

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†
- ✓ Opportunities to be actively involved in our productions
- ✓ Opportunity to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website: members.questors.org.uk
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

*Reduced prices exclude certain events. †Under 18, excludes certain events, maximum four per event. Must be collected at the performance and accompanied by the member.

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 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 lighting 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.

The Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. 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.

Cover Image: Elaine Hagan

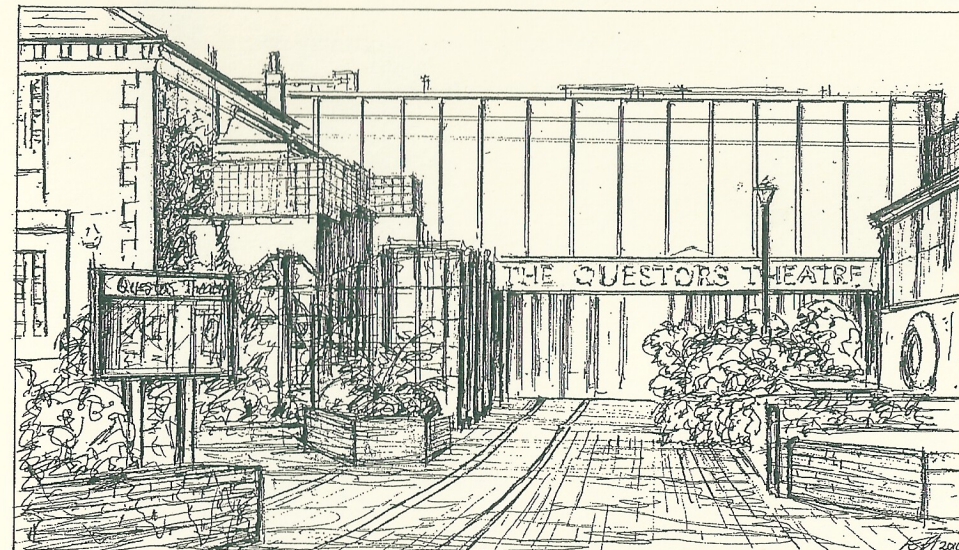
The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford

12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516



Questors, Ealing's Theatre



EMIL AND THE DETECTIVES

by Erich Kästner,
adapted by Carl Miller

The Judi Dench Playhouse

1 – 4 March 2017



Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 4:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to take away, ice cream and a selection of cold drinks.

See teadarling.co.uk for more information about Tea Darling.

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 2017 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 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 for more details

**The Tearoom and Grapevine both accept payments by card
(contactless only).**



Image by Carla Evans

EMIL AND THE DETECTIVES

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1 – 4 March 2017

Emil and the Detectives

I can remember my primary school teacher reading *Emil and the Detectives* to the class when I was about ten, and even then, despite the Germany of the 1920s being unfamiliar, Emil's adventures seemed only too real. I could immediately identify with Emil and his companions because they didn't seem that different from kids I knew at school or in my neighbourhood.

Returning to the book as an adult, I now realise that this was exactly what was revolutionary about it. Erich Kästner was one of the first children's authors to set a realistic story in a contemporary world peopled with ordinary characters, instead of evoking a sanitized fantasy world of talking animals, magic or explicit moralizing. In fact *Emil* is the first of what was to become a flood of literature about child detectives from Nancy Drew to The Famous Five and beyond, who successfully take on and defeat adult criminals. But in Kästner's work, it is not just criminality that the children are up against, but the entire adult world. That was something else I liked about it when I was ten: it clearly reflected the conviction held by all ten-year-olds – that grown-ups seem to do many stupid and inexplicable things.

The novel was published in 1929, in a Germany where, only four years later, the grown-ups did a particularly stupid and inexplicable thing and elected Adolf Hitler to power. Under the Third Reich many of Erich Kästner's books were burnt, but *Emil* – an innocent children's book about kids and crooks – was spared. Presumably it was too subtle for the Nazis, because – as my ten-year-old self was dimly aware – it's actually quite a subversive story.

Kästner was a life-long pacifist, opposing not only the Nazis but also later nuclear proliferation and the Vietnam War, and had a profound belief in the 'regenerative power of youth'. These beliefs are embodied in his novel both in the openness and spontaneity of the children and in the self-centred insensitivity, hostility and obduracy of nearly all the adults Emil comes up against. Even Emil's mother Ida, though obviously a sympathetic character, has no idea of the lengths Emil has gone to on her behalf or the depths of his protective feelings for her. Conversely the persistence, co-operation and ingenuity of the Detectives culminates in an explosion of mass-protest that defeats the adult world's status quo with a joyful upsurge of youthful democracy – or is it anarchy?

