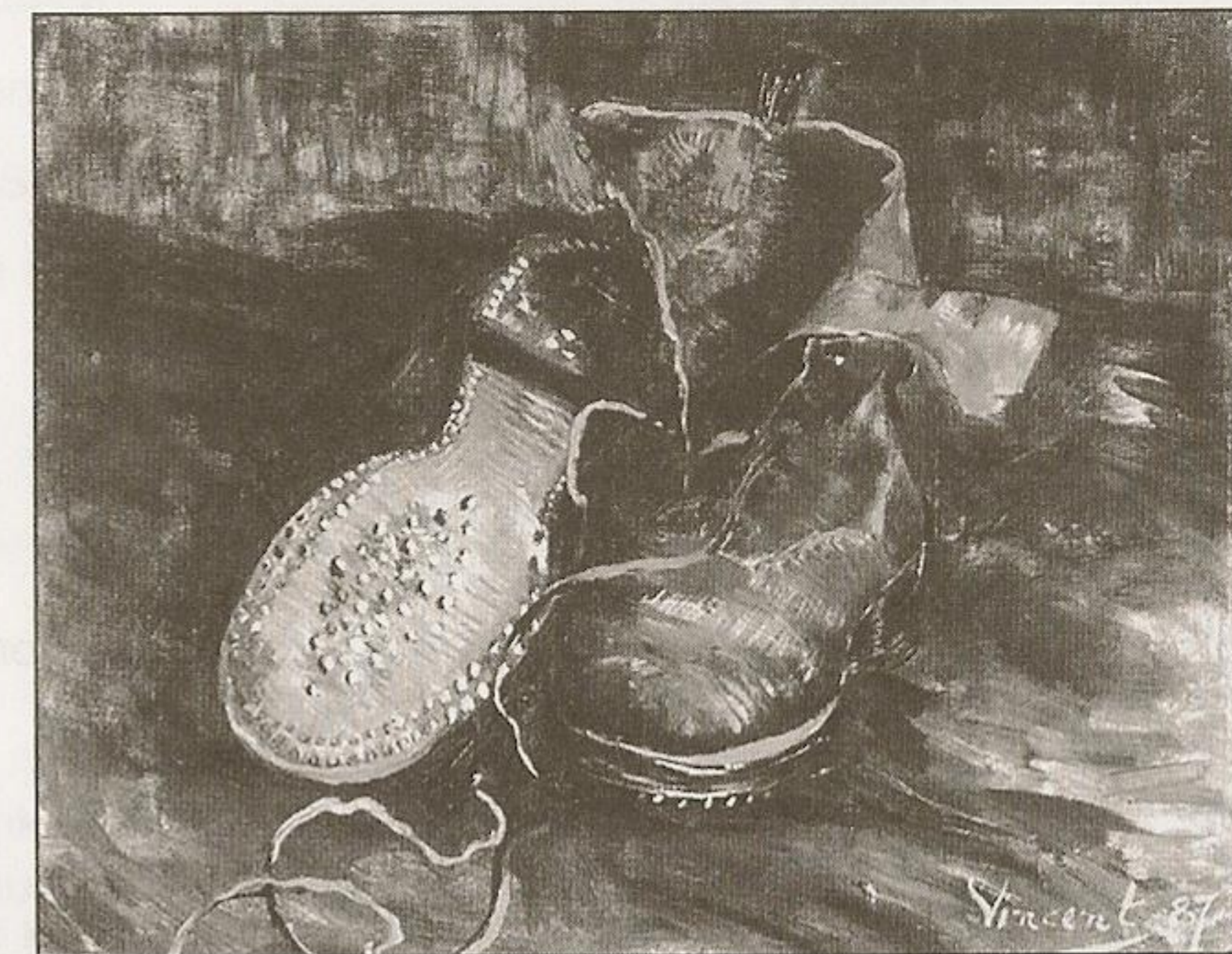
His plays include *The Gorky Brigade*, *Mrs Klein* and *Cressida*. He has also written adaptations of *John Gabriel Borkman* (Ibsen) and Wedekind's *Lulu*.

Vincent in Brixton was first presented at the Cottesloe at the Royal National Theatre in 2002. The production later transferred to the Wyndham's Theatre in the West End.

Brixton in the Nineteenth Century

Until the beginning of the Nineteenth Century and the development of the railways, Brixton was undeveloped and mainly agricultural. Following the building of Vauxhall Bridge, the first major housing development grew in and around Acre Lane during the 1820s. The middle of the century saw a huge transformation with large expensive houses built along many of the major trunk roads into London, which attracted the middle classes to what was a 'green and leafy' suburb with easy access to the centre of London. As the century progressed and the population grew, there was a huge influx of the working classes. A massive building programme of lower grade housing occurred, and the meadows and fields disappeared. Most of the grand houses were turned into flats or boarding houses.

