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

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

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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, so you can come and enjoy a quiet evening in the Grapevine throughout the year.

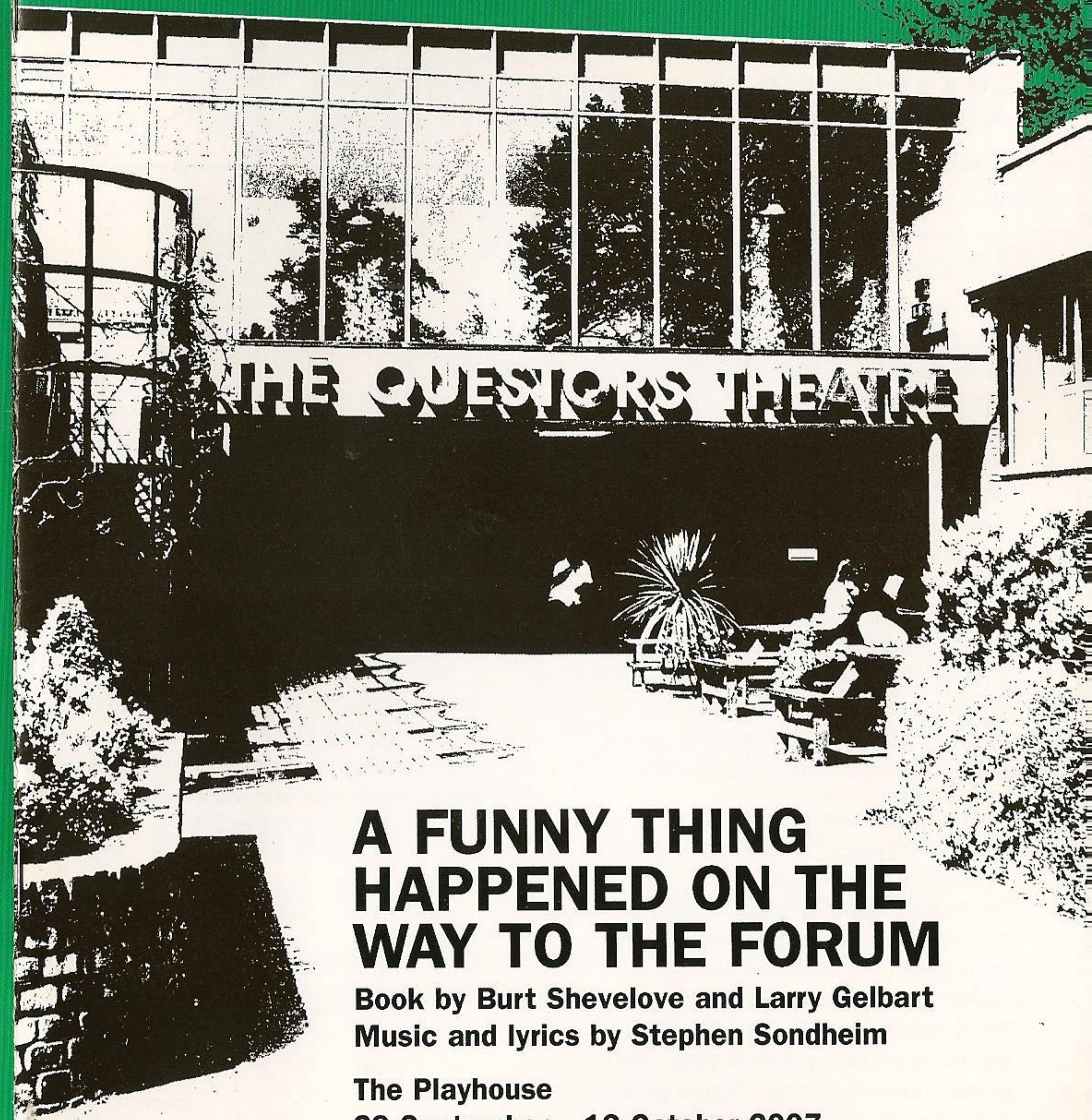
Or you could join as a Company Member and receive a 50 per cent discount on your ticket and opportunities to get involved in our productions, in addition to all the benefits for Playgoer Members.

