

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.

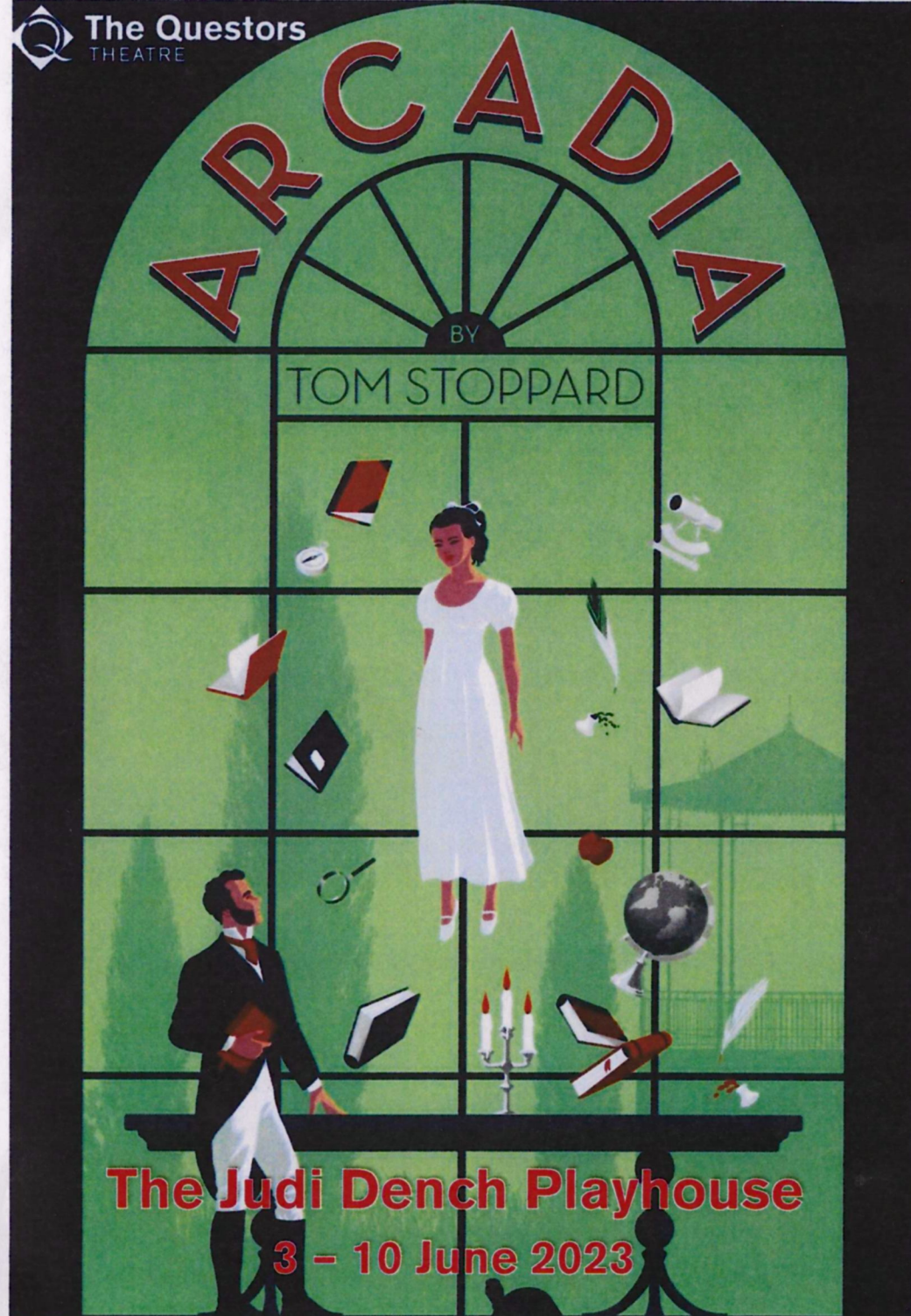
The Questors Youth Theatre – QYT

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



The Judi Dench Playhouse
3 – 10 June 2023

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 2023 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, spirits and soft drinks – all at very reasonable prices.

