

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
- ✓ 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
12 Mattock Lane, Ealing, W5 5BQ
Registered Charity No. 207516

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Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
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Questors, Ealing's Theatre



TABLE

by Tanya Ronder

The Studio

20 – 28 September 2019

Fields at The Questors

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

Order interval drinks before the show to beat the crowds.

Regular opening hours:
Monday to Saturday,
9:00 am to 5:00 pm.

Also open until after the interval on show nights, and on Sundays from midday to after the interval on matinee show days.

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 2020 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 – 10:30 pm (Sunday – Wednesday)

7:00 pm – 11:00 pm (Thursday – Saturday)

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

TABLE

by Tanya Ronder

The Studio

20 – 28 September 2019

TABLE

One hundred and fifteen years, six generations, twenty-two characters, five different 'families' of one sort or another. And one table.

It sounds like an epic, or at least a saga, but in many respects Tanya Ronder's *Table* is an intimate chamber-piece, well-suited to the Studio. Its particular quality resides not in its storyline, but in how the story is told – episodically, elliptically and non-chronologically. Many of the most significant moments happen between the scenes, just as many of the most emotionally charged exchanges take place between the lines.

For this is a play about families, and in families there is always much that doesn't need to be said out loud. Most families have their black sheep and their dark corners, their secrets and their ghosts, as well as their shared memories, private jokes, and games and rituals.

The families in the play cover a wide gamut of possibilities: a single parent with a problem son; a mismatched couple with sexually-precocious twins; a religious community fostering an illegitimate child; a hippie commune with an ethic of free love (irrespective of age); and a 21st century family with two Dads and a mixed-race daughter from a surrogate mother.

Family Fortunes

Most of these families are not particularly happy. The first is blighted by early death – Elizabeth in childbirth, David presumably in the flu epidemic of 1918. The second never recovers from its inauspicious beginnings (wooing over a corpse is seldom a propitious omen for a happy marriage), and Finley, raised without a mother by an emotionally-numb father and scarred by experiencing war in his teens, is a spectacularly bad husband and father.

The twins react to their poisonous upbringing in different ways – Albert stays and, like his father and grandparents, is consigned to an early grave (there are hints it might have been suicide); Sarah leaves and tries to find a replacement family, first through religion and then through embracing the counter-culture of the sixties. But the convent cannot protect her from either big cats or her own desires, and the commune, for all its idealism, is a hotbed of rancour and sexual jealousy. Accordingly, she becomes fiercely self-reliant, rejecting Jack's efforts to know, or even meet, the son he has unexpectedly sired.

Given such a family history it is no surprise that Sarah's son, Gideon, is not much of a family man either. But unlike Margaret and Sarah, who walk out on their families never to return, he at least makes an effort – sincere if clumsy – to reattach himself. In that, if in nothing else, he resembles his father – another lost soul trying unsuccessfully to find out where he belongs.

Belonging

The family to which Gideon tries to return certainly strikes us as the healthiest in the play. Admittedly, it's a low bar, and Anthony too has had a traumatic route to parenthood, but for once the love of a child seems to unite and gladden a family, instead of tearing it apart.

And Su-Lin is certainly a loveable child. Happy, extrovert, obsessed by pop music, (though she pays homage to her Chinese heritage by listening to it in Mandarin), she is a breath of fresh air in the fetid atmosphere the Best family otherwise seem to generate. Secure and content in the love of her doting fathers and grandmother, she knows exactly where she belongs.

'Belonging' of course has more than one meaning. It is always painful to be told you don't 'belong' – as Sarah and Gideon are when they are expelled from the convent. On the other hand, the idea that anyone can 'belong' to someone else is one of the primary elements of so-called 'bourgeois morality' that the inhabitants of the commune reject – though admittedly with a remarkable lack of success. This eternal conflict – between the universal need to belong to a family and the freedom from all such belonging that is necessary to achieve personal autonomy and fulfilment – is what the play continually explores.

The Table

For Gideon, the table's many wounds and scars are like stigmata that commemorate his family history and ancestral bonds, and through which, in the course of the play, he reconstructs his past experience and inheritance. But what starts as a comforting repository of shared memories can soon turn to a stultifying dead weight of painful trauma and past mistakes.

So perhaps, after all, it is best to do as Su-Lin suggests, and just 'freecycle' the past.

Sometimes all we can do is let it go.

Steve Fitzpatrick, Director

TABLE

by Tanya Ronder

First performance of this production at The Questors Theatre: 20 September 2019

CAST

Su-Lin (aged 9) Sister Ruth Jess	} }	Ting Ting Cui
Gideon (aged 61, 6, 13, 19, 30)		Neil Dickins
David Best (aged 27, 34) Albert (aged 8, 13, 26) Julian	} }	Tony Sears
Elizabeth (aged 23, 31) Sarah (aged 8, 13, 26, 31, 37, 44, 50)	} }	Jordan Fowler
Michelle (aged 60, 29) Mother Superior Barbara (aged 12)	} }	Alexandra McDevitt
Anthony (aged 41, 9) Finley (aged 6, 16, 18, 26, 31, 46) Jack Holman (aged 28, 48) Orion	} }	Oscar Gill
Margaret (aged 18, 26, 31) Sister Babette Aisha (aged 15)	} }	Emma Kennedy
Veronique, a prostitute Sister Hope Stacey	} }	Nia Acquaye

The play is set in: Oldham, Lancashire, 1898 – 1946
Tanganyika, Africa, 1950 – 1957
Herefordshire, 1964 – 1981
South London, 2013

The performance will last approximately 2 hours and 5 minutes, including a 15-minute interval.