When Vincent Van Gogh boarded with the Loyers in Brixton in 1873, the area would have still been middle-class but with a fading grandeur.



Vincent in Brixton

by Nicholas Wright

First performance 14 October 2006

Cast (in order of appearance)

Ursula	Alison Pollard
Vincent	Robert Leigh
Eugenie	Izabella Urbanowicz
Sam	Chris Carroll
Anna	Sarah Hannah

Time: 1873-76

Place: The kitchen at 87 Hackford Road, London

Act I – Winter, Sunday morning
Act II – Spring, Sunday afternoon
Act III – Summer, Sunday morning
Act IV – Autumn, three years later

Music

Adapted from Elgar's Violin Sonata and The Enigma Variations.
Violinist: Orpheus Papafilippou

Running time: 2 hours and 15 minutes (including 15 minute interval)

Production Team

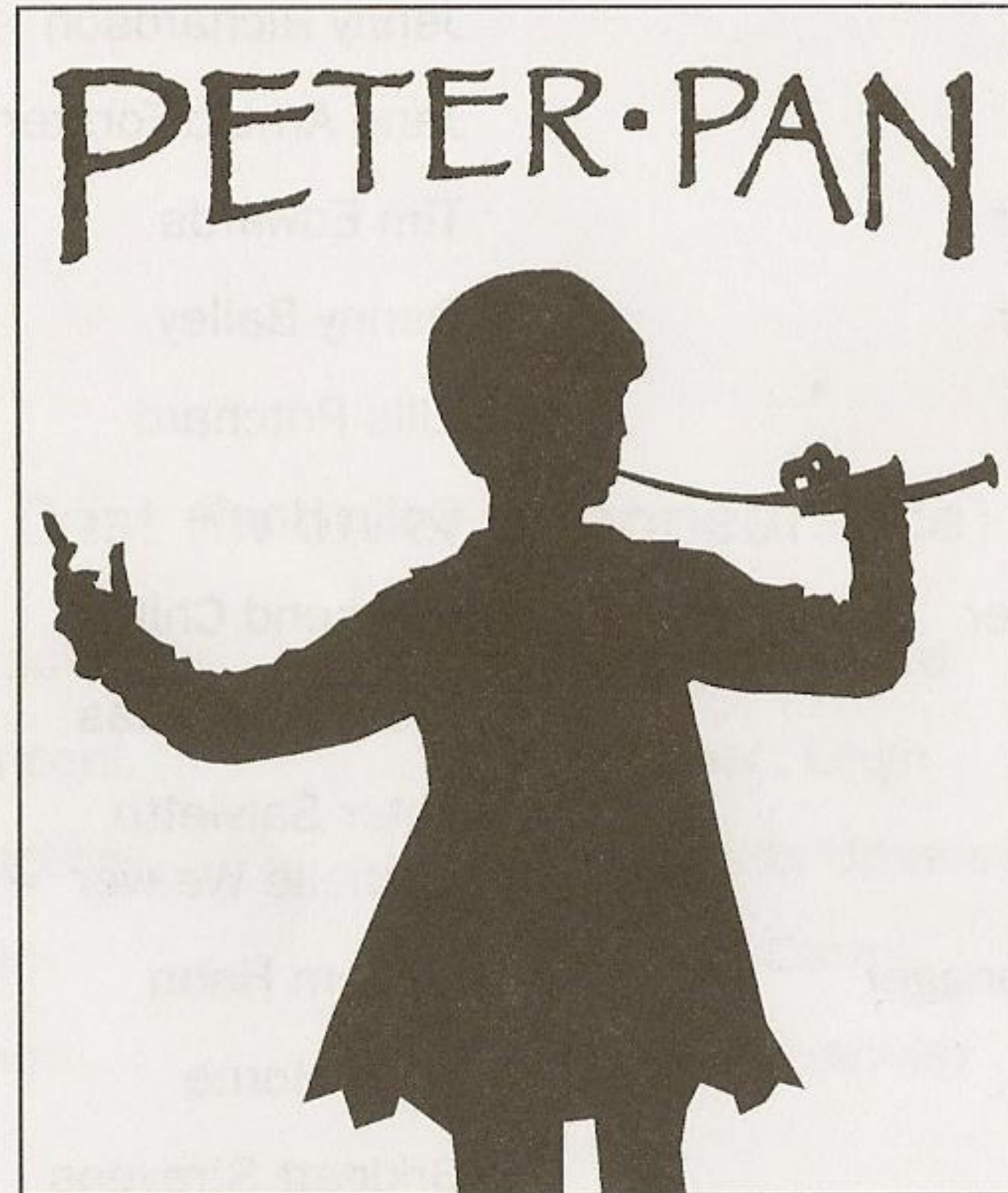
Director	Peter Field
Designers	Bron Blake Jenny Richardson
Stage Manager	Jane Arnold-Forster
Lighting Designer	Tim Edwards
Lighting Operator	Danny Bailey
Projectionist	Ellis Pritchard
Sound	Colin Horne
Costume Designer	Raymond Childe
Wardrobe	Nichola Thomas
Props	Peter Salvietto Michelle Weaver
Deputy Stage Manager	William Hahn
Constructor	Colin Horne
Prompt	Bridgett Strevens Sue Oliver
Dialect Coach	Paul Vincent
Production Co-ordinator	Adrienne Talbot
Stand-In Stage Manager	Melissa Naylor
Assistant Stage Managers	Henry Broom, Marcus Reddington, Rachel Griffiths, Cassy Becker, Davina Cameron, Tommy Benham, Claire Walker, Melissa Naylor
Hair & Make-up	Jessica Magontier Lisa Lloyd Pugh Natalie Slowe