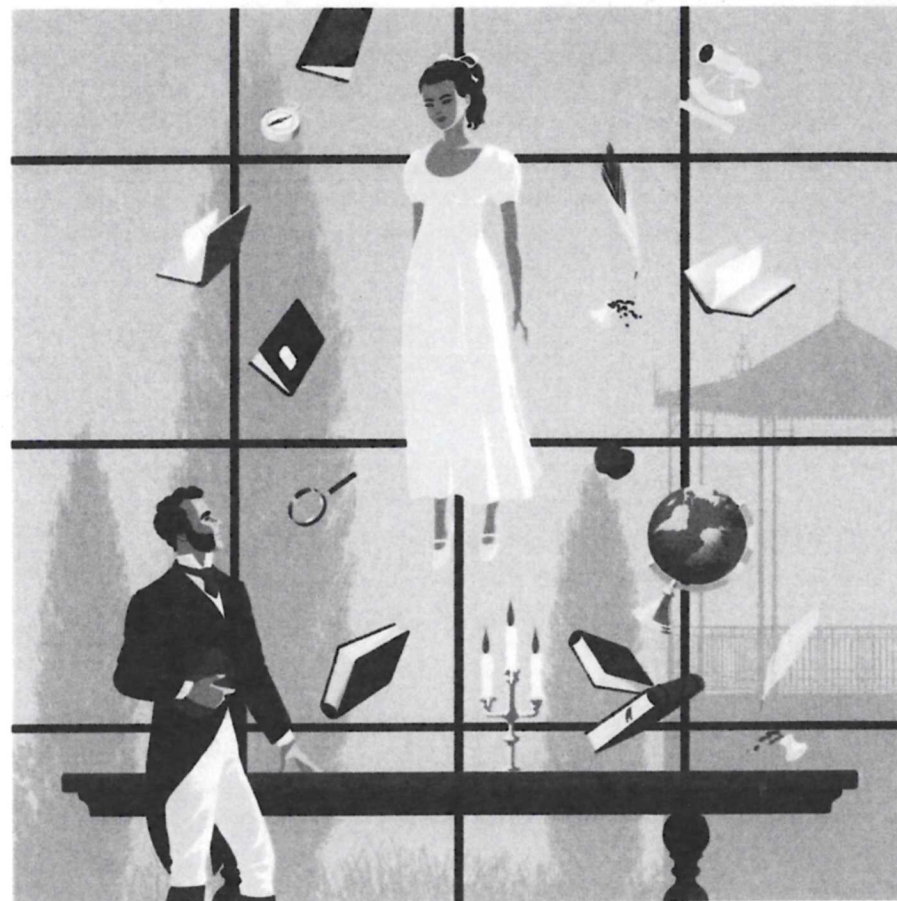
Opening Hours (subject to change):

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.



Arcadia

by Tom Stoppard

The Judi Dench Playhouse

3 – 10 June 2023

ARCADIA

Arcadia was first performed 30 years ago this year at the National Theatre and had in it such heavyweights as Felicity Kendal, Harriet Walter, Samuel West, Bill Nighy and Rufus Sewell. The production went on to win an Olivier Award for Best New Play that year.

Thirty years on feels like an excellent time to look at how that play has aged. Some plays from the 1990s seem quite unfashionable or dated to our tastes today and are not old enough yet to be period pieces (this seems to be happening now to plays from the 70s and 80s) and that which was once shocking can now feel a little passé.

When debating this question of how 90s plays were aging back in 2009, *The Independent* newspaper suggested those using more classical dramatic structures to address some of the intellectual questions of the day, such as *Insignificance* (Terry Johnson) and *Top Girls* (Caryl Churchill), have remained more relevant and dated more elegantly than some of the 'shock' playwrights of the era (such as Mark Ravenhill or Martin McDonagh). The greatest of these, they suggest, and one of the greatest plays of its time is *Arcadia*.

I appreciate I'm probably biased, but I agree with *The Independent*. The deeper and deeper I've gone into this play, the more I keep finding (as Michael Billington wrote in *The Guardian*, the play 'gets richer with each viewing') but before I unpack that let me tell you a little about what you're going to see.

