

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

Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

The Questors
THEATRE

Apologia
by Alexi Kaye Campbell

The Judi Dench Playhouse
18 – 21 May 2022

Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, snacks and handmade cakes, and is the perfect spot for a pre-theatre café stop or interval ice-cream.

Place your interval order before the show to beat the crowds.

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 six 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 2022 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 (subject to change):

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

Sunday lunchtime: 1:00 pm – 3:00 pm

See questors.org.uk/grapevine for more details.

Fields and the Grapevine accept payments by card.



image: Evelina Plonyté

Apologia

by Alexi Kaye Campbell

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APOLOGIA

I saw the original production of *Apologia* at the Bush Theatre in 2009, with a captivated audience in a shared experience. Huddled together, we watched the story unfold from the top gallery – a tale of long-festering family resentments coming to the surface as the sparkling wine loosens inhibitions at a celebratory birthday dinner.

Set in the home of matriarchal figure Kristin Miller, a 60s idealist and activist, who in all her efforts for a more humane society neglected the two individuals who most needed her love ... her sons.

One review called it “*a modern comedy of manners with a political, big heart, but also a black streak running through it*”. On a more primal level for me it is about *family, failures and forgiveness*. And it is these universal themes that give this play its timelessness, and why it will continue to connect with audiences – a testament to the writing.

I laughed a lot but it left me with a lump in my throat – there was so much I could relate to. Like Kristin, my mother was not the best cook; a simple meal could take hours. She was more interested in running campaigns and helping to change lives, which was not what was expected of a typical Indian mother in a small Indian village. Growing up, we the children had to carry the burden of having such an unconventional Mother – so watching Kristin somehow helped me make peace with my own Mum!

Before he turned to being a full-time writer, Alexi was an actor – an amazing one. I know because I worked with him on the RSC production of Salman Rushdie's *Midnight's Children*, directed by Tim Supple. I always said to him that if I ever directed for theatre I would really want to direct *Apologia* ... and years later it has come to pass and Alexi has been a huge support throughout these rehearsals.

Directing *Apologia* has been fun and challenging at the same time. Most of my training has been in acting, so when I do my character breakdowns I tend to play them: how they think, their behaviour, their why. I discovered that when I was Peter and Simon (the sons), I did not like Kristin because I totally felt the suffering they endured from her absence. But when I played Kristin I appreciated her ability and vision to look beyond herself. So I chose to explore and to bring both narratives up for consideration and let the audience decide – to give you the freedom.

I do think that the 60s was a crucial time in our history for social change – there was a certain spirit of awareness, of wanting to make a better world. I grew up listening to my brother singing the folk songs of Woody Guthrie, Joan

Baez and Bob Dylan. At their heart they are protest songs, provoking and inspiring their generation to think beyond themselves, and Kristin was there – she was one of them. When pushed to make a choice, she didn't just talk the talk but walked it. To quote Kristin, “*I mean you may laugh at this, you may find it sweet and hilarious but an artist was someone whose voice could be the instigator of social change*”.

The play isn't preachy, rather it seeks to inspire. It made me think over some of the very hard work the generations have done before us. I pondered on the role that artists' voices have played throughout history and we need them now more than ever. Are we complacent? Ignorant? Are we naive? Those were the questions I found myself asking when I saw the play the first time and still do now.

Alexi Kaye Campbell's first play, *The Pride*, premiered at the Royal Court Theatre Upstairs in November 2008. He was awarded the Critics' Circle Prize for Most Promising Playwright and the John Whiting Award for Best New Play. The production was also awarded the Olivier Award for Outstanding Achievement in an affiliate theatre. It was seen at The Questors in 2014.

Apologia was his second play, and opened at the Bush Theatre in the summer of 2009. It was short-listed for the John Whiting Award and nominated for Best Play at the Writers' Guild Awards 2009. It was revived at the Trafalgar Studios in 2017 starring Stockard Channing in the starring role of Kristin, supported by a stellar cast of Joseph Millson, Desmond Barrit, Laura Carmichael and Freema Agyeman.

