



Questors, Ealing's Theatre

## The Marvellous Land of Oz

Adapted from the novel by L Frank Baum

by David Hovatter

The Studio

2 October – 10 October 2009

[questors.org.uk](http://questors.org.uk)

## Qafé

Have you tried the new Questors café experience yet?

Opening times Monday – Saturday

Term time 9:30am to 7:30pm

Outside term time 11:30am to 7:30pm

On show nights through until the end of the first interval

Serving specialist teas and coffees, hot chocolate and soft drinks

Selection of paninis and sandwiches cut to order

Pre-theatre hot meal menu available on show nights up to 7:00pm

Take your membership card with you to receive discounts on hot meals and drinks!

## Grapevine Bar

The Grapevine is our friendly club bar open to members of The Questors Theatre and their guests, as well as serving 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 2010 edition of The Good Beer Guide, and we are 2009 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:

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

Sunday lunchtime 12:00 midday to 2:30pm

## Grapevine Autumn Beer Fest 15-17 October 2009



# The Marvellous Land of Oz

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**2 October – 10 October 2009**

## The Marvellous Land of Oz

I didn't know L Frank Baum wrote any more Oz stories until I came across a mini-anthology around the time The Questors was doing *The Wizard of Oz*. In fact, he wrote fifteen further Oz stories between 1900 and the First World War. Baum was a prolific writer, constantly churning out books to pay for a lifestyle he couldn't really afford; a man forever losing money on grand schemes.

*The Wonderful Wizard of Oz* had been adapted for the stage as early as 1902, and was so successful it was still playing ten years later. Silent film versions followed (one including Oliver Hardy) but were not so popular.

In adapting Baum's second Oz book, I wanted to return to the era in which he wrote it, and root the land of Oz in America. Baum's original *Wizard* story was the most widely read children's book of its day. He Americanized the atypical fairy tale, writing about places and matters he and most Americans would know and recognise.

I decided to use songs of the period, inspired by the fact that the earlier musical blockbuster had used the bare bones of Baum's original book as an excuse to foist onto it entirely unrelated but popular music hall tunes, and turn it into a vaudeville spectacular.

I had recently been to New York and visited the Tenement Museum in the Lower East Side, and thought it would be interesting to start the play in a typical tenement, and to make the characters work in a sweatshop. The invention of the sewing machine had revolutionized the manufacture of garments, coinciding with huge numbers of immigrants. A series of strikes among workers in New York (especially female workers) in the year 1909 did much to improve conditions.

In that year, New York celebrated its elevation onto the world stage as a world city to rival European cities. The Hudson-Fulton festival celebrated the 300<sup>th</sup> anniversary of Henry Hudson's discovery of the river now bearing his name, and the centennial of Robert Fulton's first successful run of his steamship *Clermont*. For two weeks, New York hosted a massive party which included floats depicting important events in New York's history. The festival was also seen as a vehicle to inspire and unite newly arrived immigrants.

At the same time, Coney Island was at its height. A sprawling amusement park, it attracted thousands of New Yorkers every day seeking to escape stuffy tenements and thrill to hair-raising rides or relax on the beach. When I read about Coney Island I knew this would be a marvellous setting for the fantastic land of Oz, a place where immigrants could feel really American.

As I adapted L Frank Baum's book and researched about immigrants I knew I would have to include Ellis Island and the Statue of Liberty, where immigrants arriving in America would first experience the land of opportunity. For Baum, America was a place where one could have one's cake and eat it: a land of consumerism, a commercial and industrial society, in which a new spiritual-ethical climate had grown up, collaborating with business in the creation of a new culture promising ever-increasing abundance. It was a world far removed from that of the average immigrant. But one they could aspire to.

David Hovatter

### Songs featured in the show

*Phantom Patrol* (opening music) – by Paul Tietjens. This appeared in the original 1903 stage production of *The Wizard of Oz* to accompany the Wizard's all-girl bodyguard.

