

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.

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

MOJO
by Jez Butterworth

The Studio
20 – 28 April 2018

Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, hearty meals and handmade cakes, and is the perfect spot for a pre-theatre meal or intermission ice-cream.

Order interval drinks before the show to beat the crowds.

Regular opening hours:
Monday to Saturday,
9:00 am to 7:30 pm

Also open before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



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 2018 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.

Fields and the Grapevine accept payments by card.



image: Robert Vass

MOJO

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20 – 28 April 2018

MOJO

Mojo premiered at the Royal Court, London on 14 July 1995. It was a sensational debut, billed as the first time since John Osborne's *Look Back in Anger* that a first play was premiered on the Royal Court's main stage. It won the George Devine Award, the Olivier Award for Best Comedy and the Writers' Guild, Critics' Circle and Evening Standard Awards for Most Promising Playwright

In 1997 a film version followed, which Butterworth also directed. Whilst the movie was not regarded as a major critical success, Butterworth has gone on to have a successful career as a screenwriter, often co-writing with his brothers, with *The Birthday Girl* (2001), *The Last Legion* (2007), *The Edge of Tomorrow* (2012) and, more recently, working with Sam Mendes on the Bond movies *Skyfall* and *Spectre*.

For the stage, *Mojo* was followed by *The Night Heron* (2002), then *The Winterling* (2006), *Parlour Song* (2008), the multi-award winning *Jerusalem* (2009) and *The River* (2012). His latest play, *The Ferryman* became the fastest-selling production in the history of the Royal Court.

At the Royal Court, the playwright formed a powerful and long-lasting partnership with director Ian Rickson, who directed the original production of *Mojo* as well as the recent revival at the Harold Pinter Theatre in 2013. He remembers his first sight of the draft script. *Mojo* was, he says, "a thrilling first read. It had incredible verbal energy but a deep, mythic quality too". Rickson has directed all of Butterworth's plays – with the recent exception of *The Ferryman* which was directed by Sam Mendes – and Butterworth has said Rickson is "the most important thing in my career".

Ian Rickson has also spoken of the writer's discipline after the success of *Mojo*. "Jez may have taken some time to process the success of his first play, but, crucially, has gone on to develop an enduring and compelling body of work," he has said, adding that his plays are "often haunted by abandonment and betrayal, and the challenges of real intimacy."

Talking about writing *Mojo*, Butterworth says: "It was a wonderful time. And I had such a clear idea of the story – more so than I've ever had of anything since. The fairy-tale idea I came up with right at the start: two kingdoms, two kings, both of whom are off-stage, and with Silver Johnny like a princess who gets stolen from one by the other. Then there are all the knights fighting over who's going to take over, and you've got the kingdom's rightful son, Baby, who is a bit useless. I wrote the first scene relentlessly for several months because I was trying to get the voice. Once I knew how everyone should sound, the rest came in a burst".

Interestingly he also credits, 'Father of Punk', Malcolm McLaren with inspiring the play. "The actual initial impetus for the play was a conversation I had with Malcolm McLaren. He was talking about Soho and the wonderful collision between early rock and roll and gangland violence. It wasn't something I knew anything about, but there was something about the collision between these two things that sparked something. Who knows where plays come from, but in this case it came from Malcolm."

But then he goes on to emphasise that, despite its very specific setting, it is not a play about the 1950's London underworld. "What I *didn't* want it to be was about gangsters. I wanted it to be about people who *think* they are – or who possibly *know* – gangsters, but aren't. Because they're a bunch of children, everyone in the play: it's like a school playground game really. Sweets and Potts aren't gangsters. Skinny's not a gangster. Nobody in it is, really. Baby's just a lost soul... It was always taken as a gangland play, but it's not at all."

So what do we have? A play based upon a fairy-tale, set in the shady 1950's Soho underworld that is not about gangsters but is actually an examination of how boys behave in the playground. The point being, one assumes, that men actually behave like little boys however old they are!