Arcadia is set in a country house in Derbyshire. It oscillates between two time periods, 1809 (and latterly 1812) and the modern era. No matter when we are, we are always in the same room in this house. As we see things unfold in the 1800s, we see academics in the modern era working to piece these events together, seeking evidence and new discoveries to allow them to publish papers and speak at conferences. Sometimes they're talking about events we've already seen or heard about and sometimes they are speculating about things we're yet to see. As things ramp dramatically building in both eras to the final scene, we see the space between the eras fall apart, and both sets of characters end up on stage at the same time, often interacting with the same props, etc.

The play can easily be enjoyed on that level. The 1800s are slightly heightened in terms of style; all the wit of Oscar Wilde with poetry, duels and romance to boot. The modern era gives us a naturalistic style, and the more acerbic, biting

wit of academics eager to one up each other. There is some maths and some academic argument, but, to be honest, understanding that is all optional – some of that has been broken out on the pages ahead and in some of the displays in the foyer, if you do have an interest.

For me though, the depth in this play comes from its comparisons, contrasts and contradictions. Some of these are philosophical – 18th century Enlightenment with its order and symmetry against 19th century Romantic style with a return to the wildness and freedom of nature; some scientific like the rational Newtonian universe giving way to Chaos and Entropy; and some are contrasts and connections in characters through time. You might see parallels between Chloe and Thomasina, or Valentine and Septimus, for example, but as much as there may be similarities, there are plenty of contradictions in their characters as well.

The play also has a strong connection with Ealing itself. Thomasina is loosely based on Lord Byron's daughter Ada Byron, later the Countess of Lovelace. By the age of 17 she had developed a mathematical ability, which led to her work with Charles Babbage on his proposed mechanical general-purpose computer, the Difference Engine. Ada was the first to recognise that the machine had applications beyond pure calculation, and subsequently published the first algorithm to be carried out by such a machine. As a result, she is often regarded as the first computer programmer. She spent part of her early years living at Fordhook House in Ealing Common which is where she married her husband (William, Baron King, who later became the Earl of Lovelace) in 1835. A school named after Ada Lovelace opened in Ealing in 2018.

With all that said, if I can leave you with just one quote to take away, it would be from Hannah: "*It's wanting to know that makes us matter.*"

Enjoy the show!

Simon Rudkin, Director

A Special Offer from Syon Park

Syon Park has kindly offered the *Arcadia* audience two garden tickets for the price of one full-priced adult ticket (£9.00) on production of an *Arcadia* paper ticket or ticket confirmation email – and an upgrade to visit the house as well is just £5 each. This offer is valid for the rest of the season until Syon Park closes for winter at the end of October 2023. syonpark.co.uk

Art and Science: The Arcadia Immersive

We've let some of the ideas from *Arcadia* escape from the Playhouse to run right across The Questors Theatre.

Explore art and science installations, take selfies in Georgian-themed interiors, pop on some 3-D glasses, chat with the inhabitants and guests of Sidley Park, or simply sip a themed drink in the Grapevine.

Check out the Foyer, the Grapevine and the Upper Foyer for your complete Arcadia experience!

See the Mathematics of Arcadia

“God’s truth, Septimus, if there is an equation for a curve like a bell, there must be an equation for one like a bluebell, and if a bluebell, why not a rose? Do we believe nature is written in numbers?”

Thomasina Coverley, Arcadia, Act 1 Scene 3



The characters in *Arcadia* try to understand the mathematics of nature using iterated equations – where the answer is carried forward into the next question – which can be used to describe natural phenomena. These are also the basis for fractal geometry. The Barnsley fern is a famous example of a fractal that shows how computers can be used to create graphically beautiful structures via repetitive mathematical algorithms

– however far you zoom in on a fractal, you’ll see an identical pattern.

Across the theatre, you’ll find pictures, videos and 3-D printed artefacts by Andy Lomas, an Ealing-based computational artist and visiting research fellow at Goldsmiths, University of London.

Inspired by the work of Alan Turing, D’Arcy Thompson and Ernst Haeckel, his artwork explores how rich, complex structures and forms can be created using mathematical algorithms similar to those found in nature.

For more from Andy Lomas, check out the exhibition in The Grapevine.