You can get all of this for just £26.00 for Playgoer membership and £52.50 (£34.00 concessions) for Company membership, 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



THE QUESTORS THEATRE

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Registered Charity no 207516

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Book by Burt Shevelove and Larry Gelbart
Music and lyrics by Stephen Sondheim

The Playhouse
29 September – 13 October 2007



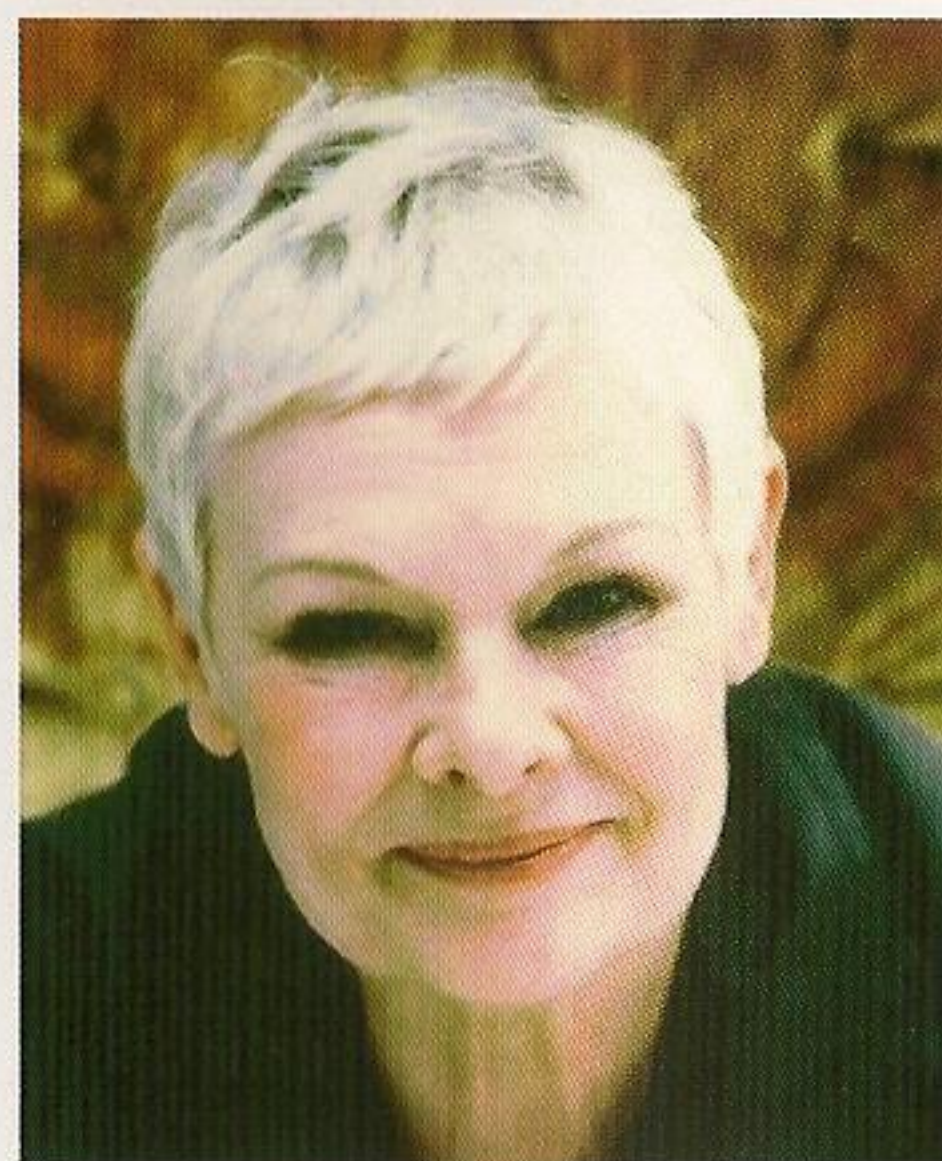
THE QUESTORS THEATRE



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

Judi Dench



A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Book by Burt Shevelove & Larry Gelbart
Music & lyrics by Stephen Sondheim

