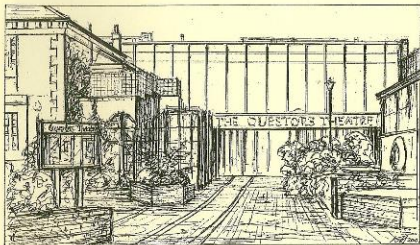




Questors, Ealing's Theatre



## **THE TALENTED MR RIPLEY**

by Phyllis Nagy

adapted from the novel by Patricia Highsmith

**The Studio**

**28 January – 5 February 2011**

## Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Now open seven days a week.

Monday to Friday: 10:30 am – 7:00 pm

Saturday: 9:00 am – 5:00 pm

Sunday: 2:00 pm – 6:00 pm

For Playhouse productions:

Hot meal menu up to 6:45 pm followed by drinks, ice creams and snacks through the first interval.

## The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as 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 2011 edition of The Good Beer Guide and we are 2010 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:

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

Sunday lunchtime: midday – 2:30 pm

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

Neither the Qafé nor the Grapevine  
are able to accept credit or debit cards.



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# The Talented Mr Ripley

Various reviewers of Patricia Highsmith's 1955 novel, *The Talented Mr Ripley* (the first of five 'Ripley' stories), have commented on Ripley's selfish appetite for the things other people have; that he is all surface, a hollow man, who can ape other people but can't begin to comprehend them. Hollow men have nothing within themselves to offer the world. They are the necessary products of a culture which has elevated the self, denied the value of morality, encouraged greed and envy, portrayed man as merely an animal, aimed at celebrity rather than achievement, celebrated wealth rather than gravity, status rather than stature.

Samuel Johnson wrote that "No man ever yet became great by imitation". Yet the Ripleys of this world don't care about 'greatness', at least not if it's understood as a quality of one's character, for this would require them to develop character in the first place. But we live in a time when people are unwilling to make the sacrifices required to make themselves great. Instead they seek ways to obtain the adornments that have always followed greatness. So, Tom Ripley does not wish to learn how to build ships, does not want to develop his own business; he wants the lifestyle of the Greenleafs. Having no interior himself, he understands everyone else to be all exterior, and so, if only he can look and talk like Rickie Greenleaf, can dress and spend and eat like him, he imagines that he will 'be' Rickie Greenleaf.

Highsmith's novel has been filmed twice before: in 1960 with Alain Delon as Ripley and in 1998 Anthony Minghella made a version with Matt Damon. One reviewer of Minghella's film felt it was missing Highsmith's "pitch-black humour and blithe amorality ... The delicious perversity of Highsmith's novel lies in the casual normalization of murderous impulses. Because we're party to killer Tom Ripley's worst thoughts, he comes to represent our uncensored inner bastard ... Highsmith's novel is about the snobbish voice of superiority that resides within each of us, the voice that proclaims we're smarter and more sensitive than the fools around us. It's also the voice that on occasion steps over the line and sneers that the damn fools would be better off dead, especially the ones who've acquired money and prestige that we've been denied."

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## TALKBACK – Tuesday 1 February

Come and meet the Director and Cast for an informal discussion in The Upper Foyer as soon as possible after the Tuesday performance.

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In adapting the novel for the stage, Phyllis Nagy admitted that Highsmith was "more interested in linear progression than I am as a playwright" She says she approached "this piece of writing as I approach every other piece of writing – as a sort of symphonic mess for multiple instruments ... Then there was the excavation of the novel's subtext – Tom's relationship to his kin, to his sexual identity, to his own self-hatred – all those things are what truly make theatrical adaptations work ... And, lastly, I endeavoured for the dialogue of the play to allow an audience of Highsmith fanatics to believe that they are hearing her voice whilst hearing mine."

I have set the play in a hotel room (despite Nagy's suggestion of "limitless open space and horizon"), primarily because, as one book on hotels stated, they are "places where we desire to be someone other than who we are, places for fantasy, places to dream ... Hotel spaces may let you be who you want to be, without the usual constraints of domestic home life and routine ... But we, as guests, also know that these rooms are not our own. They are not part of our daily lives, and so we feel free to behave as we wish, making as much mess as we like knowing that shortly after we leave, the bed will look as though it had never been slept in."

David Hovatter

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## Featured Music

Much of the music used is by Moondog – a blind American composer, musician, poet, and inventor of several musical instruments. He spent most of the 40s, 50s and 60s as a homeless busker on the streets of New York (usually dressed as a Viking). There he attracted the attention of, among others, Leonard Bernstein, Toscanini, Charlie Parker and Benny Goodman. He even worked with Julie Andrews on an album of songs and stories for children.