Instagram: @andylomasart
website: www.andylomas.com

Literature and Landscape in Arcadia

“The future is disorder” *Valentine Coverley, Arcadia, Act 1 Scene 4*

Landscape gardening was huge in the 1700s and 1800s with estate owners competing to stay at the cutting edge of changing trends. Many of these can be seen at gardens around West London.

At the start of the play, the symmetrical, geometrical patterns and formal Italian gardens of the early 1700s have been replaced by the ‘natural’ garden style of William Kent (Chiswick House and Grounds) and ‘Capability’ Brown (Kew Gardens and Syon House). During the 1800s, this carefully arranged version of nature was challenged by the irregular wildness of Horace Walpole’s ‘picturesque’ or gothic style (Strawberry Hill) with its jagged shapes, shadows of rocks and unkempt trees.

This same progression from structure to disorder can be seen in discussions of entropy and the Second Law of Thermodynamics. This suggests the universe is on an unstoppable journey from order to disorder.

Byron’s 1813 poem, *Darkness*, describes a similar descent:

**I had a dream, which was not all a dream.
The bright sun was extinguish’d and the stars
Did wander darkling in the eternal space.**

Byron was a romantic poet and a force for disorder, challenging the establishment (see his *Scottish Bards and English Poets* of 1809) and society through his numerous affairs. His lover Caroline Lamb referred to him as ‘mad, bad and dangerous to know’.

His only legitimate child was Ada Lovelace, another disruptor, who is acknowledged for her work towards developing the computer. Some believe Thomasina Coverley is based on Ada.

Find out more about landscaped gardens and where you can find them in the Upper Foyer.

Find out more about Byron and Ada and their Ealing connection in the Lower Foyer.

ARCADIA

by Tom Stoppard

First performance of this production at The Questors Theatre: 3 June 2023

CAST

in order of appearance

Thomasina Coverly	Alexandra Upton
Septimus Hodge	Oscar Gill
Jellaby	Matthew Saldanha
Ezra Chater	Tony Sears
Richard Noakes	Tim Pemberton
Lady Croom	Lydia King
Captain Brice	John Barron
Hannah Jarvis	Sarah Sharpe
Chloë Coverly	Georgia Koronka
Bernard Nightingale	James Burgess
Valentine Coverly	Tom Redican
Gus Coverly /	
Augustus Coverly	Adam Batty

The play lasts approximately 2 hours and 45 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	Simon Rudkin
Assistant Director	Becky Hartnup
Set Designer	Bron Blake
Costume Designer	Carla Evans
Lighting Designer	Tim Hayward
Sound Designer/Composer	Emerson Bramwell
Stage Manager	Tilly Benson-Reid
Deputy Stage Manager	Sarah Vass
Assistant Stage Managers	Sally Darwin, Montse Casanova Vilar
Properties Sourcing	Joanna Mludzinska
Graphics	Geoff Moore
Prompter	Deborah Abel
Dressmakers	Helen Cooper, Jane Higginson, Karen Latimer, Clare Malyon, Elinor Turner
Wardrobe Assistant	Jenny Richardson
Hair Stylist	Peter Wang
Choreographer	Sara Page
Lighting Operators	Colette Green, Alasdair Graebner
Sound Operator	Giorgio Previtera
Lighting Riggers	John Green, Roisin Tierney, Robert Walker
Set Realisation Team	Roger Brace, Sue Collins, Gareth Williams, Tom Woods
Get-In Assistants	Bernard Brady, Simon Higginson, Cecily Johnson, Doug King, Derek Stoddart
Photo/Videographers	Carla Evans, Robert Vass, with Adam Lomas
Thanks to	Ian Black, James Connor, Harriet Parsonage, Tom Pether, Sarah Pounder (Syon House), Georgia Matthews and Andy Eddy (Osterley House), Becky Hartnup Consulting Ltd, Kall Kwik (Chiswick), The Wednesday Sewing Group

ART AND SCIENCE – THE ARCADIA IMMERSIVE

Producer/Creative Concept	Becky Hartnup
Set Design/Build	Ian Roberts, Gareth Williams
Immersive Cast	The Slack Captains Improv Team
Art Exhibition	Andy Lomas

A Welcome from Jessica Swale, LTG Patron

Dear LTG Delegates,

The warmest welcome to this year's LTG National Conference. What a plethora of fantastic events, sessions, performances and tasty treats you have in store! I am certain you will have the most wonderful time being hosted by The Questors Theatre, which is not only one of the founder members of the LTG, but is also a theatre which delights its audiences repeatedly with its exciting span of productions, incorporating classics and new work, and opportunities for a great mix of artists.