Carl Miller's adaptation of the novel, which we are performing tonight, was made for the National Theatre in 2013. The play is necessarily aware – as the novel could not have been – of what was to happen in 1933, and makes the contrast between child and adult even more stark. With the exception of Ida and the Man on the 177 Tram (of whom more in a moment) the adults in the play are uniformly unsympathetic. Just like the novel, the play presents

us with a world seen exclusively from a child's point of view. There are no scenes between adults at which a child is not present, and everything is filtered through children's eyes. Of course in our Youth Theatre production the adults are also played by children, and we have not attempted to disguise the fact too much in the hope that it provides a suitably alienating effect.

As for the Man on the 177 Tram, he appears in much the same role in the novel, but it is Carl Miller's idea to explicitly make him Erich Kästner himself, stepping into the action to choreograph the denouement of his own novel, and ensure a happy ending for the children – and 'those who remember what it was like to be children'.

Miller's adaptation was intended for the budget and resources of the Olivier Theatre, and if you saw it you will realize that we have had to opt for rather more low-tech solutions to some of its staging problems. Clearly we have not attempted a naturalistic look or feel, but I felt it was important to have just a touch of verisimilitude to evoke the atmosphere of 1920s Berlin, so the majority of the projections are authentic documentary footage from the period, from the 1927 silent classic, *Berlin: Symphony of a Great City*.

Kästner explicitly avoided giving his novel a moral. Indeed, he made fun of the whole idea, by suggesting it should be 'Never send cash: always use the postal service', and the play follows suit with an equally flippant version: 'Don't trust a man with a moustache'. Nonetheless, a rather obvious moral does seem to suggest itself, and it's one that Kästner – for all his reluctance to moralise – would surely have embraced: 'Listen to Young People'. And that's not a bad motto for a Questors Youth Theatre Production, either.

Steve Fitzpatrick, Director

Next at The Questors

SCARBOROUGH

by Fiona Evans

3 –11 March 2017

The Studio

A drama of forbidden love unfolds in a shabby B&B when two people arrive for an illicit weekend. But one is a 15-year-old child and the other their teacher. Does it matter which is male and which female? See the argument presented both ways round.

THE LADYKILLERS

adapted by Graham Linehan

24 March – 1 April 2017

The Judi Dench Playhouse

The original film of *The Ladykillers*, released in 1955, was the last of the great British comedies for which Ealing Studios was renowned. It has been adapted for the stage by the writer/co-writer of the TV comedies *Father Ted*, *Black Books* and *The IT Crowd*.

QUESTORS YOUTH THEATRE PRESENTS

EMIL AND THE DETECTIVES

by Erich Kästner, adapted by Carl Miller

Licensed by arrangement with The Agency, 24 Pottery Lane, Holland Park, London W11 4LZ, info@theagency.co.uk

First performance of this production at The Questors Theatre: 1 March 2017

CAST

Emil Tischbein	Adam Marshall* / Harry Rakowski†
Ida Tischbein, Emil's mother	Madeleine Tavare
Mrs Wirth	Eimear Baigent
Mr Snow	Marley Brown
Mrs Jakob, a train passenger	Emma Gurkin
Mrs Keuken, a train passenger	Paloma Fort
Grandma	Gurjot Dhaliwal
Pony the Hat	Dinah Newall
Miss Zettel (tram ticket collector)	Paloma Fort
The Man from the 177 Tram	Yannis Kaznadji
Toots	Finn Hartnup Williams
Miss Kloss, a waitress	Sara Mirkovic
The Professor	Paddy Barry
Tuesday	Rose Trowell
Mrs Tuesday	Elyana Guler
Mr Tuesday	Joshua Ward
Hilde	Hannah Lepper
Officer Weiss	John Moynes
Arnie Middleton	Stella Round
Silent Irene	Uma Salukhe
Petzold	Louie Osborne
Gerda	Eve Williams
Mrs Schlesinger, bank teller	Emma Gurtin