Tracks in order of appearance (all by Moondog, except where indicated):

- |   |                              |    |                                    |
|---|------------------------------|----|------------------------------------|
| 1 | <i>New Day</i> (by Sun Ra)   | 8  | <i>Improvisation in 4/4</i>        |
| 2 | <i>Bird's Lament</i>         | 9  | <i>Sextet</i>                      |
| 3 | <i>Bumbo</i>                 | 10 | <i>Looking Outward</i> (by Sun Ra) |
| 4 | <i>Oo Debut</i>              | 11 | <i>Stamping Ground</i>             |
| 5 | <i>Oasis</i>                 | 12 | <i>Dog Trot</i>                    |
| 6 | <i>Utsu</i>                  | 13 | <i>Bird's Lament</i>               |
| 7 | <i>On &amp; Off The Beat</i> |    |                                    |

# THE TALENTED MR RIPLEY

by Phyllis Nagy

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*First performance of this production at The Questors Theatre: 28 January 2011*

## CAST

in order of speaking

Tom Ripley	<b>Dan Martin</b>
Reddington	<b>Wesley Lloyd</b>
Herbert Greenleaf	<b>David Hovatter</b>
Emily Greenleaf	<b>Alex McDevitt</b>
Marc Priminger	<b>Wesley Lloyd</b>
Aunt Dotty	<b>Alex McDevitt</b>
Fausto	<b>Lydia Georgoula</b>
Richard Greenleaf	<b>Pedro Pinhal</b>
Marge Sherwood	<b>Victoria Butler</b>
Sophia	<b>Victoria Butler</b>
Freddie Miles	<b>Lewis Brown</b>
Silvio	<b>Lydia Georgoula</b>
Roverini	<b>John Dobson</b>

The performance lasts approximately 2 hours and 30 minutes including a 15 minute interval.

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

## PRODUCTION

Director	<b>David Hovatter</b>
Set Designer	<b>Mark Fitzgerald</b>
Costume Designer	<b>Sarah Andrews</b>
Lighting Designer	<b>Martin Stoner</b>
Sound Designer/Operator	<b>Paul Robinson</b>
Stage Manager	<b>Martin Choules</b>
Properties	<b>Jo Matthews</b>
Lighting Operators	<b>Andrea Little, Ben Sandford</b>
Lighting Riggers	<b>Tim Hayward, Paul Robinson</b>
Wardrobe Assistant	<b>Hannah Whiteoak</b>
Set Constructor	<b>Alex Marker</b>
Seascape Painting	<b>Christine Shirley</b>
Photographers	<b>Peter Gould, Michael Smith</b>
Thanks to:	<b>Tom Cantwell, Daniel Cawtheray, Sebastian Hulkkov, Barry Jones, Nigel Lawrence, Doug Parnham, Aimee Thomas, Alexis Wieroniey, Jennie Yates</b>

## Biographies

### **Sarah Andrews – Costume Designer**

Sarah joined The Questors in 1977 as a member of Student Group 32 and since graduating has appeared in many plays, most recently in *The Comedy of Errors*. Sarah is one of the triumvirate that runs the Costume Department and has designed and dressed a countless number of shows, most recently *Hobson's Choice*, *Dublin Carol*, *A Flea in Her Ear*, *The Libertine*, *The Rover*, *The Accrington Pals*, *The Comedy of Errors* and *A Christmas Carol*.

### **Lewis Brown – Freddie Miles**

Lewis was a part of The Questors Student Group 62. Since he graduated in 2009 he has appeared in numerous plays in and out of The Questors. Some of his most recent roles at The Questors include Lord Sackville and Harry Harris in *The Libertine* and Carlos Homonides De Histangua in *A Flea in Her Ear*. He also played Borachio in Unmasked Productions' *Much Ado About Nothing*.

### **Victoria Butler – Marge Sherwood / Sophia**

Victoria was at The Questors from a very young age. She trained in the Introductory Group and Student Group 51 and has since appeared in numerous productions, including *Beauty and the Beast*, *Sweeney Todd*, *The Lesson*, *The Wizard of Oz*, *A Funny Thing Happened on the Way to the Forum* and *Little Shop of Horrors*. She has also done set and lighting design, and recently directed Unmasked Productions' *Much Ado About Nothing*.

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

Martin has recently designed the sound for *Rock 'n' Roll*, *The Pierglass* and *Ladies' Day*, and worked with David as Stage Manager on *The Rover* for the Minack and Slovenian performances. He will next be working on *The Questors Comedy Evening* in February.

### **John Dobson – Roverini**

John Dobson spent the run up to Christmas as an inebriated undertaker in the Studio production of *Dublin Carol*. Having joined The Questors in 1981, he has played pretty well everything from an evil spider to a French maid to a Japanese biker in black leather. Highlights include *The Faith Healer*, *Breaking the Code*, *The Lesson* and *The Rover*. He edited the Questors club magazine for many years and pioneered the Questors website. Nowadays, in between acting, he looks after the Questors extensive archive of photos, programmes and other historic documents.