This is a really exciting time in the theatre world. New work is shooting up in Spring-like abundance after the chill Winter of the pandemic. New playwrights are rising up from all corners, the diversity of their voices increasingly heard. Consequentially, the work that is soon to grace our stages will offer a wider-ranging landscape of stories than we have seen before. To hear and celebrate such a range of cultural voices, stories which allow us to jump into and engage with experiences from our multicultural community; gender-diverse, politically challenging, previously unheard perspectives. This of course allows our theatres to grow and thrive in terms of embracing everyone in our communities.

Whilst I myself am London based, I have been excited this year to see how many regional playwrights are being given greater platforms, representing the colourful span of experience that our community shares. That too has been reflected in the impressively varied span of work at LTG theatres. Of course we will always rightly embrace our wonderful classics, the pillars on which our current cannon were built. However, it fills my heart with joy to see, alongside them, a greater choice of voices, words, tones and politics in performance. That, of course, also means that our local theatres will feel like more accessible places for our wider communities – and I am certain it will encourage new actors into your companies. What an exciting time!

Speaking of classics, what a thrill for you to see one of my personal favourites, *Arcadia*, by Tom Stoppard. It's one of the plays which made me want to work in the theatre. I hope you thoroughly enjoy your weekend and all the treats which it holds in store.

Enjoy the networking this weekend – it is always such a lovely chance to meet and share experiences with other delegates. Best of luck with your weekend, your future productions and all your upcoming imaginative projects!

Best wishes,
Jessica Swale



Welcome to The Questors Theatre

I am delighted to welcome you to The Questors Theatre, one of the founder members of the LTG back in 1948. The Questors had been due to host the annual National Conference in 2020, but this was not possible due to the outbreak of the COVID pandemic. Three years on, we are delighted to see that LTG member theatres have resumed their activities and that, at last, The Questors has the opportunity to host you, as LTG members come together, to network, to learn and to gain new understandings of the issues that face us all, however small or large is 'our' theatre.

Much has happened since 2020. We have resumed our wide range of activities, and this season will be the first since 2020 to run uninterrupted by COVID. We have undertaken significant works on site, including the installation of a new roof above the Judi Dench Playhouse. We are planning for the future of our buildings, and we shall replace the seating in the Playhouse this summer.

But the buildings and infrastructure are just the landscape upon which we operate. The theme of this year's LTG Conference, *The Future for our Younger Members* resonates very powerfully with The Questors' plans for sustaining our theatre, and for including people of all ages and background in our work. I look forward to this opportunity for collaboration amongst LTG theatres over the course of the Conference, especially to see and hear about ideas for the future, and how to encourage, develop and sustain the involvement of younger people. This is a challenge we relish, and we look forward to the debate at the LTG conference as we share ideas about supporting the opportunity for people to take part in creative activity.

I look forward to meeting many of you, and I hope you have a wonderful conference.

Doug King, Chairman of The Questors Board of Trustees

Next at The Questors

THE CONTINGENCY PLAN

by Steve Waters

6 – 17 June 2023

The Studio

From the battleground of climate change, *The Contingency Plan* is a double bill of timely plays depicting an England from the near future amid cataclysmic floods. Each play stands alone, but in conjunction they are a courageous, crucial and chilling portrait of an approaching climate emergency.

See the website for performance dates and a combined ticket deal for *On the Beach* and *Resilience*.

ON THE RAZZLE

by Tom Stoppard

15 – 22 July 2023

The Judi Dench Playhouse

A romping play, where Weinberl and Christopher escape their menial jobs to go on a spree in Vienna, while their master is away with the mistress. Expect a right carry on! This humorous production of Tom Stoppard's *On the Razzle* will be staged by The Questors Student Group. First played at the Royal National Theatre in 1981, this farce of 'no substance', as said by *The Guardian*, will be vibrant, full of music and gaiety.