With thanks to:

Maria Causio, Tina Harris, Mike Hagan, Sylvia Wall, John Wibberley, John Horwood, Ruth Parry, Lilly and Holly Kemp, Gordon Miller, Jacob Olatago, Terry Hearne, Paul Thorogood (Butcher), François Langton, Andy Talbot, Melissa Naylor, Cassy Becker, Chris Edwards

An amateur production by arrangement with Nick Hern Books

The Questors Christmas Production



Peter Pan

(or, The Boy Who Would Not Grow Up)

by J M Barrie

in a new version by Trevor Nunn and John Caird
music by Stephen Oliver

Fly with Peter and Wendy, join the Lost Boys in the Never Land, do battle with the evil Captain Hook and his villainous pirate crew, and have an 'awfully big adventure' with mermaids, fairies, Red Indians and a crocodile. Suitable for children from six to ninety-six.

14 December – 6 January

BOOK NOW!

Chris Carroll Sam

This is Chris's first appearance in a full-length play with The Questors after the showcase production *Making Whoopee*. Chris has previously appeared in numerous productions at university and school.

Sarah Hannah Anna

This is Sarah's first appearance with The Questors. Previously she has performed at the Royal National Theatre in addition to a number of theatres around the country and various film productions.

Robert Leigh Vincent

This is Rob's second appearance at The Questors, having played Philip in *Mouth to Mouth* in the Studio.

Alison Pollard Ursula

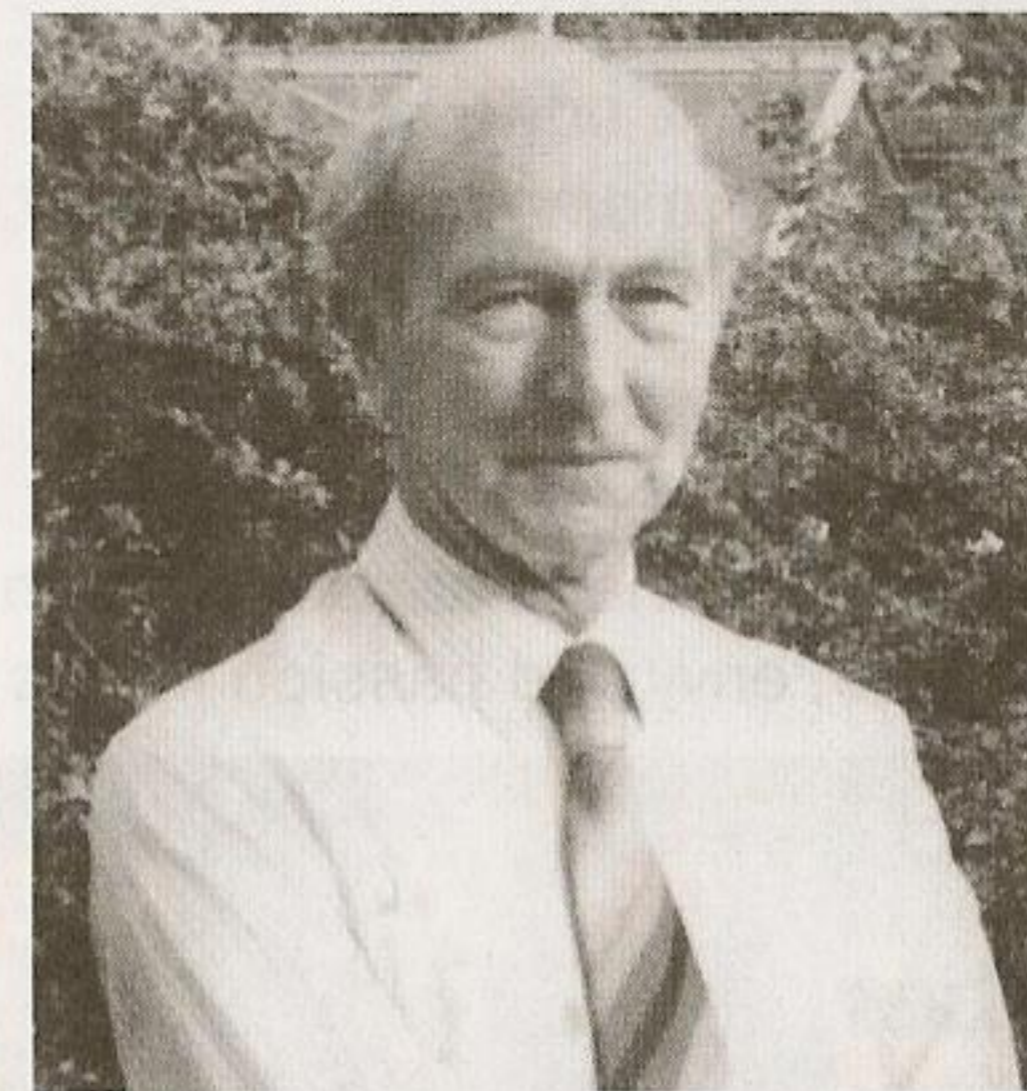
Joined the Student Group in 1972. Since then Alison has appeared in *Trelawny of 'The Wells'*, *Coriolanus*, *Slag*, *Three Sisters*, *Silence*, *St Joan*, *The Lark*, *Hay Fever*, *Light Shining in Buckinghamshire*, *The Vampire*, *Happy End*, *The Maids*, *The Accrington Pals*, *And a Nightingale Sang*, *Candida*, *Tongues of Fire* and *King Lear*. She also assisted Peter Field on *The Merchant of Venice*.