*I'm Always Chasing Rainbows* – the music is credited to Harry Carroll, with lyrics by Joseph McCarthy, but the melody is actually adapted from *Fantaisie-Improvisation* by Frédéric Chopin. The song was published in 1917 and introduced in the Broadway show *Oh, Look!* It was later sung by Judy Garland in the film *Ziegfeld Girl*.

*Pincus The Peddler* – released in 1946, this was the signature tune of Benny Bell and it drew from his personal experience in the trade. He became a hit in the 40s for his risqué and optimistic songs. In our show, the lyrics have been re-written by David Hovatter.

*Meet Me Tonight in Dreamland* – written by Beth Slater Whitson and Leo Friedman, published in 1909. Many people connect the song with the Dreamland part of Coney Island which opened in 1904.

*The Glow Worm* – this was originally composed in 1902 by Paul Lincke for the operetta *Lysistrata*. English lyrics were later written by Lilla Cayley Robinson, then added to by Johnny Mercer. A famous recording of the song was by the Mills Brothers with the Hal McIntyre Orchestra in 1952.

*Waltz Me Around Again Willie* – written by Ren Shields and Will D Cobb, from *His Honor the Mayor*, which ran for four months in 1906. It was also a hit for Blanche Ring, and turned up in a Eugene O'Neill play *Ah Wilderness* in 1932.

*Every Little Movement* – music by Karl Hoschna, lyrics by Otto Harbach. The song was published in 1910 and has been recorded by many artists including Doris Day and The Platters.

*I Don't Care* – music by Harry O. Sutton, lyrics by Jean Lenox. This was the signature number for Eva Tanguay, whose act stretched vaudeville's stringent code of acceptability to the limit. In 1910, she was the highest paid performer in vaudeville, earning \$3,500 a week.

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# THE MARVELLOUS LAND OF OZ

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*First performance of this production: Friday 2 October 2009*

## CAST

### **New York – 1909**

Tip  
Sadie Roseman  
Mr Scholz  
Immigrant  
Bernstein  
Tony Tortorella  
Yola Jakofsky  
Annie Castello  
Joe Levine

Rosalind Storey  
Marta Welnowska  
Robert Vass  
Wesley Lloyd  
Greg Smith  
Mike Hadjipateras  
Alexis Wieroniewy  
Victoria Butler  
Simon Rudkin

### **Oz**

Tip  
Jack Pumpkinhead  
Carousel Horse  
Guards  
Scarecrow  
Jellia Jamb  
General Jinjur  
Tin Man  
Mombi  
Woggle-Bug  
Glinda  
Musicians

Rosalind Storey  
Greg Smith  
Wesley Lloyd  
Wesley Lloyd, Wadah Mubgar  
Robert Vass  
Victoria Butler  
Alexis Wieroniewy  
Mike Hadjipateras  
Marta Welnowska  
Simon Rudkin  
Victoria Butler  
Jolyon Houghton  
Chris Storer  
Oliver Jackson

## PRODUCTION

Director	David Hovatter
Designer	Ben Sandford
Assistant Designer	Victoria Butler
Lighting Designer	Ben Sandford
Music Coordinator	Victoria Butler
Stage Manager	Martin Choules
ASMs	Wesley Lloyd Wadah Mubgar Jennie Yates
Costume Supervisor	Jo Matthews
Properties	Nicholas Jonne Wilson
Movement Coach	Cepie Clerkin
Makeup	Richard Mead
Photography	Jim Craddock, Lydia Georgouli, Tim Hayward, Francois Langton, Ellis McNorthey-Gibbs
Constructors	Bron Blake, Victoria Butler, Neil Strangward
Scenic Artists	Matthew Addison, Cosmo Cooper, Tim Edwards, Tim Hayward, Francois Langton, Robin Sharvell, Matty Wilson
Riggers	Catherine Collinson
Straw provided by	

There will be one interval of 15 minutes

The use of cameras, video cameras and recording equipment is prohibited. Please turn off all mobile phones, pagers and watch alarms.  
Thank you.