Biographies

John Barron – Captain Brice

John has been acting and back-staging at The Questors for over fifteen years. He has performed in a number of shows over this time including *Little Shop of Horrors*, *Bloody Poetry*, *Dogs Barking*, *When the Rain Stops Falling* and *For Services Rendered*, among others. He also occasionally writes for the stage.

Adam Batty – Gus Coverly / Augustus Coverly

This is Adam's first play at The Questors, his previous roles include Rooster in *Annie the Musical*, Prince Charming in *Sleeping Beauty* and Daniel in *The Last of the Haussmans* (Putney Arts Theatre). He's currently studying Musical Theatre and Acting for Film at The University of Chichester.

Bron Blake – Set Designer

An active member since the early 1970s, Bron has been doing set design and scenic art since 2004. Productions include *Vincent in Brixton*, *The Seagull*, *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Abigail's Party*, *School of Night*, *Betrayal*, *Be My Baby*, *Rope*, *Uncle Vanya*, *The Master Builder*, *The Village Bike*, *Twelfth Night*, *Measure for Measure*, *Sweet Charity*, *Larkin with Women*, *Endgame*, *Di and Viv and Rose*, *Pride and Prejudice*, *God of Carnage*, *The Ghost Train*, *Dead Boy Café*, *Peregrine Proteus* and *A Doll's House*.

Emerson Bramwell – Sound Designer/Composer

Emerson is a composer and sound designer with a background in drums and percussion. Most recently, he composed the theme music for *God of Carnage* and designed the sound for *The Ghost Train*, *Apologia*, *Hangmen*, *Death and the Maiden*, *Peregrine Proteus*, *A Doll's House* and *Much Ado About Nothing*.

James Burgess – Bernard Nightingale

James trained as an actor at Drama Studio London. His productions at The Questors include *Death and the Maiden*, *The Ghost Train*, *The Browning Version*, *Six Bad Poets*, *Pride and Prejudice*, *King Charles III*, *Absent Friends*, *A Midsummer Night's Dream*, *Season's Greetings*, *The Country Wife* and *Measure for Measure*.

Carla Evans – Costume Designer

Carla joined The Questors in 2013 and has since worked on over 40 productions as a costume maker, set designer, photographer and poster illustrator. Her most recent designs include the set for *How to Spot an Alien* and costumes for *King Arthur and the Twelfth Knight*, *A Doll's House* and *The Gut Girls*.

Oscar Gill – Septimus Hodge

Oscar joined The Questors in 2018. His previous credits here include *King Charles III*, *Table*, *Days of Significance*, *The Browning Version* and *Consent*. Other credits include two sell-out Edinburgh Fringe productions: *Emoji and Flour*; and two sell-out productions at the Minack theatre: *The Grapes of Wrath* and *The Wicked Lady*.

Becky Hartnup – Assistant Director

Becky began at The Questors as a member of QYT, before heading down to Watermans Arts Centre where she acted, stage managed and directed with Watermans Young People's Theatre and on professional productions. Having returned to The Questors, she is an acting member and Assistant Director. She has trained with major improv schools including FA, The Nursery, The Maydays, Hoopla and Second City's David Razowsky and performs with several teams including the Questors house team. She loves devised, immersive and experiential productions.

Tim Hayward – Lighting Designer

Tim's shows include *Di and Viv and Rose*, *The 39 Steps* and *The Browning Version*. Most recently he lit the Questors premiere of *India Gate* and further performances at the Crescent Theatre Birmingham and the London Cultural Centre of the High Commission of India.

Lydia King – Lady Croom

Lydia trained at the Oxford School of Drama. Credits include: for The Questors, *God of Carnage*, *After the End*, *A Little Night Music*, *NSFW*, *The Hound of the Baskervilles* and *Rock 'n' Roll*; for other theatres, *London Road* (Bridewell), *Starlore for Beginners* (Theatre 503), *Chicks* (New Diorama); and for TV, *The Bletchley Circle*, *San Francisco*.

Georgia Koronka – Chloë Coverly

Georgia is an actor who learned largely by osmosis, having studied Costume Production at the Bristol Old Vic Theatre School. Recent credits include Freya in *Choose Your Fighter* at the Camden People's Theatre and John Wisehammer/Gov. Arthur Phillip in *Our Country's Good* at the Tower Theatre.