Neustadters, Berliners, Detectives

Alexander Banks, Alexandra Kern, Antoine Munier, Benjamin Lepper, Bianca Hurley, Callum Hartnup Williams, Charlotte Baird, Charlotte Bent, Dylan Lewis, Elissa Louise Lomas, Fred Hooper, Gregory Stanier, Helena von Roon, Ilayda Lara Malley, Indiana Holden, Isabella Stevens, Jack Gillan, James Duffy, James Nash, Jasmine Emerson Aruta, Jeremy Herbert, Lena Yuhe, Libby Voelcker, Lilah Golding Wood, Lily Moran, Luke Duffy, Marcus Carr, Megan Ransome, Millie Pemberton, Milovan Mirovic, Owen Jacob, Poppy Bell, Rory Hughes, Sam Thompson Roche, Theodore van Niekerk, Wilfie Goodliffe, Zoe Kemp

All other parts played by members of the company

*2nd, 4th (matinee), 4th (evening – second half) March

†1st, 3rd, 4th (evening – first half) March

The action takes place in Neustadt and Berlin in 1929.

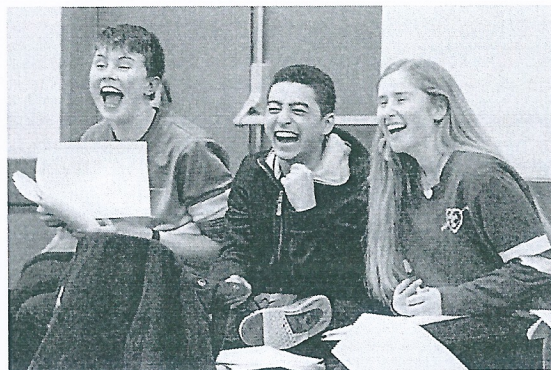
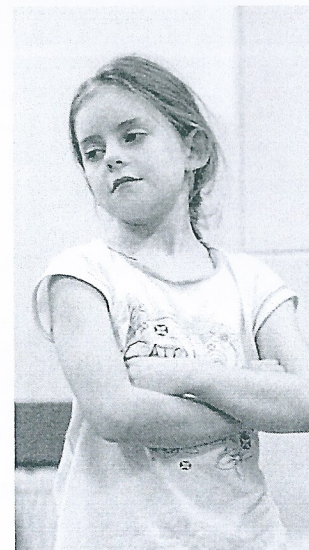
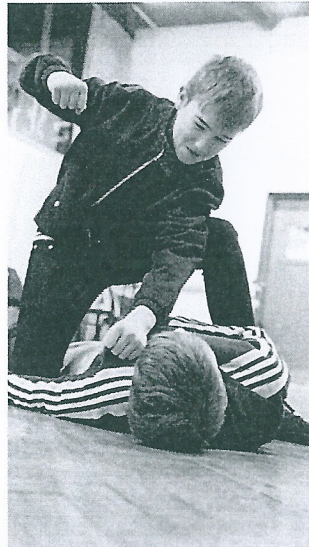
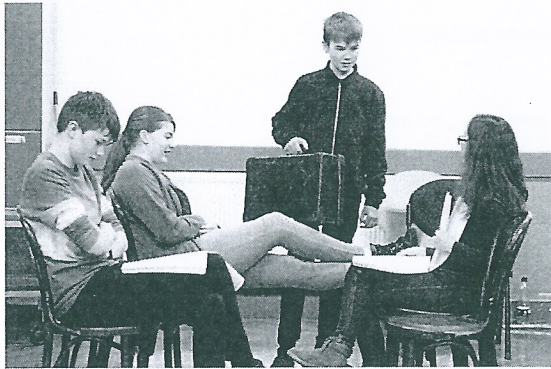
PRODUCTION

Director	Steve Fitzpatrick
Set Designer	Alex Marker
Costume Designer	Jennie Yates
Lighting Designer	John Green
Sound Designer	Christopher Smith
Stage Manager	Michelle Weaver
Deputy Stage Managers	Dani Beckett, Hannah Webster
Assistant Stage Managers	Amanda Blake, Sadie Crowther, Blazej Dziedzic, Oliver Potter, Victoria Smith, Abena Weston
Properties	Geoff Moore, Megan Ransome
Rehearsal Prompter	Geoffrey Morgan
Voice Coach	Laura Rae
Fight Arranger	Nicholas Jonne Wilson
Movement Advisor	Gaia Cicolani
Lighting Operators	Carole Swan, Kayti Wiita
Sound Operator	John de Gromoboy
Projections	Richard Mead
Wardrobe Assistants	Jan Auvache, Helen Karasiewicz, Holly Merrick
Set Constructors / Painters	Jane Arnold-Forster, Toby Burbidge, Steve Cowan, Alex Kapsali, Ela Kemp, Daniel Smith, Fengfan Zhou, Kingston BTEC Production Arts Students
Photographer	Carla Evans
Videographer	Peter Gould
Thanks to	Victoria Saumarez, Steve Souchon, Kall Kwik Chiswick

