

Join Us

If you would like to be involved in the world of theatre, why not join us as a Member.

Club Membership – Benefits

- ✓ The right to participate in club activities, including putting on shows
- ✓ A say in the running of the club through voting rights at the AGM and in electing the Board of Trustees
- ✓ Access to our members' website and receive a regular club newsletter by email
- ✓ Full credit to your account for booked tickets to Questors productions if you let us know that you can't make the show
- ✓ Priority booking for courses or special events
- ✓ Meet new people and learn fresh skills as part of the Questors team
- ✓ Feel great about being a member of one of Europe's largest community theatres with over 90 years of contribution to the arts

Note that this new, lower-priced membership does not include ticket discounts.

We have a wide range of opportunities for you to become actively involved throughout the theatre. Volunteer help is always needed for selling programmes, stewarding or serving behind the bar, and training is provided if you'd like to work in Box Office with our computerised system. 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 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.

Season Pass – Benefits

A Season Pass is also available to both members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):
 - an adult ticket at a discount for the Season Pass holder
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at a discount
- ✓ Will receive other *audience loyalty* special offers from The Questors or other organisations performing at The Questors
- ✓ Available to all – you do not need to be a club member

Further details and pricing of Club Membership (and enhanced Supporter Memberships), the Season Pass and Questors Youth Theatre can be found on the Questors website: questors.org.uk.

The Questors Theatre
12 Mattock Lane, Ealing, W5 5BQ
Registered Charity No. 207516

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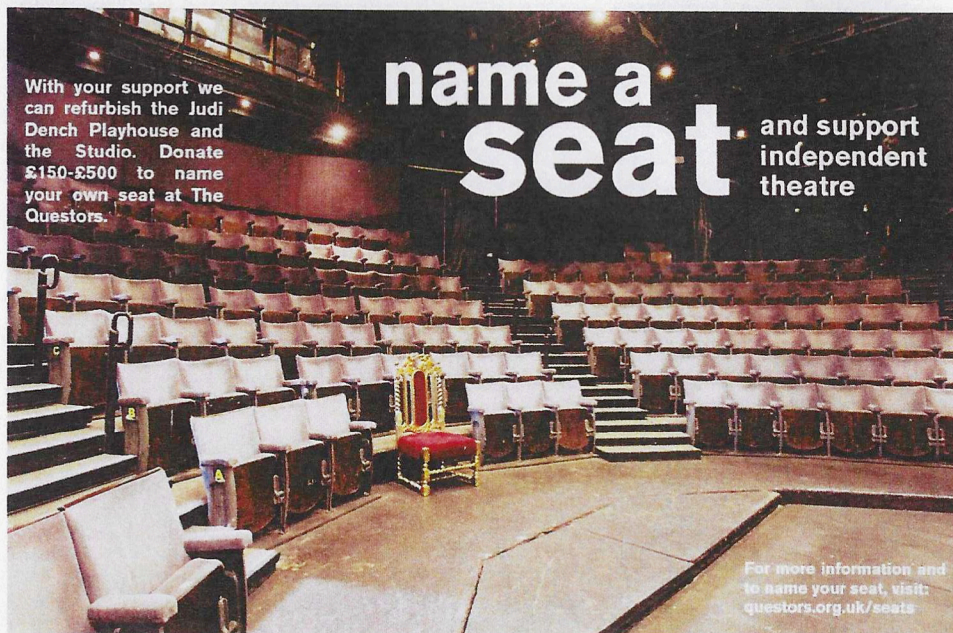
The Questors
THEATRE

All's fair in love and rivalry in
Henry Fielding's classic comedy

TOM JONES

ADAPTED BY JOAN MACALPINE

24 MAY - 1 JUNE
THE JUDI DENCH PLAYHOUSE



The Grapevine Bar

The Grapevine is our friendly club bar open to Members 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 proud of the quality of our real ales, we appear in the 2024 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):