PRODUCTION

Director	Steve Fitzpatrick
Lighting Designer/Operator	Terry Mummery
Sound Designer/Operator	Paul Wilson
Stage Manager	Sadie Crowder
Deputy Stage Manager	Jennifer Kerr
Assistant Stage Managers	Robert Eagle, Robert Walker
Wardrobe	Sue Peckitt, Sylvia Wall
Singing Coach	Sarah Stoddart
Flying Engineer	Oscar Gill
Lighting Rigger	Andrew Whadcoat
Table Constructor	Stephen Souchon
Set Constructors	Sadie Crowder, Oscar Gill, Jennifer Kerr, Tony Sears, Stephen Souchon
Get-In Assistant	Will Langley
Photographer	Robert Vass
Videographers	Gavin Jones, Robert Vass
Thanks to	Sarah Andrews, Carla Evans, Richard Gallagher, Anne Gilmour, Esther Himer, Dotti Lawson, Alex Marker, Douglas Willis, Nigel Worsley

Please turn off all mobile phones and similar electronic devices. The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Nia Acquaye – *Veronique, Sister Hope, Stacey*

Nia began her career in musical theatre, performing in *The Lion King* and *Chitty Chitty Bang Bang*. She has taken part in several productions with the Beck Youth Theatre, including *The Music Man*, *Okalahoma!* and *Anything Goes*. Since then she has performed as Serafina in *His Dark Materials* at Oxford University. This is Nia's first production at The Questors.

Ting Ting Cui – *Su-Lin, Sister Ruth, Jess*

Ting Ting moved from Montreal, Canada to London six months ago and has been pursuing her acting career here in London. She has done numerous short films and performed at the Putney Arts Theatre in June of this year in their production of *The Odyssey*. This is her first time performing at The Questors.

Neil Dickens – *Gideon*

Neil joined The Questors in 1996 after attending LAMDA (1-year post grad). He performed in *Metamorphosis* and *Accidental Death of an Anarchist*, then took a 15-year break to establish a business. He returned to The Questors with *ENRON* and *All My Sons*, and met Steve Fitzpatrick when Steve directed him in *All Joy of the Worm*.

Jordan Fowler – *Elizabeth, Sarah*

This is Jordan's first Questors production since graduating from Student Group 72 earlier this year. As part of the student group, Jordan played Kaye in *Future Conditional* and Donna Lucia D'Alvadorez in *Charley's Aunt*.

Oscar Gill – *Anthony, Finlay, Jack Holman, Orion*

Relatively new to The Questors, Oscar's past roles have been Prince Harry in *King Charles III* and a minor role in *Revenge is Tweet 2*. His previous roles with other companies include Scullery in *Road*, David in *Birdland* and Ned in *The Wicked Lady*.

Emma Kennedy – *Margaret, Sister Babette, Aisha*

Having recently relocated to London from Australia, Emma is a graduate of Australia's Queensland University of Technology Fine Arts in Acting. Across her three years of study, Emma performed in four stage productions which included Lady Macbeth in *Macbeth*, Emily Webb in *Our Town*, Rachel in *Black Rock* and Tituba in *The Crucible*. Although Emma's passion lies with the theatre, she has also made several TV appearances including a number of episodes on Australia's Channel 7 series *All Saints* and *The Jesters* for Austar's Movie Extra channel.

Alexandra McDevitt – *Michelle, Mother Superior, Barbara*

Alex has played a variety of roles at The Questors, and has been lucky enough to explore many different styles of theatre, such as The Sphinx in Berkoff's *Greek*, Ruth in Pinter's *The Homecoming*, and Mrs Clare and Mrs d'Urberville as part of the ensemble players in the highly acclaimed Tess production. Alex was last seen on the Questors stage as the audacious Mrs Henderson in *Rutherford & Son*.

Tony Sears – *David Best, Albert, Julian*

Tony started at The Questors with Acting for All, where he played Stanley in an excerpt from *The Birthday Party*. He went on to do Encore where he played an Insecurity Guard in *The Wonderful World of Dissocia* and Ben in *Breathing Corpses*. Most recently, as part of Student Group 72, he played Ed in *Future Conditional* and Lord Fancourt Babberly in *Charley's Aunt*.