Last year I directed a short play written by the talented James Rushbrooke as part of the Overnight Plays and I so want to thank The Questors and the team for giving me my first opportunity.

I will always cherish these memories especially working with my small and talented cast and production team who have come to be like family. Thank you for standing together through these uncertain times and continuing to rehearse and believe that the show must go on!

Hope you enjoy.

Meneka Das, Director

Show Feedback Form

Your thoughts and opinions are important to us. Please scan the QR code with your camera phone to fill out our anonymous show feedback form. This is so we can continually improve our audience experience and our productions. Thank you so much for coming to visit The Questors Theatre. We hope that you enjoyed the show.



APOLOGIA

by Alexi Kaye Campbell

First performance of this production at The Questors Theatre: 18 May 2022

CAST

in order of appearance

| | |
|-----------------------------|----------------------|
| Kristin Miller | Pamela Major |
| Peter (her son) | Robert Wixey |
| Trudi (Peter's fiancé) | Amy Green |
| Claire (Simon's girlfriend) | Tamara Laryea |
| Hugh (an old friend) | Gareth Bevan |
| Simon (her second son) | Jake Burman |

The play takes place in the kitchen of Kristin's cottage in the Hertfordshire countryside.

Opening song: *Chicago* by Graham Nash; DJ voice by Emerson Bramwell

Transition music and trailer music performed by Andrew T Mackay

Closing song: *You Say That The Battle Is Over*,
written by David Mallet, performed by John Denver

The performance will last approximately 2 hours and 15 minutes,
including a 15-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.**

PRODUCTION

| | |
|----------------------------------|---|
| Director | Meneka Das |
| Set Designer | Alex Marker |
| Costume Designer | Jenny Richardson |
| Lighting Designer | Lloyd Wallis |
| Sound Designer | Emerson Bramwell |
| Stage Manager | Doug Willis |
| Performance Deputy Stage Manager | Chris Benson |
| Properties assisted by | Bron Blake, Sue Collins Monica Gilardi |
| Lighting / Sound Operator | Maddie MacConnol |
| Set Constructors | Chris Benson, Sinisha Cipkalo, Charlie Dixon, Monica Gilardi, Maddie MacConnol, Ben Pereira, Adam Smith, Doug Willis, Robert Wixey |
| Set Decoration | Ian Black |
| Photographer / Videographer | Evelina Plonytė |

Thanks to **Alexi Kaye Campbell, Bernard Brady, Belinda Lee Chapman for movement session, Mike Chislett, Steve Clarke, Logan Crouch, Rebecca Elsey, David Emmet, Russell Fleet, Emma Graveling, Jennifer Kerr, Jilly Lloyd, Yifei Ma, Tristan Marshall, Josh Mathieson for voice sessions, Ben Martineau, Anne Neville, Stephen Souchon, Simon Trinder/ICAT, Robert Walker, Gareth Williams, Mary's Living and Giving Shop Ealing**

Biographies



Gareth Bevan – Hugh

Gareth has been a member of The Questors for over 30 years as an actor and sometimes director. His most recent appearances have been in *Twelfth Night*, *Measure for Measure* and *Nell Gwynn*. *Apologia* is a bit of a change for him but an experience he is very much looking forward to.



Jake Burman – Simon

Jake is a graduate from Questors Student Group 72, where he was seen as Rob in *Future Conditional* and Brassett in the summer production of *Charley's Aunt*. He has since appeared here as Ben in *Things I Know to be True*.



Amy Green – Trudi

After studying drama at school, and taking a break from performing, Amy joined The Questors in 2019 and is now excited to be making her debut.



Tamara Laryea – Claire

Tamara was a member of the Questors Youth Theatre, the Introductory Group (now Young Studio) and Student Group 65. Following graduation she went on to train in New York where she performed extensively. On her return to England she re-joined The Questors in 2016 and appeared in *Don't Dress for Dinner*. Tamara has co-written her first short film and is due to start shooting in June.