All this, as you can imagine, was very attractive to this particular group of Questors actors who started rehearsing *Mojo* a couple of months ago. After all, what man doesn't get excited about dressing up in 1950's suits, pretending to be a gangster and swearing a lot?

But *Mojo* is, we have discovered through the rehearsal process, a very different play than it may appear at first glance. It is, certainly, a very deceptive play – seductive and ticklish on the surface – but it is also dark and challenging underneath. It is not a 'blokey' play that echoes the 'lad-culture' response to feminism of the 1990's and its characters are quite the opposite of the cocky 'faux-gangsters' of some films of that period. Actually, *Mojo* is fraught with emasculated, fearful yearnings and it shows how an entirely patriarchal male tribe with an absence of feminine influences will end up destroying itself.

Anyone with any doubt about Jez Butterworth's attitude toward women need only look at his coruscating open letter to Harvey Weinstein posted after the recent revelations about his behaviour.

To leave the final words to Ian Rickson when talking about his 2013 production of *Mojo*, "It's a modern classic... I think it's far more mythic than I had the ability to intuit when I directed it before. It's about belonging, identity, gender, sacrifice and a legacy of abuse".

Roger Beaumont, Director

MOJO

by Jez Butterworth

First performance of this production at The Questors Theatre: 20 April 2018

CAST

in order of appearance

Silver Johnny	Charlie Sloboda-Bolton
Potts	Luke Buffini
Sweets	Will Langley
Baby	Robert De Domenici
Skinny	Freddy Gaffney
Mickey	Gary Reid

Act One: Upstairs at the Atlantic

INTERVAL

Act Two: Downstairs at the Atlantic

The performance lasts approximately 2 hours and 15 minutes including a 20-minute interval.

The audience is asked to vacate the auditorium during the 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.

PRODUCTION

Director	Roger Beaumont
Set Designer	Fiona McKeon
Costume Designer	Jenny Richardson
Lighting Designer	Nigel A. Lewis
Sound Designer	Russell Fleet
Stage Manager	Clare Watson
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	James Peake, Andrew Whadcoat
Properties	Roger Beaumont, Paul Souchon, Clare Watson
Rehearsal Prompter	Bron Blake
Lighting/Sound Operators	Victoria Smith, Abena Weston
Lighting Riggers	Tomas Maynard, Victoria Smith, Abena Weston
Set Constructors	Roger Beaumont, Bron Blake, Rachel Gemaehling, Doug King, Reiko Moreau, James Peake, Clare Watson, Andrew Whadcoat
Get-In Assistance	Rob Willin
Photographer	Robert Vass
Videographer	Robert Vass
Thanks to	Jan Auvache, Phil Ley, Alex Marker, Harriet Parsonage, Peter Salvietto, Nick Scarborough, Jennie Yates, Austin Leisure, Questors Office, The Guitar Gangsters, Tower Theatre Company

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Biographies

Luke Buffini – Potts

Luke joined The Questors in 2017 and has since played main roles in *Jumpers for Goalposts* and *Diana of Dobson's*. Before this, he acted in eight plays in Ealing's surrounding boroughs over a period of two years. His roles have included Malcolm in *Macbeth*, John in *The Winslow Boy* and Terence in Alexi Kaye Campbell's *Bracken Moor*. He has a degree in Psychology from the University of Kent.

Robert De Domenici – Baby

Robert graduated from Student Group 69. He has been in several Questors productions including *Stags and Hens*, *Dead White Males* and *Macbeth*. Further credits include featuring in an episode of the BBC TV series *Strike* written by J.K. Rowling, ITV's *Prime Suspect 1973* and *The Shaman* (film). His next project will be *Babel* (independent film).

Freddy Gaffney – Skinny

At The Questors, Freddy has appeared in *Fear and Misery of the Third Reich*, *Hands Across the Sea & The Young Idea*, *Bird on the Wire* and *Pygmalion* by George Bernard Shaw. Outside of The Questors, appearances include *Boujje* at The Courtyard Theatre and *The Merry Wives of Windsor* at the Edinburgh Fringe Festival. He is also a Master Baker.