Steve Fitzpatrick – *Director*

Steve has directed over 25 productions at The Questors, most recently Ibsen's *Peer Gynt* in May 2018. His productions have covered a wide range, from Jez Butterworth's *The Winterling* to *Annie* (both 2011), or Strindberg's *Dance of Death* to *A Funny Thing Happened on the Way to the Forum* (2006-7). Favourites include classics like *Much Ado About Nothing*, *The Alchemist*, *The Taming of the Shrew* and *Arms and the Man*, as well as contemporary works like *Steel Magnolias* and *Emil and the Detectives*.

Terry Mummery – *Lighting Designer*

Terry has been exploring how projections can enhance the audience's experience of a production. Previous shows that he has been involved with as either projection designer or lighting designer are *Krapp's Last Tape & Rockaby*, *Rabbit Hole*, *The Heiress*, *Multitudes*, *Not About Heroes*, *Absent Friends*, *Future Conditional* and *King Charles III*.

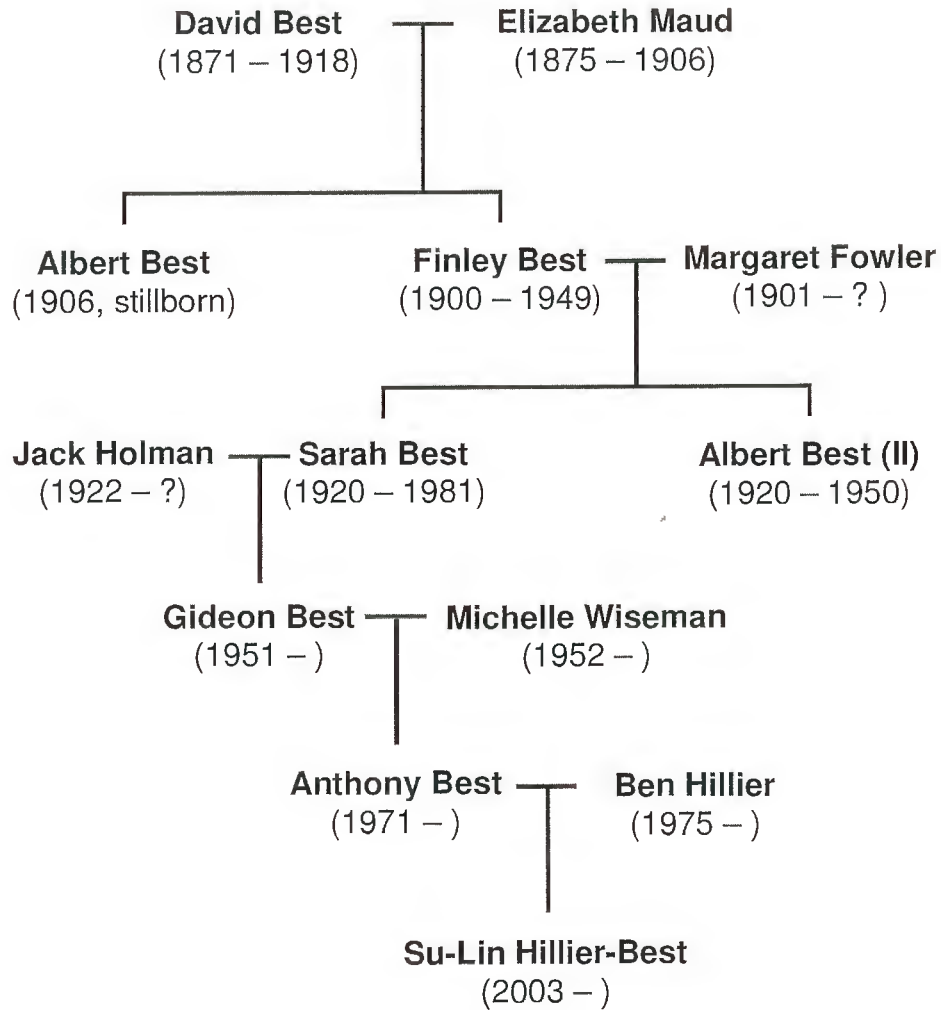
Paul Wilson – *Sound Designer*

Paul has been involved in many productions at The Questors over the years. He did two sound designs last season, *Rutherford & Son* and *Charley's Aunt*.

Meet the Company – Wednesday 25 September

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

A Family Tree



Next at The Questors

PRIVATE LIVES
by Noël Coward

27 September – 5 October 2019
The Judi Dench Playhouse

A glistening French coast. Two pairs of lustful newlyweds. Five years of separation. Now, only a single wall stands between divorcees Elyot and Amanda who are unexpectedly staying in adjacent hotel rooms with their new spouses. Sparks fly and old flames burn in this classic comedy of manners. Noël Coward masterfully explores the thin line between true love and sheer ferocity.

THE DOG AND THE SCARF
ARIADNE AND THE MONSTERS

by David Hovatter,
Sara Page and Tim Fletcher

11 – 19 October 2019

The Studio

Two one-act pieces: the first a tale of how nothing can stop a dog bringing his master the scarf his wife lovingly knitted for him; the second an adaptation of the Greek myth Theseus and the Minotaur, using physical theatre, dance, text and songs, and exploring themes of blame, fate, responsibility and power.