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Music and Lyrics by **Stephen Sondheim**
Book by **Burt Shevelove and Larry Gelbart**
Based on the plays of **Plautus**

A Funny Thing Happened on the Way to the Forum was first produced on Broadway in 1962, in an age before political correctness existed, and when long titles were briefly fashionable. It was the first musical for which Sondheim wrote both music and lyrics (he had previously written just the lyrics for *West Side Story* and *Gypsy*) and it ran for more than two years, winning five Tony awards. But it was no overnight success – it had taken five years to write, and no less than ten songs were rejected or replaced before the opening night – ‘Comedy Tonight’ was the third attempt at an opening number, and was written in a weekend during the pre-Broadway try-outs.

Based on the Plays of Plautus

The plot is derived from at least five comedies by the Roman playwright Titus Macchius Plautus, who was born around 254 BC. There is nothing new about borrowing from this source. Shakespeare’s *Comedy of Errors* is based fairly closely on Plautus’ identical twins farce *Menaechmi* (though there is only one set of twins in Plautus’ play – the idea of twin servants as well as twin masters probably comes from another of Plautus’ plays, *Amphitruo*). Molière based *Les Fouteries de Scapin* on *Pseudolus* (the same play that gave birth to our protagonist tonight) and he adapted *L’Avare (The Miser)* from *Aulularia (The Pot of Gold)*, as well as writing his own version of *Amphitruo*. Others who have

adapted Plautus to their own ends include Ben Jonson, John Dryden, Henry Purcell, Heinrich von Kleist, Jean Giraudoux and Cole Porter.

So Burt Shevelove and Larry Gelbart were in good company when they chose to adapt Plautus for Broadway. Most of the plot elements in our show tonight would have been familiar to Roman audiences in the second or third century BC, and the characters even more so – a list of the stock characters from Plautus’ plays sounds very much like our cast-list: the Clever Slave, the Lustful Old Man, the Boastful Soldier, the Shrewish Matron, the Conniving Pimp, and so on. Indeed, it has been suggested by at least one classicist that if you want to find out what Plautus’ comedies are like without getting rather bored in the process, then this show is all you need see.

Vaudeville

Still, there are other aspects to this comedy, apart from its contribution to a classical education. Its other source is a more recent, though equally lively, comic tradition: American vaudeville. A study of Laurel and Hardy and the Marx Brothers is at least as relevant to this show as its classical precedents. A note from the authors defines some of the main requirements of this style of playing: ‘They are part of any comedian’s bag of tricks: the double take, the mad walk, the sighs, the smirks, the stammerings’.

I think we’ve got all of them in there somewhere, plus – I hope – a few more.

The Songs

Not one of the original production’s five Tony awards was for the songs, though the tunes are probably more hummable than a lot of Sondheim’s later scores, and the lyrics have all the wit and delicious rhyming that he is famous for. There were objections at the time that the songs do not advance the plot – which is true enough, but rather beside the point since there is surely quite enough plot already. What the songs do add is emotional depth and complexity to the otherwise admittedly stereotypical characters. Pseudolus’ longing for freedom, for example, which drives the whole plot, is largely expressed in the song ‘Free’. We would know nothing about Domina’s complicated and ambivalent attitude towards her husband without her song ‘That Dirty Old Man’. Philia shows an unexpectedly stronger and more assertive side to her nature in

‘That’ll Show Him’, and the relationship between father and son is considerably deepened by the sense of shared sexual anxiety and jealousy in Senex and Hero’s duet ‘Impossible’.