The performance lasts approximately 1 hour and 30 minutes including a 20-minute 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.

Rehearsal Photographs



Learning through plays?


BA (Hons) Theatre Production (Design and Management)

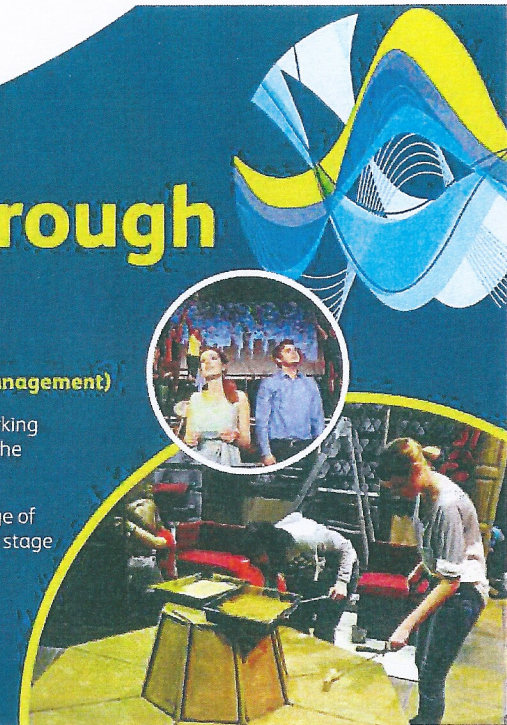
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 uwl.ac.uk/questors

 john.davey@uwl.ac.uk



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befriending housebound people



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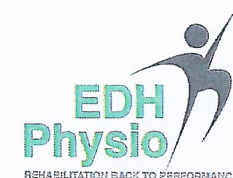
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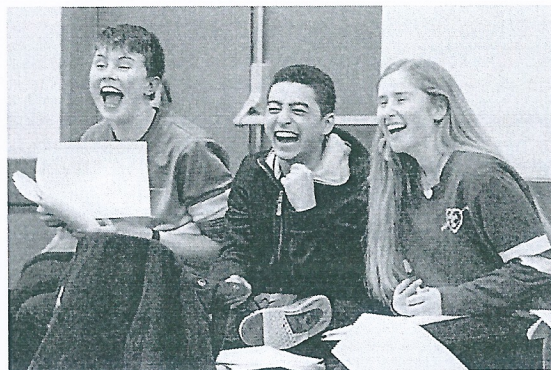
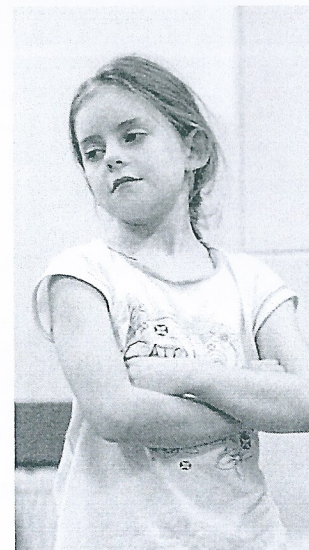
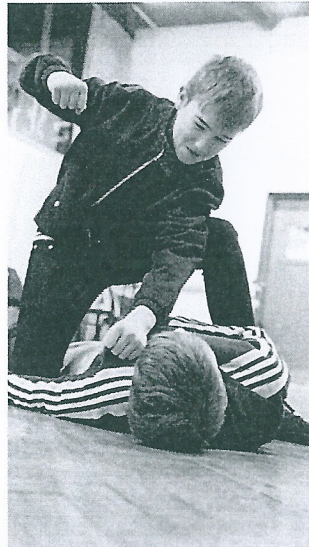
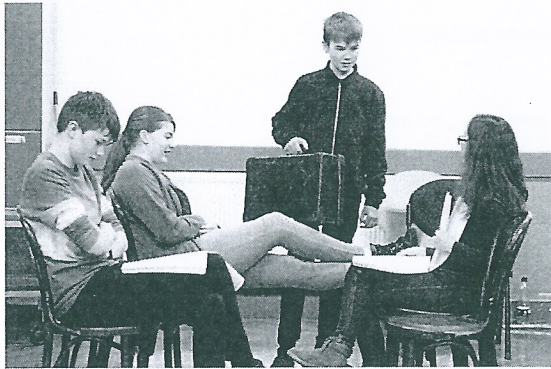
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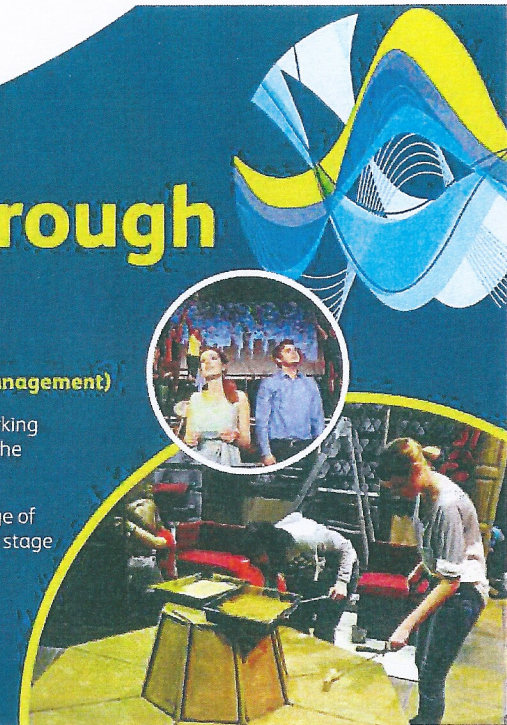
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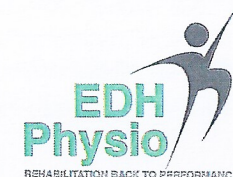
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Biographies