## Biographies

**Victoria Butler – Annie Castello, Jellia Jamb, Glinda, Music Coord., Asst. Designer**  
Victoria completed Student Group 51 in 1998. Her appearances include *Little Shop of Horrors* (Audrey), *A Funny Thing Happened On The Way To The Forum* (Philia), *The Lesson* (Pupil) and *The Wizard of Oz* last Christmas. This is her second appearance as Glinda! She wrote the music for *Knopped Up* by *Naughty Helen* and *A Midsommer Nights Dream*.

### **Martin Choules – Stage Manager**

Martin has been over the rainbow at The Questors since 2001. Recent shows include *Stiff*, *Brave New World*, *The Alchemist* and *The Wizard of Oz*. He worked with the Director on *The Lesson / The Chairs*, *Knopped Up* by *Naughty Helen* and *Isle of the Departed*, but hopes one day to escape his sweatshop.

### **Mike Hadjipateras – Tony Tortorella, Tin Man**

A member since 2003, his most recent shows include *Conversations after a Burial*, *The Dog in the Manger*, *Richard III*, *The Country*, *The Seagull* (Trigorin) and, most recently, *Glengarry Glen Ross* (Aaronow).

### **Jolyon Houghton – Musician**

After three years in The Questors Youth Theatre, Jolyon joined The Questors Student Group 62 in 2007 and starred as Edward Plantagenet in *Henry VI* and Gabriel Oak in *Far From the Madding Crowd*. He will be joining the Central School of Speech and Drama's acting course immediately following this production.

### **David Hovatter – Director**

David has been devising shows for yonks, including *Moby Dick*, *Knopped Up* by *Naughty Helen*, *Grex* and *Seven Sins* of Max & Montz. He also adapted Sylvia Plath's *The Bell Jar*, *The Cherry Orchard* and *Hamlet*. He recently directed Ionesco's *The Lesson / The Chairs* and acted in *Breakfast with Emma*.

### **Wesley Lloyd – Immigrant, Guard, Voice of Carousel Horse, ASM**

This is Wesley's first production at The Questors since graduating from The Questors Student Group 62 where he played King Henry VI in *Henry VI* and Joseph Poorgrass in *Far From the Madding Crowd*. He hopes to work full time within the theatrical industry.

### **Wadah Mubgar – Guard, ASM**

A Bass-Baritone, Wadah performed in numerous operatic concerts before joining The Questors Acting for All course in 2006 and The Questors 62nd Student Group in 2007. He subsequently moved on to develop his operatic ability, performing in *La Calisto* (Mercurio), *Hansel & Gretel* (Father) and *Greek* (Eddy) in productions while studying Opera Performance at Birkbeck – London University.

### **Simon Rudkin – Joe Levine, Woggle-Bug**

A member of The Questors Student Group 61, he played various parts in *The Caucasian Chalk Circle* and Bottom in *A Midsommer Nights Dream*. This is his third show since completing the course in 2008 having been in *Bedroom Farce* (Nick) and *The Alchemist* (Surley) last season.

### **Ben Sandford – Designer, Lighting Designer**

Ben's previous credits at Questors include Lighting and Set Design for *The Lesson / The Chairs*, and Lighting Design for *Glengarry Glen Ross*, *Dinner* and *After Magritte / Black Comedy*. Before joining The Questors, Ben worked in Toronto where he designed shows for the Toronto Irish Players and the Alumnae Theatre.

### **Greg Smith – Bernstein, Jack Pumpkinhead**

Returning for his second appearance at The Questors after playing Angus in last year's *Macbeth*, Greg was cast in *Oz* after amazing the Director with the most wooden audition he had ever seen. An attribute he found perfectly suited to the role of Jack.

### **Chris Storer – Musician**

Chris acted at The Questors for many years before pursuing his professional acting career. Theatre: *The Lion*, *The Witch & The Wardrobe*, *The Lost Christmas*, *Tom*, *Hobson's Choice*, *Celebration*, *Mathilde* and *Macbeth*. Television: *Hustle* (BBC) and *Britz* (C4). Questors: *A Touch of Rose Madder*, *Wind in the Willows*, *Ubu*, *The Crucible*, *Arcadia* and *Love's Labour's Lost*.