Tragedy Tomorrow

The essential subject matter of the play is not without its darker side – slavery, prostitution, plague, military despotism, kidnapping, cruel and unnatural punishment (I think being ‘trampled to death by a water buffalo in heat’ comes under that heading) – they’re all there. Of course I am not suggesting that so frothy a show has any element of social criticism or satire – that would be absurd as well as a couple of thousand years too late. But, for all its froth, there is some grit there too, to remind us that comedy is just one way of looking at the world. Though, as the song says – ‘Tragedy tomorrow – Comedy tonight!’

Steve Fitzpatrick

Mercury Fur

20–27 October 2007

In the Studio

Shocking and horrifying drama of feral teenagers in a future wasteland.

Great Expectations

10 – 17 November 2007

In the Playhouse

Charles Dickens’ frightening, funny and deeply affecting tale of betrayal, grippingly told.

A FUNNY THING HAPPENED THING HAPPENED ON THE WAY TO THE FORUM

Book by **Burt Shevelove & Larry Gelbart**

Music & lyrics by **Stephen Sondheim**

First performance: Saturday, 29 September 2007

CAST

in order of appearance

Pseudolus , <i>slave to Hero</i>	John McSpadyen
The Proteans	Zyg Staniaszek John Barron Oliver Gilbody
Senex , <i>a senator of Rome</i>	John Kipps
Domina , <i>his wife</i>	Sarah Morrison
Hero , <i>his son</i>	Robert Eveleigh
Hysterium , <i>slave to Senex and Domina</i>	Russell Fleet
Lycus , <i>a buyer and seller of courtesans</i>	Robert Vass
Tintinabula , <i>a courtesan</i>	Sanam Saleh-Teleghani
Panacea , <i>a courtesan</i>	Rhiannon Bevan
The Geminae , <i>courtesans</i>	Maria Lindsay Linda Smith
Vibrata , <i>a courtesan</i>	Anthea Adie
Gymnasia , <i>a courtesan</i>	Juliet Vaughan Turner
Philia , <i>a virgin</i>	Victoria Butler
Erronius , <i>an old man</i>	Derek Chandler
Miles Gloriosus , <i>a warrior</i>	Paul Francis

Time: Two hundred years before the Christian era. A day in Spring.

Place: A street in a less fashionable district in Rome, in front of the houses of Senex, Lycus and Erronius

Musical Numbers

Act One

Comedy Tonight	Pseudolus, Proteans and Company
Love I Hear	Hero
Free	Pseudolus and Hero
The House of Marcus Lycus	Lycus and Courtesans
Lovely	Hero and Philia
Everybody Ought to Have a Maid	Senex, Pseudolus, Hysterium, Lycus
I'm Calm	Hysterium
Impossible	Senex and Hero
Bring Me My Bride	Miles, Pseudolus, Proteans, Courtesans

Act Two

That Dirty Old Man	Domina
That'll Show Him	Philia
Lovely (reprise)	Pseudolus and Hysterium
Funeral Sequence	Miles, Pseudolus, Hysterium, Proteans, Courtesans
Finale	Company