Monday – Saturday: 7:00 pm – 11:00 pm

Sunday lunchtime: 1:00 pm – 3:00 pm

Grapevine Spring Beer Festival – 23 to 25 May

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

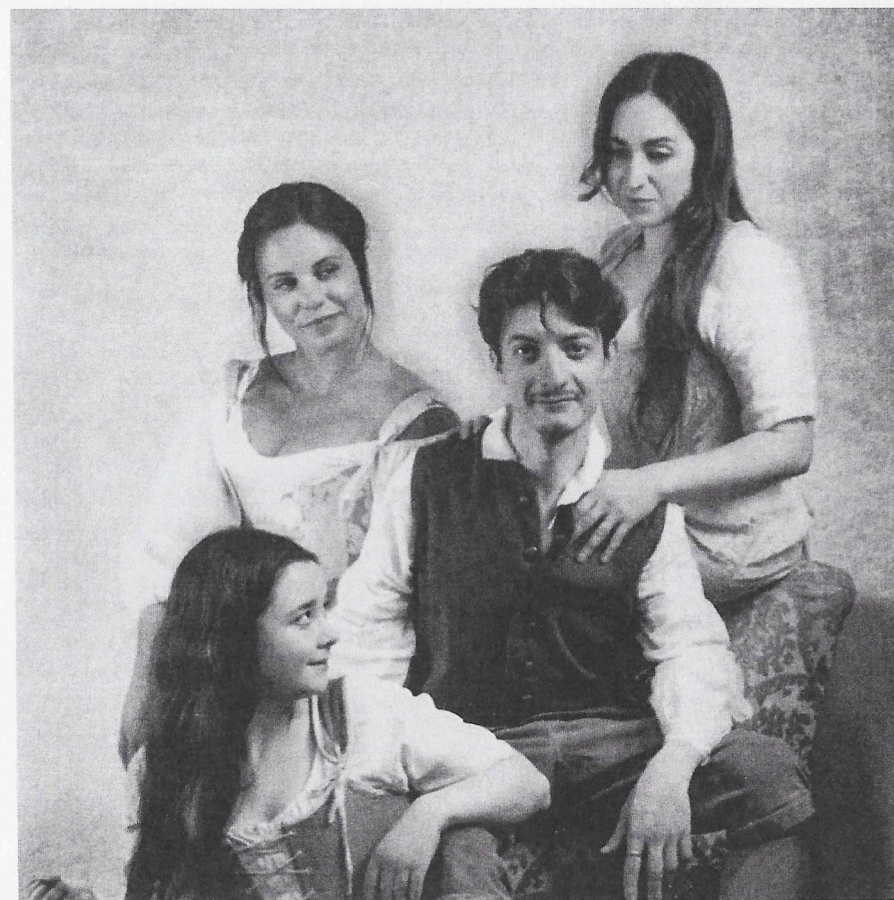


image: Carla Evans

TOM JONES

by Henry Fielding,
adapted by Joan Macalpine

The Judi Dench Playhouse

24 May – 1 June 2024

TOM JONES

Tom Jones is fun. That was my first reaction to reading the play. I found it on my bookshelf whilst thinking of plays I'd enjoy directing, and confess I hadn't read the book. *The History of Tom Jones, a Foundling* by Henry Fielding was first published on 28th February 1749. It was considered scandalous at the time for its depictions of prostitution and sex outside of marriage. But Henry Fielding's masterpiece is said to have 'established the tradition of the English comic novel'. It is viewed as a vivid panorama of 18th century life, spiced with intrigue, exuberance and good-natured social comment, and one of the most ambitious comic novels in English literature. Fielding thoroughly ruffled the feathers of his contemporary literary establishment, but is now generally agreed to be an innovating master of originality, and devised what he described as 'comic epics in prose'.

Joan Macalpine's play adaptation is a challenge, employing multiple locations within the set three locations of Somerset, Upton and London, and a large cast. Only a huge budget and a stage with revolves and multiple levels could attempt any actual 'realism', so I decided to dispense with 'rooms' and unnecessary set changes, and allow the audience to go with the flow of this epic tale and just engage with the characters and their story. Actors are inventive, and my cast has contributed to creating the world of the story, and naturally and instinctively suggested actions and interpretations that have enhanced and clarified; and I thank them for that. Addressing the audience (breaking the 4th wall) was common practice well before Shakespeare, so that realism was already compromised, so the tone was set for me by Joan Macalpine's adaptation.

The set design allows for this flexibility, and I loved the colour palette my designer chose: in keeping with the period and the illustrations of the time – striking, delicate and beautiful. Costumes complement the imagery totally: and there's a lot of them – all stunning! Lighting and sound also played a crucial part in creating the tone and atmosphere – I'm lucky to have such a talented creative team around me!

Fielding and Ealing. Henry Fielding was born in Somerset in 1707, and was educated at Eton – at the expense of his grandmother who raised him after his mother died when he was 11.

He leased a country house and farm at Fordhook, Ealing, directly opposite what is now Ealing Common Station, from the summer of 1752. It was quoted as a house 'of great charm and undying interest', and dated from the early 18th century. It was Henry Fielding's country home, where he lived happily with his first wife Charlotte and their five children. After Charlotte's death, disregarding public opinion, he married her former maid Mary Daniel, who was pregnant, and who also bore him five children. Fielding's lack of financial acumen meant the family often endured periods of poverty, but were helped by Ralph Allen, a wealthy benefactor, on whom Squire Allworthy in *Tom Jones* would be based.