Tim Pemberton – Richard Noakes

Tim has been acting at The Questors for over 10 years. Earlier this year he played Reverend Tooker in *Cat on a Hot Tin Roof* and Someone in *What If It Only*. Previous roles include Luka in *The Bear*, John Dryden in *Nell Gwynn* and Sparkish in *The Country Wife*.

Tom Redican – Valentine Coverly

Tom trained at Royal Central School of Speech and Drama on the Masters Acting course. He has performed extensively at the Edinburgh Fringe and various London fringe theatres (including the Tower Theatre). He also directs, having completed the Young Vic Springboard course. Credits at The Questors include Duke Orsino in *Twelfth Night*, Tony in *Beautiful Thing*, Aiden in *Scarborough* and Tim in *Whipping It Up*.

Simon Rudkin – Director

Simon joined The Questors as part of Student Group 61 in 2006. After acting in several shows, he began to direct in 2012. Since then, he's directed (amongst others) *The 39 Steps*, *The Ghost Train*, *Equus*, *The Hound of the Baskervilles* and now *Arcadia*. Simon is also a member of the Board of Trustees.

Matthew Saldanha – Jellaby

Arcadia marks Matthew's return to the boards after a three-year hiatus. He last played Ben in Roy Williams' *Days of Significance* and, shortly thereafter, all the theatres in the world closed down ... "I can't have been *that* bad", he thought. Having studied with Questors Student Group 72 from 2017 to 2019, he is elated to be performing here again.

Tony Sears – Ezra Chater

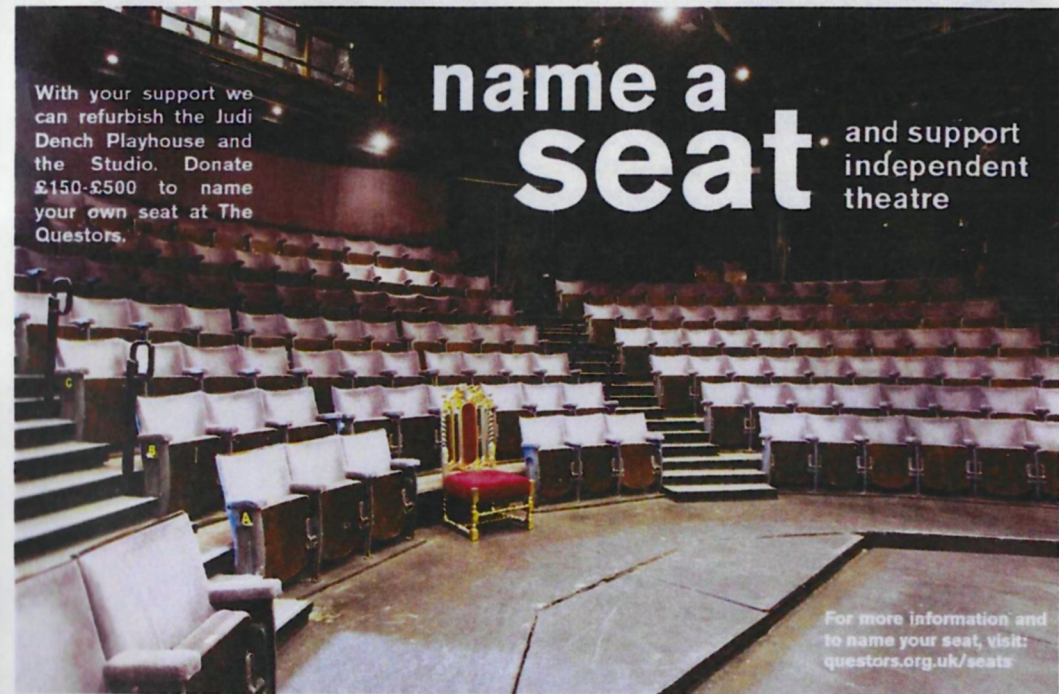
Having just starred in *Improbable Fiction* at the Tower, prior to which he starred in *Enchanted April*, Tony is pleased to make his return to The Questors. Part of the incomparable Student Group 72, he appeared in *Future Conditional* and *Charley's Aunt*, followed by *Table*, *Days of Significance* and *The Ghost Train*. Tony will be found at the bar after the show waiting for somebody to buy him another drink or three.