Production Team

Director	Steve Fitzpatrick
Musical director	John Hennessy
Choreographer	Frances Whittaker
Set designer	Alex Marker
Lighting and sound designer	Alan N. Smith
Assistant lighting designer	Richard Broadhurst
Lighting operator	Katy Gallantry
Lighting assistants	Danny Bailey, Tim Edwards, Tim Hayward, Francois Langton
Follow-spot operators	Jay Blackburn
Props	Claire Auvache
Costume designers	Sarah Andrews, Josie Thomas
Wardrobe	Sarah Beebe, Sally Beauchannon, Sunita Dugal, Helen Karasiewicz, Judith Hudson, Tish Piesik, Pam Smith, Josie Thomas, Lauren Wallace
Stage manager	Pam Cullen
Assistant stage managers	Paul Fitzsimons, Mark Redrup, Neil Lacey
Get-in crew	Adrian Asher, Danny Bailey, Nigel Bamford, Pam Cullen, Julia Elmer, Paul Fitzsimons, Tina Harris, Alun Jones, Louis Tonna, Alex Marker, Jo Matthews, Geoff Morgan, Geoff Moore, Zyg Staniaszek, Robert Vass, Paul Wilson
Set construction and painting	Claire Auvache, Edward Bilson, Daniel Brut, Stuart Campbell, Claire Dell, Denis Draycup, Mike Hagan, Adam Krryzanowski, Alex Marker, Debbs Pusey, Hannah Taylor, Rafael Wachala, Richard Williams, Paul Wilson, Hannah Woodman
Production co-ordinator	Jo Matthews
Make-up and wigs	Natasha Griffin-Steele, Victoria Hodge, Rebecca Sweetman, Carli Vallance
Deputy stage manager	Julia Elmer
Photography	Ian Cole
Rehearsal Pianist	Richard Fairhead
Band	
Bass guitar	Ben Reed
Piano/keyboard	Richard Fairhead
Second keyboard	Ken Williams
Trumpet	Chris Clark
Reeds	Ian Killoran
Drums	David Neville
Musical arrangements	William Morris
Programme editor	Rachel Knightley
Programme design and print	Considerthisuk.com
Thanks to	Trish and Lauren

Cast & Crew Biographies

Anthea Adie – *Vibrata, a courtesan*

This is Anthea's first performance with Questors. Anthea is from Perth, Western Australia, where she has had experience dancing, acting and performing from the age of seven. Working as an occupational therapist in the UK, Anthea is excited about returning to the stage and performing at Questors.

Sarah Andrews – *Costume design*

Sarah is sometimes seen acting on the Questors stage. More often she is in wardrobe, designing and making costumes for too many Questors show to count. Some recent productions include: *Tis Pity She's a Whore*, *After the Dance*, *As You Like It*, *RUR*, *Henry V* and *The London Cuckolds*.

Claire Auvache – *Properties*

Claire has been Properties Manager at Questors for nearly two years and this will be her fifth show, the other four being *After the Dance*, *Dance of Death*, *Enemy of the People*, *Lady in the Van* and *Company*.

John Barron – *a Protean*

John's last role at Questors was as Percy Bysshe Shelley in *Bloody Poetry*. Other roles include Orin the dentist in *Little Shop of Horrors*, Yasha in *The Cherry Orchard*, Derek in *Once a Catholic* and Mesrin in *The Dispute*.

Rhiannon Bevan – *Panacea, a courtesan*

Rhiannon has been performing in shows at Questors since she was four years old and with various different companies such as the Young Savoyards, GLOC Musical Theatre and Triffid Productions. Since auditioning for Questors in May this will be her first show here as an acting member.

Richard Broadhurst – *Assistant lighting designer*

Richard was Head of Lighting at Questors during 1970-80 and Lighting Designer for many productions in the 70/80s including: *Salad Days*, *Cabaret*, *Betrayal*, *Dracula*, *The Beggar's Opera*, *Marat Sade*, *Bartholomew Fair*, *Course Acting Show*, *Present Laughter*, *Black Comedy*, *Lark Rise*, *The Promise*. He is Associate Archivist for Richmond Theatre.

Victoria Butler – *Philia*

Victoria was in the 51st Questors Student Group, then went on to perform in many shows, the most recent being *Oh! What a Lovely War*, *Little Shop of Horrors* (Audrey) and *Tejas Verdas* (The Disappeared/The Soul in Torment).

Derek Chandler – *Erronius*

Derek joined Questors in the early sixties. His first appearance was in *Henry IV Part 1*, which was performed in the old Tin Hut. He has since appeared in many plays old and new. His most recent performances were in *Comedians* and *Arsenic and Old Lace*.