Pamela Major – Kristin Miller

Pamela has acted at The Questors since 1990. Major roles have included: *The Master Builder* (Aline), *Bird on the Wire* (Olga), *When the Rain Stops Falling* (Gabrielle), *King Charles III* (Prime Minister) and *The Children* (Hazel) at The Questors; *Six Bad Poets* at The Playground Theatre; and *The Call* at The Chiswick Playhouse.



Robert Wixey – Peter

Robert has been away from The Questors for many years but has returned and *Apologia* will be his first performance since 2008. His historic roles include Mike in *Dinner* and Leon in *Madame Bovary – Breakfast with Emma*.

Meneka Das – Director

Meneka was born in India and moved to London to follow her dream of studying theatre and film. She has had the privilege of working with directors such as David Yates, Mike Leigh and Dexter Fletcher in the Oscar winning *Bohemian Rhapsody*, the RSC and The Royal Court. Growing up both in India and London has deeply impacted and defined her journey as a storyteller. Meneka is currently developing a second feature with the BFI.

Emerson Bramwell – Sound Designer

Emerson is a recent member of The Questors' sound design team. With a background in drums and percussion, Emerson has composed original music and designed sound plots for a variety of productions over the last five years, and composed the music for The Questors' recent production of *God of Carnage*, as well as designing the sound for *The Ghost Train*. Emerson's parents met at The Questors back in the 1970s, which technically makes him a Questors baby!

Alex Marker – Set Designer

Alex is currently the Artistic Director of The Questors and director of Questors Youth Theatre. Trained as a stage designer at Wimbledon School of Art, he has designed over 150 productions ranging from fringe to the West End. Recently at The Questors he designed *India Gate*, *Dear Brutus*, *The Children*, *Hairspray* and this year's pantomime, *Snow White*. www.alexmarker.com