Sarah Sharpe – Hannah Jarvis

This is Sarah's first appearance at The Questors. She trained at Webber Douglas and The Central School of Speech and Drama. Recent theatre includes Hermia in *A Midsummer Night's Dream* (Putney Theatre Company) and Caroline Bingley in *Pride and Prejudice* (RSS). Professional work includes *Robin Hood* (BBC), *Coronation Street* (ITV) and *The Conservatory* (Old Red Lion).

Alexandra Upton – Thomasina Coverly

Alexandra is thrilled to be returning to The Questors, having recently appeared as Kay Mostyn in *Murder on the Nile*. Previous credits include Pamela/Annabella in *The 39 Steps*, Julia in *1984*, Helena and Titania in *A Midsummer Night's Dream*, Olivia in *Twelfth Night* and Mary Warren in *The Crucible*. She has also sung The Queen of the Night in *The Magic Flute* and Mabel in *The Pirates of Penance* at the Edinburgh Fringe.

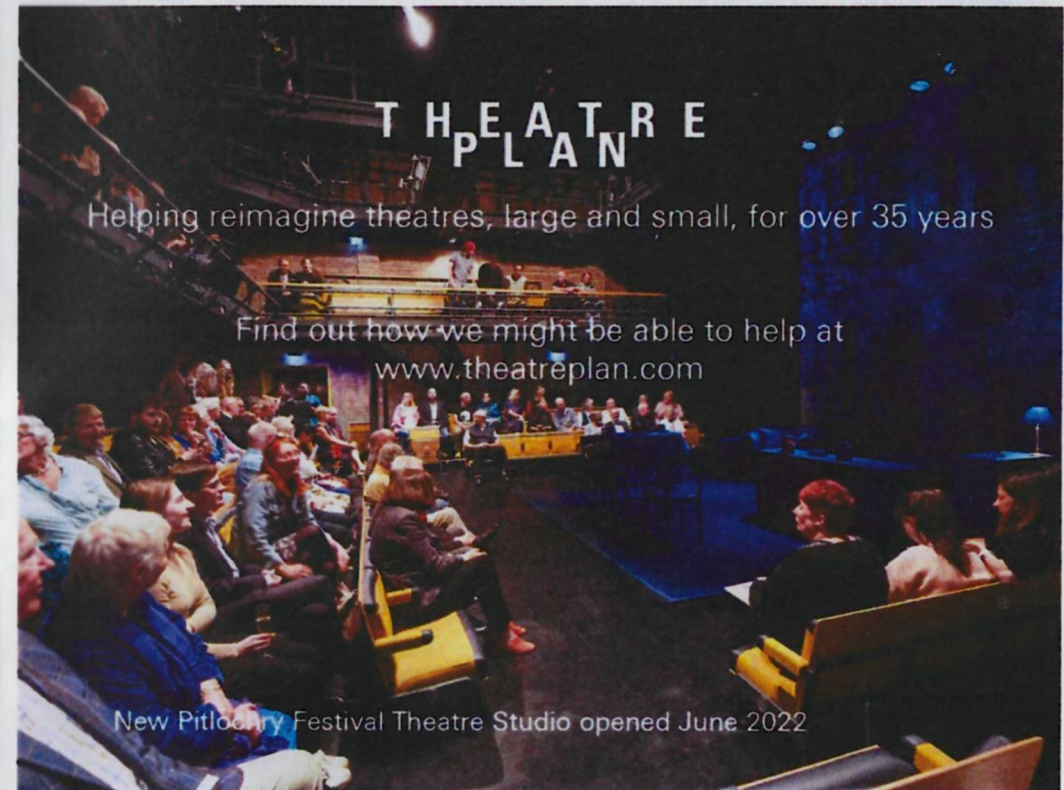


With your support we can refurbish the Judi Dench Playhouse and the Studio. Donate £150-£500 to name your own seat at The Questors.

name a seat

and support independent theatre

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



THEATRE PLAN

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Find out how we might be able to help at www.theatreplan.com

New Pitlochry Festival Theatre Studio opened June 2022