Will Langley – Sweets

Will has been a member of The Questors since he was eight, making this year his seventeenth year as a Questors member. Most recently he has appeared as Luke in *Jumpers for Goalposts*. Other credits include *Nothing Like a First Night* (Dominic), *Beautiful Thing* (Jamie Gangel), *Dick Whittington & his Cat* (Idle Jack), *London Assurance* (Charles Courtly) and *Aladdin and his Wonderful Lamp* (Wishee-Washee). Other work at The Questors includes *Oliver!*, *The Railway Children*, *Macbeth*, *Brave New World*, *The Pierglass*, *A Christmas Carol*, *Chatroom*, *Calendar Girls* and the half-French, half-English play *Cogner Au Plafond*, written by Wanda Duszynska and taken to Vienna for the first World Youth Theatre Festival. As well as acting, Will is also a freelance drama tutor (he used to tutor for the Questors Youth Theatre) and he's a passionate script writer.

Meet the Company – Tuesday 24 April

Come and meet the Director, Cast and Crew for an informal discussion in the Studio as soon as possible after the Tuesday performance.

Gary Reid – Mickey

At The Questors, Gary has been involved as an actor and director for over 17 years. As an actor Gary has been in *The Fan* (Marco Goldoni) as Scavezzo, *A Clockwork Orange* (Anthony Burgess) as Prison Chaplin / ensemble, *Dealer's Choice* (Patrick Marber) as Sweeney. Also at The Questors, Gary has directed *New Boy* (Russell Labey), *Mouth to Mouth* (Kevin Elyot), *Mercury Fur* (Philip Ridley), *Dogs Barking* (Richard Zajdlc), *Rent* (Jonathan Larson), *Aladdin and his Wonderful Lamp* (Richard Gallagher), *Beautiful Thing* (Jonathan Harvey), *Jumpers for Goalposts* (Tom Wells). Outside The Questors, Gary has also been involved in many aspects of theatre. In the West End, Gary has worked in various capacities on *Cats*, *The Phantom of the Opera*, *Bombay Dreams* (all Andrew Lloyd Webber) and *War Horse* (Nick Stafford). As a director outside of The Questors, Gary has worked in various venues in London, Scotland and Canada. Shows he has directed include *New Boy* (Questors transfer), *Vincent River* (Philip Ridley), *The Crucible* (Arthur Miller), *The Best Little Whorehouse in Texas* (Kander), *The Conversation* (Alison Winter) and *Time Switch* (Harry A. Ridge).

Charlie Sloboda-Bolton – Silver Johnny

Charlie has been a member of The Questors since a very young age. Productions in which he has appeared include *Too Fast*, *Annie* and *The Monster Under the Bed*, as well as *Love's Labour's Lost* and *Trelawny of the 'Wells'* as part of Student Group 70. He has studied at the Fontainebleau School of Acting and next year will be studying at the Fourth Monkey Actor Training Company. He is signed with Martha Philbey Management.

Roger Beaumont – Director

For The Questors, directing credits include *Design for Living*, *A Streetcar Named Desire*, *Closer*, *Duet for One*, *Waiting for Godot*, *Festen*, *Les Liaisons Dangereuses*, *Humble Boy*, *All My Sons*, *The Ladykillers*. For the Tower Theatre, *Chapter Two*, *Aladdin*, *Neville's Island*, *Outside Edge*, *The Gay Detective*, *Speed-the-Plow*, *The Birthday Party*, *A Doll's House*, *Miss Julie*, *Blackbird*, *Endgame*, *The Winterling*, *The Last of the Haussmans*, *Hedda Gabler*, *Jeeves and Wooster in Perfect Nonsense*, *Nell Gwynn*. For SEDOS, *Three Sisters*, *Boeing-Boeing*.

Russell Fleet – Sound Designer

Russell trained as an actor in the 1990s and joined The Questors in 2006. He has been involved in 28 productions as an actor, sound designer, stage manager and director. Recent credits: *Sweet Charity* (Director), *When the Rain Stops Falling* (Gabriel York), *The Bear/A Priest in the Family* (Stage Manager) and *Taking Sides* (Helmuth Rode).