Ian Cole – *Photography*

Ian works as a professional theatre photographer. When producing photographs for Questors shows he is responsible for the publicity and rehearsal photographs as well as the production shots. Questors shows as photographer include: *Shirley Valentine*, *A Wedding Story*, *The Lady in the Van*, *Much Ado About Nothing*, *Trojan Women*.

Pam Cullen – *Stage manager*

Pam's Questors career began as a Deputy Stage Manager on *The Lady in the Van*, but her friendly efficiency led to instant promotion to Stage Manager, meaning handling both *The Lady* and *The Van*. She was then asked to stage manage *Arsenic and Old Lace*, and now *Funny Thing*.

Julia Elmer – *Deputy stage manager*

Julia joined Questors in 1996 and has since spent her time between crewing and the Grapevine, with the occasional foray into sound and lighting. Previous productions include *Frankenstein*, *Lady Betty*, *Privates on Parade*, *Into the Woods*. Julia is delighted to be backstage again as she can avoid wearing a toga.

Rob Eveleigh – *Hero*

Although new to Questors, Bristol born Rob is no stranger to our venue, having performed a number of roles here including Bobby in *Crazy for You* for *Gloc* and *The Wizard of Oz*. Musical Director credits include *Cabaret*, *Little Shop of Horrors*, and he's written and arranged a Lloyd-Webber revue *Starlights*.

Steve Fitzpatrick – *Director*

Steve has been directing at Questors for over 20 years. Productions this century include *Much Ado About Nothing*, *Dance of Death*, *The Dispute*, and *Steel Magnolias*. He also acts, most recently as Lucky in *Waiting for Godot* and Jaques in *As You Like It*.

Russell Fleet – *Hysterium*

This is Russell's third Questors production, having walked on and off stage successfully in *Bloody Poetry*, he graduated to speaking and singing as Balthazar and The Watch in *Much Ado About Nothing*, directed by Steve Fitzpatrick. This season he intends to give poor Steve a break and audition for other directors.

Paul Francis – *Miles Gloriosus*

Paul has acted at Questors for about eight years. His roles include Kent in *King Lear*, Angelo in *The Merchant of Venice*, Badger in *The Wind in the Willows*, Rafe in *The Herbal Bed* and Judge Brack in *Hedda Gabbler*. His musical roles have included Judge Turpin in *Sweeney Todd* and Audrey 2, the plant in *Little Shop of Horrors* during which he had to drink considerable amounts of Baby Bio.

Oliver Gilbody – *a Protean*

Oliver joined Questors in July 2007 and this is his first production. Previous productions include *Song for a Dark Queen*, *La Belle* and *Dark of the Moon*. Television credits include *Chris Cross* (ITV), *Very Big Very Soon* (ITV) and *Sticks and Stones* (ITV). Other work includes French TV show *Hit1* (dancer), BBC 1 Music Live *Pop Pickers* (singer/dancer) and BBC1 *Strictly Dance Fever* (dancer).

John Hennessey – *Musical director*

John has worked as a session musician, playing a diverse range of music from jazz to rock and touring with numerous bands. Latterly, he has worked with theatre companies both here at Questors and the West End. Over the last couple of years, John has been Musical Director for *Joseph and his Amazing Technicolor Dream Coat* and *Smokey Joe's Café* for Triffid Productions. He was also Musical Director for the Questors production of *Little Shop of Horrors*.

John Kipps – *Senex*

This is John's third production for Questors, having played Fagin in *Oliver* and Captain Hook/Mr Darling in *Peter Pan*. Elsewhere, John has appeared in over 100 plays, winning Best Actor Awards for Frank in *Educating Rita*, Pushkin in *The Queen of Spades* and I and Dafydd Llewellyn in *A Chorus of Disapproval*.