### **Rosalind Storey – Tip**

Rosalind completed The Questors Student Group 61 in 2008, appearing in *The Caucasian Chalk Circle* and as Hermia in *A Midsommer Nights Dream*. Since then she has appeared in *Macbeth* (Murderer - hoo ya!), *Madame Bovary* (Félicité) and *Les Liaisons Dangereuses* (Cécile).

### **Robert Vass – Mr Scholz, Scarecrow**

Robert has appeared on stage since childhood. At The Questors he has played the Sergeant Major in *Oh! What a Lovely War*, Mr Sowerberry in *Oliver!*, Harry in *Company* and, most recently, Lycus in *A Funny Thing Happened on the Way to the Forum*.

### **Marta Welnowska – Sadie Roseman, Mombi**

Marta joined The Questors Acting For All course in 1996, after which she was accepted on The Questors Student Group 62, during which worked on *Waiting For Godot* and *Three Sisters* amongst others. She recently appeared as Anne in *End of History* by Philip Lawder (Harrow Arts Centre) and she is also involved as an actor/reader for new writers' work.

### **Alexis Wieroniewy – Yola Jakofsky, General Jinjur**

Alexis is delighted to be back at The Questors. A member of The Questors Student Group 61 she appeared in *The Caucasian Chalk Circle* (Grusha) and *A Midsommer Nights Dream* (Hypolita and Mustardseed). Her first performance as a full member of The Questors was in *Macbeth* (Lady MacDuff).

## Next at The Questors

### **Misery**

**23 – 31 October 2009**

In The Studio

A taut thriller edged with black humour. Adapted from the Stephen King novel. He killed a woman to save his career. Now he must resurrect her to save his life.

### **Broken Glass**

**31 October – 7 November 2009**

In The Playhouse

Arthur Miller tells the story of Sylvia and Phillip Gellburg who, after years of marriage, have come to realise that they hardly know each other at all.



## Featured songs continued:

*Ballin' the Jack* – music by Chris Smith, lyrics by Jim Burris, published in 1914. The song and dance were performed in the 1942 film, *For Me and My Gal*, starring Judy Garland and Gene Kelly.

*Over There* – words and music written by George M. Cohan in 1917, shortly after the U.S. had declared war against Germany, and memorably performed by James Cagney in the film *Yankee Doodle Dandy*.

*Come Josephine in My Flying Machine* – music by Fred Fisher, lyrics by Alfred Bryan. This song was published in 1910 and was originally recorded by Blanche Ring. It was released as a duet by Ada Jones and Billy Murray in 1911. Written in the early days of the airplane, this light-hearted song expresses the technological optimism of the era.

*I Just Can't Make My Eyes Behave* – words and music by Will D. Cobb, Gus Edwards and Harry B. Smith. Originally recorded in 1907 by Ada Jones, it later became a signature number for Anna Held, the first wife of Florenz Ziegfeld.



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## 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 your friends to Questors productions\*
- ✓ Children FREE tickets\*\*
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Colour magazine 3 times a year
- ✓ Regular Members' Newsletter
- ✓ Regular programme card
- ✓ Vote at general meetings
- ✓ Membership of Grapevine Bar

\* Reduced prices exclude certain events. \*\* Under 18. Excludes certain events. Maximum 4 per week, must be contacted at the performance and be accompanied by member.

Introductory offer – as a welcome for 1<sup>st</sup> time members, you can either try us out for six months at half-price, or get your first 15 months membership for the price of 12 months.

## Getting the most from your membership

Volunteer help is always needed Front-of-House. No previous experience is needed for selling programmes and 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 light 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.

## QYT Youth Theatre

Our Youth Theatre – QYT – runs weekly drama classes for all ages from 8 to 18 years old. Younger groups meet on Saturday mornings and older ages meet on weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at [questors.org.uk/qyt](http://questors.org.uk/qyt)

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