Nigel A. Lewis – Lighting Designer

Nigel has been lighting the stage for over thirty years. He is a lecturer in theatre lighting design at the University of West London to BA (Hons) students and also at Kingston College to BTEC and HNC level students. Nigel still manages to light around thirty-five productions per year under his company name, LX Designs Ltd. He is a professional designer with the Association of Lighting Designers, resident lighting designer to nine London-based opera companies and over thirty production companies.

Fiona McKeon – Set Designer

Fiona moved to the UK in 2014 to continue her career in theatre. Over the last three years she has worked with groups including the New Wimbledon Theatre and King's College School. This will be her sixth design for The Questors after *When the Rain Stops Falling*, *Jumpers for Goalposts*, *The Lying Kind*, *Beautiful Thing* and *Boeing-Boeing*. She has also designed: the *Grace* project and *Bugsy* (New Wimbledon Theatre); *West Side Story*, *His Dark Materials*, *The Wind in the Willows*, *The Wizard of Oz*, *Peter Pan* and *The Crucible* (King's College School); and *Saffron Hill* and *Realife TV* with director Anthony Shrubbsall. Fiona trained at both the Queensland University of Technology and Victorian College of the Arts, Melbourne. In Australia, she worked with companies such as Queensland Theatre Company, La Boite Theatre Company and the Queensland Performing Arts Complex.

Jenny Richardson – Costume Designer


After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, most recently for *Equus*, *All My Sons*, *The Lying Kind*, *The Cripple of Inishmaan*, *Don't Dress for Dinner*, *Measure for Measure*, *Scarborough*, *Sweet Charity* and *Larkin with Women*. Jenny can also be found working in Box Office, and is frequently in demand as an upholsterer.

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**.



UNIVERSITY OF
WEST LONDON
London College of Music


Learning through plays?


BA (Hons) Theatre Production (Design and Management)

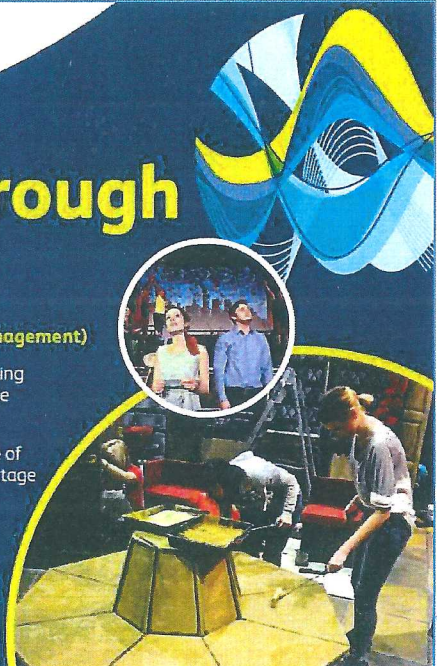
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Apply now to start September 2018

 uwl.ac.uk/theatreproduction

 john.davey@uwl.ac.uk



Next at The Questors

TESS OF THE D'URBERVILLES

By **Mike Langridge & Caroline Bleakley** from Thomas Hardy

27 April – 5 May 2018

The Judi Dench Playhouse

Hardy's epic novel, brimming with passion and drama, is brought to the stage in a new adaptation written especially for The Questors. Tess Durbeyfield is manipulated and thrust into an unjust, unsafe world for which she is ill prepared. Betrayed and abandoned, ultimately love drives her to endure.

PEER GYNT

by **Henrik Ibsen**
adapted by **Steve Fitzpatrick**

18 – 26 May 2018

The Studio

Ibsen's charismatic anti-hero travels through realms fantastic and real, on an extravagant journey from youth to old age and death. On the way he encounters lovers, trolls, thieves, Bedouin princesses, lunatics and phantasms, while holding to the maxim 'To hell with all others – to thyself be enough'.