### **Mark Fitzgerald – Set Designer**

Mark is Artistic Director of The Questors Theatre. Directing credits include: *The Accrington Pals*; *A Christmas Carol*, *Far From the Madding Crowd*; *Henry VI*; *A Midsummer Night's Dream*; *The Caucasian Chalk Circle*; *Richard III*; *Separate Tables*; *The Visit*, *Henry V*, *Saturday, Sunday, Monday*; *This Happy Breed* and *Little Shop of Horrors* and the upcoming *The Complete Works of William Shakespeare (Abridged)*.

### **Lydia Georgoula – Fausto / Silvio**

Lydia came up through Acting For All and the Student Group, where she appeared in *Henry VI* and as Maryanne Money in *Far From the Madding Crowd*. Since graduating, she has been in *A Christmas Carol*, *The Rover*, *The House of Bernarda Alba* and also been DSM on *Misery*, and Stage Manager for Philip Ridley's *Vincent River* at the Old Red Lion, Islington.

### **David Hovatter – Director / Herbert Greenleaf**

David joined The Questors in the mid 80s. In his first play he was cast as a young, hopeful innocent in *Charley's Aunt*. Last year he was cast as a miserable creep in *Kvetch* and a womaniser in *Ladies' Day*. Other memorable roles over the years include *The Monster in Frankenstein* and *The Whale in Moby Dick*. Last year he directed *The Rover* by Aphra Behn, which toured to the Minack Theatre in Cornwall and a festival in Slovenia.

### **Wesley Lloyd – Reddington / Marc Priminger**

Wesley graduated from The Questors Student Group 62 in 2009. Since then, he has appeared at The Questors in *The Marvellous Land of Oz* (also directed by David Hovatter), *A Christmas Carol*, *Three Sisters* and this season as Camille in *A Flea in Her Ear* and *Lumière in Beauty and the Beast*.

### **Dan Martin – Tom Ripley**

Dan has acted in two previous Questors productions: *A Christmas Carol* as Chorus and *Sweeney Todd* as Toby Ragg. He also played Benedick in Unmasked Productions' *Much Ado About Nothing*. Dan's prior acting experience consists of over twenty different plays and musicals whilst at University (including tours of Europe and the USA) and extensive work with various theatre companies in his home county of Hampshire.

### **Jo Matthews – Properties**

Jo has worked backstage at The Questors in many capacities on around 20 productions, including stage management, lights, sound and wardrobe. Previous experience in props includes working on *Time & Time Again* and *Stiff*.



### Alex McDevitt – Emily Greenleaf / Aunt Doty

A member of Student Group 60, Alex has appeared on the Questors stage in various roles including Ruth in Pinter's *The Homecoming*, Clara Zachanassian in Durrenmatt's *The Visit*, Mrs Railton-Bell in Rattigan's *Separate Tables*, The Wicked Witch in *The Wizard of Oz* and The Player Queen in *Hamlet Unseen*.

### Pedro Pinhal – Richard Greenleaf

This is Pedro's second Questors production, after previously appearing in *Ladies' Day* as Patrick, directed by Dominique Gerrard. Having trained at the Actors Centre London, Pedro is active in both theatre and film work. Previous professional appearances include H in *Playing Fate*, JJ in *Lifeside* (by Katherine Gibbons) at the Courtyard Theatre, and screen credits include *One of Those Days* (BBC Short Films) and Paul Jibson's *Winter Sun*.

### Paul Robinson – Sound Designer

Paul has been a member of The Questors for a year and a half and has worked as lighting and sound operator on many shows in that time including *The Rover*, *The Comedy of Errors*, *A Christmas Carol* and *Misery*. This will be the fourth show on which Paul has been the Sound Designer, after *The Accrington Pals*, *Jeffrey Bernard is Unwell* and *Dublin Carol*.

### Martin Stoner – Lighting Designer

Martin has designed the lighting for many Questors productions over the years – the most recent being *Kvetch* (2010). He has also been a Stage Manager and has even appeared on stage, most recently in a tiny part in *The Seagull* (2008).

## Next Questors Productions

### TOO FAST

by Douglas Maxwell

10 – 12 February 2011

#### The Studio

The Questors Youth Theatre presents this ensemble comedy as part of the National Theatre's Connections project.

### DOCTOR FAUSTUS

by Christopher Marlowe

12 – 19 February 2011

#### The Playhouse

The dark tale of a man who sells his soul by making an infernal pact with the demon Mephistopheles.

## 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 friends to Questors productions\*
- ✓ Children's FREE tickets<sup>1</sup>
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ The full-colour *Questors Live* magazine three times a year
- ✓ The monthly QNews members' newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Access to iQ – the members-only website <http://members.questors.org.uk>
- ✓ Voting rights in the company

\*Reduced prices exclude certain events. <sup>1</sup>Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

**Introductory offer** – as a welcome for first time members, either try us out for six months at half price, or get your first 15 months' membership for the price of 12.

## Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or stewarding, and training is provided if you'd like to work in Box Office with our computerized 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.

## Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 16. Younger groups meet on Saturday mornings and older ages at 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).

Cover image: Elaine Hagan

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