Maria Lindsay – *The Geminae*

This is Maria's first appearance at Questors. She has danced professionally for many years and worked all over England with a Jazz ballet group before leaving to work in the Middle East. She hopes this is the first of many productions for Questors.

Alex Marker – *Stage Design and Construction*

Alex joined Questors Youth Theatre in 1988, since which he has designed sets, created posters, made puppets, constructed, painted, acted, directed, taught, played drums and made many other contributions to over 80 Questors shows and events. He is director of Questors Youth Theatre and is also Head of Design.

John Mcspadyen – *Pseudolous*

John joined Questors as a director in 2000 and has directed six plays to date, including *Trainspotting*, *Road* and *Bloody Poetry*. This is his first time on stage at Questors, although he has twenty years experience with other drama groups – who will remain nameless to protect the innocent!

Alex Marker – *Stage design and construction*

Alex is a professional theatre set designer. He has designed numerous Questors shows, some of which have been realised by constructors and painters, others of which have been designed, constructed, erected and painted by Alex, albeit with a little help from friends.

Sarah Morrison – *Domina*

This will be Sarah's 48th production at Questors. Her most recent roles include Ursula in *Much Ado About Nothing*, Ethel in *This Happy Breed*, Grand High Witch in *The Witches*, Truvy in *Steel Magnolias*. Favourites from the past include Marlene in *Top Girls* and Minnie Gasgoine in *The Daughter-in-Law*.

Sanam Saleh-Teleghani – *Tintinabula*

This is Sanam's first production at Questors. After studying European Legal Studies and French, Sanam now works in a Global Investments firm and takes part in the programme for a healthy balance in life!

Alan N Smith – *Lighting and sound designer*

Designs both Sound and Lighting. Credits range from *Hans Kohlhaas* (1972), *Accrington Pals* (1983), *Lark Rise* (1984), to more recent *The Beauty Queen of Leenane*, *Design for Living*, *Nicholas Nickleby*, *Blithe Spirit*, *Duet for One*, *A Streetcar Named Desire*, *Travesties*, *Charade* and *Seascape*, *The London Cuckolds* and *Waiting for Godot*.

Linda Smith – *The Geminae*

Linda has danced since the age of four. She attended the London College of Dance & Drama and worked in cabaret and pantomime, appearing in a video for *The Tubes*. She has worked with St Mary's Players in Hanwell and was a tourist in the Questors production of *Lettuce and Lovage*.

Zyg Staniaszek – *a Protean*

Zyg has directed *Guards! Guards!* and *Tejas Verdas* for Questors. He was a pirate in *Peter Pan* and also Stage Manager. He played Officer Brophy in *Arsenic and Old Lace* and occasionally does a bit of set building, including stripping and re-building a van for *The Lady in the Van*.

Juliet Vaughan Turner – *Gymnasia, a courtesan*

Juliet's been a member of Questors since she was a tiny embryo. She graduated from Peter Brook's drama school in 2004 and has since played various roles such as a whore, a singing virgin, Rapunzel and a whore again. Her last role at Questors was Peggy in *The London Cuckolds*.

Robert Vass – *Marcus Lycus*

Robert has been acting at Questors since 2003 when he was in the chorus for Sweeney Todd. His roles have included the *Baker in Into the Woods* and, most recently, Harry in *Company* in June. Anyone spot a pattern here? Robert also played Amiens in *As You Like It*.

Frances Whittaker – *Choreographer*

This is Frances' second production at Questors following *Much Ado About Nothing* in March. She trained at the First Tower School of Dancing in Jersey and the Royal Academy of Dancing before dancing professionally. Previous choreographic credits include *Crazy for You* and *Bugsy Malone*.

Richard III

17 – 24 November 2007

In the Studio

Shakespeare's compelling portrait of the ruthless and charismatic villain, seducing and slaughtering his way to power.

Cinderella

13 December 07 – 5 January 2008

In the Playhouse

A charming family tale for Christmas – with a few unexpected twists.



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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.