Jenny Richardson – Costume Designer

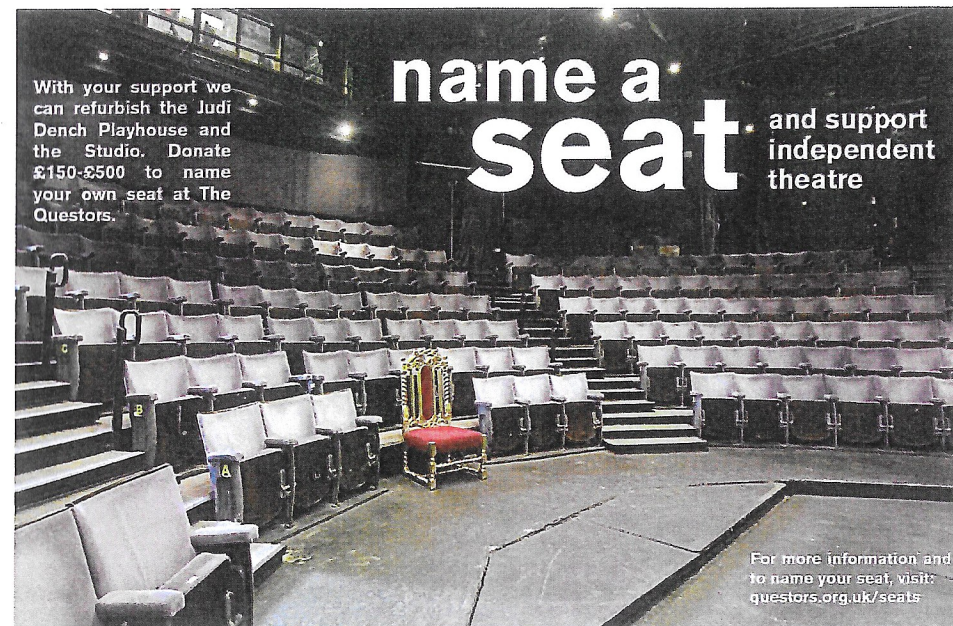
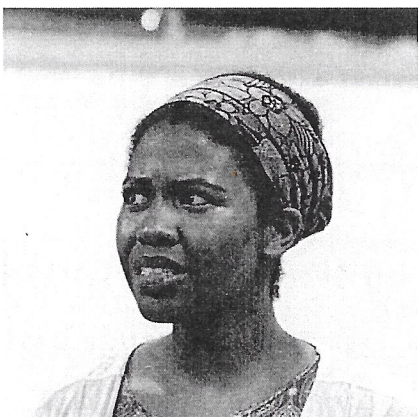
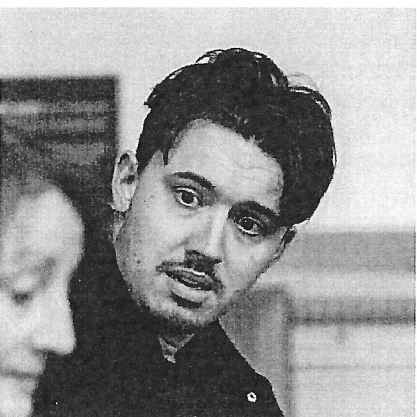
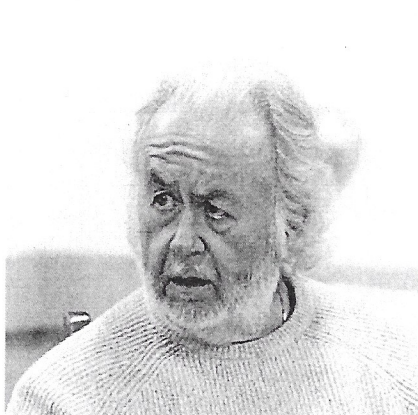
After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, recently for *The Children*, *First Love is the Revolution*, *Fault Lines*, *George Orwell's 1984*, *Blue/Orange*, *The 39 Steps*, *Rabbit Hole*, *Don't Dress for Dinner*, *Measure for Measure*, *Scarborough*, *Sweet Charity*, *Larkin with Women*, *Mojo* and *Daisy Pulls It Off*. Jenny is frequently in demand as an upholsterer.

Lloyd Wallis – Lighting Designer

This is Lloyd's second time designing lighting for a Questors production having previously worked on *God of Carnage* in 2020. He isn't new to the theatre, though, with various backstage credits in productions such as *Things I Know to be True*, *Six Bad Poets*, *Robin Hood* and *Snow White*. His day job involves breaking the Web and feeding his cats.

Monica Gilardi – Properties Assistant

Since joining The Questors in 2018, parallel to starting her freelance career, Monica has worked extensively in the stage management team, as prompt, in props and set painting. Productions include *Rabbit Hole*, *That Face*, *Private Lives*, *George Orwell's 1984* and *God of Carnage*. She is developing an interest in acting.



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independent
theatre

For more information and to name your seat, visit: questors.org.uk/seats

Next at The Questors

DEAD BOY CAFE

by Grant Corr
17 - 21 May 2022
The Studio

Winner of our 2019 National Student Playwriting Competition.
Janet and Ruby run a chippie on the border of Northern Ireland. Ruby is blind and Janet hasn't stepped outside the door in 15 years. One desperately stormy night a strange young man arrives at the café, drenched to the bone. Just who is he, and what will his presence mean for Janet? Is she really seeing him for who he is? And can the blind Ruby see more than them all?

HANGMEN

by Martin McDonagh
3 - 11 June 2022
The Judi Dench Playhouse

There is a bit more life in the air at the local Hangman's family pub – and it's not down to the quirky cronies at the bar. Today, hanging has been abolished. For good. With Harry's face plastered across the front pages, his status as second best hangman and local celebrity continues to thrive. But when a menacing young Londoner strolls up to the bar, something says he's after more than a pint and a bag of peanuts...