Izabella Urbanowicz Eugenie

Izabella joined The Questors as a youth group member in 1997. She went on to complete the Student Group course in 2004. Her first role as an acting member was as Varya in *The Cherry Orchard*, and since then she has appeared in *The Enchanted Knight*, *Travesties*, *This Happy Breed*, *'Tis Pity She's a Whore*, *Coda4makBet* and most recently *The London Cuckolds*.

Peter Field Director

Joined the Student Group in 1972 and acted in many productions until the early '80s when he started directing. Since then Peter has directed some 25 productions including *All My Sons* (Miller), *The Glass Menagerie* (Tennessee Williams), *Ghosts*, *Hedda Gabler* (both Ibsen), *A Russian in the Woods* (Peter Whelan), *Three Sisters*, *The Cherry Orchard* (both Chekhov), *King Lear* and *The Merchant of Venice*.



**This production is supported by the family of
Jim Manley
in his fond memory.**

Coming Soon in the Studio

There'll Always Be a Brentford

by Tony Chapman and Duncan Alldridge

A brand new drama following the passion and anguish of football fans bound together by the spirit of the terraces. From early triumphs through the dark days of war, the personal stories shine through in this compelling mix of past and present.

The hopes and dreams of Brentford fans though the years are the inspiration for this unique theatrical event as Griffin Park bursts to life on stage with songs, vintage photographs and memorabilia.

With thanks to Gunnersbury Park Museum for the use of material from its oral history collection.

28 October – 4 November

BOOK NOW for this popular production!

The Dog in the Manger

by Lope de Vega

translated by David Johnston

Beautiful and headstrong Diana, Countess of Belflor, discovers her handsome secretary one night seducing her favourite lady-in-waiting. She is consumed with jealousy, and embarks on an intrigue of forbidden love, envy and passion in this sensual comedy from the Spanish Golden Age.

18–25 November

Getting the most from your membership

Many members join just to see shows, but there is so much more on offer to Company Members. So why not get involved?

Front-of-House is a great place to start. No previous experience is needed for selling programmes, stewarding or serving in the Café; and training is provided for anyone who fancies working in Box Office. If you want to meet people and have a good time, then the best place to be is behind the Grapevine Bar – and you can volunteer for just one night or several.

Backstage staff – including stage managers, prop makers, set builders, painters and wardrobe staff – are always welcomed, and whatever your skills we'll find a place for you. If you have some experience then The Questors is a wonderful space to be a designer. But even without experience, you can help out on shows, and you're sure to get some hands-on experience. The same goes for lighting and sound – the Playhouse and Studio are both well-equipped and excellent places to learn.

You can direct if you have some experience or training, but if not then we offer various learning opportunities. The Questors have a high standard of acting, and to maintain this, everyone wanting to act must first take an audition. These are held every month – so if you have some training or experience of acting, call the Theatre Office for details of the forthcoming auditions.

There are many other activities you can join in to help out. If you're free during daytimes, you can help with our monthly mailing or delivering leaflets, and if you're handy with maintenance then there are always little jobs to be done.

Only Company members can take part in our activities, so please contact the Theatre Office if you would like to get involved or receive further information about Company membership.