Steve Fitzpatrick – Director

Steve has directed over 25 plays at The Questors, most recently last season's *Arms and the Man* and our Shakespeare Quatercentenary *All Joy of the Worm*. His productions over the years include *Annie*, *The Taming of the Shrew*, *Much Ado about Nothing*, *The Winterling* (Jez Butterworth), *A Funny Thing Happened on the Way to the Forum* and Strindberg's *Dance of Death*.

Alex Marker – Set Designer

March 2017 marks Alex's 20th anniversary of becoming a QYT tutor, since when he has designed every QYT production, bar one. He has also been Director of the Youth Theatre for 16 years. Alex trained as a set and costume designer at Wimbledon School of Art, and has since designed many professional productions. This week he also has *Dead Simple* playing at The Mill at Sonning and *Strictly Murder* at The Wilde Theatre, Bracknell.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on numerous productions, costuming from stock, making and designing. She is Head of the Costume Department, and the shows she has worked on are too numerous to list, but the most recent are *West 5 Story*, *No Fairy Tale*, *Macbeth*, *The Wolves of Willoughby Chase*, *The Wonderful World of Dissocia*, *Arms and the Man*, *Dick Whittington & His Cat*, *Grimm Tales*, *Dead White Males* and *Improbable Fiction*.

John Green – Lighting Designer

John has assisted with and operated the lighting for a number of plays at The Questors during his six years as a member, most recently in *Equus*, *She Stoops to Conquer* and *The Master Builder*. This is his second Questors show as a lighting designer, after *Dead White Males*.

Christopher Smith – Sound Designer

Chris has been a sound designer for The Questors for the last three years, after picking up an interest in it at school and university, as well as working with Amanda Redman's ATS. Chris works in sound for TV for the BBC, Sky and ITV.

Enjoyed the Show?

Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.

Follow us on **Twitter @questorstheatre** and find us on **Facebook**.

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 18 productions – old and modern classics, challenging recent drama, comedies and our great annual Panto. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. You're reading this because live theatre means a great deal to you too.



Ealing and West London would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week. But we receive no public funding.

Please consider making a donation to help us continue to make our huge contribution to the cultural life of the capital. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly – every gift of £1000 or more will be commemorated on the donor board in the foyer.

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The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, or would like any further information, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.