In 1748, Fielding was appointed London's Chief Magistrate. He was noted for impartial judgements, incorruptibility and compassion for those whom social inequities led them to crime. And in 1749, the same year he published *Tom Jones*, he founded with his half-brother John Fielding the forerunner to the London Metropolitan Police, the 'Bow Street Runners'. It was from Fordhook that he left on his last journey, to Lisbon, on June 26th 1754, dying two months later and buried in St Georges Church, Lisbon.

Hogarth and Walpole. William Hogarth's relationship to Henry Fielding was certainly close, and can be described without exaggeration as a collaboration between two artists of equal stature and ability. *Tom Jones* is indebted to Hogarth, and the influence of Hogarth was certainly one of the determining factors in Fielding's new art of fiction. There are significant characters lifted (with generous acknowledgements) straight out of pictures by Hogarth, and throughout the story we are constantly shown scenes and characters in terms of Hogarth's painting.

Some of Fielding's work savagely criticised the government of Prime Minister Sir Robert Walpole. In fact, no one harried Walpole so effectively, with so much brazen ingenuity and gusto as Henry Fielding, and he continued to air political views in satirical articles and newspapers until the early 1740s. He sought to evade libel charges by making his political attacks so funny or embarrassing to the victim that a publicised court case would only make them even worse.

Fielding never stopped writing political satire and satires of current arts and letters. *The Tragedy of Tragedies* (for which Hogarth designed the frontispiece) was, for example, quite successful as a printed play. As a playwright he was a thorn in the side of Sir Robert Walpole's Whig government, which effectively legislated his retirement from the theatre with the Licensing Act of 1737. Its purpose was to control and censor what was being said about the British government through theatre. Undeterred, Fielding launched his career as a novelist in 1740.

So, although I never did get around to reading the book (I might do now I have more free time!), I did find out that Henry Fielding's own life and times are much reflected in *Tom Jones*. (I've not even mentioned his attempted abduction of his cousin with whom he was infatuated when he was 18!) His views on class, vices and society are also evident, which also was part of the appeal for me.

As a little sub-note of joy and chance, one of the cast is appearing in this play after her parents met on the set of *The Questors'* previous production decades ago – she mentions it in her bio below, which I think is a bit of theatre magic.

This has been a challenge for all of us, cast and creatives, crew and backstage helpers alike. And I've had a lovely time, with lots of lovely and talented people – I hope you do too.

Lucy Aley-Parker, Director

TOM JONES

by Henry Fielding, adapted by Joan Macalpine

First performance of this production at The Questors Theatre: 24 May 2024

CAST

in order of appearance

| | |
|-----------------------------|-----------------------------------|
| Tom Jones | Aleksei Toshev |
| Squire Allworthy | Alex Marker |
| Bridget Allworthy/Bystander | Vanda Ladeira |
| Jenny Jones/Betty/Bystander | Cecilie Hvidbak Østergaard |
| Thwackum/Executioner | Jolyon Houghton |
| Blifil | Ben Connaughton |
| Squire Western | Mark Redrup |
| Molly Seagrim | Hannah Victory |
| Sophia Western | Ella Jackson |
| Honour | Emily Hawley |
| Doctor/Constable | Harry Roebuck |
| Susan | Sophie George |
| Mrs Jenny Waters | Chloe Jones |
| Mrs Fitzpatrick | Alexandra Upton |
| Captain Fitzpatrick/Priest | Oscar Gill |
| Lord Fellamar | Omar Aga |
| Andrews/2nd Bystander | Chris Benson |
| Manservant/1st Bystander | Jerome Kennedy |
| Woman with basket/Bystander | Joanna Mludzinska |
| Bystanders | Kate Kasampali |
| | Diego Fonjac |
| | Ariadne Kazantzis |

Act 1: Somerset

Act 2: An Inn at Upton

Act 3: London

Original music composed by **Emerson Bramwell**

The performance lasts approximately 2 hrs and 30 mins including two intervals, the first 20 minutes, the second 10 minutes

PRODUCTION

| | |
|-------------------------|--|
| Director | Lucy Aley-Parker |
| Set Designer | Alex Marker |
| Costume Designer | Carla Evans |
| Lighting Designer | John Green |
| Composer/Sound Designer | Emerson Bramwell |
| Sound Designer | Robyn Backhouse |
| Stage Manager | Jane Casey |
| Deputy Stage Manager | Clare Waldock |
| Properties | Joanna Mludzinska |
| Prompter | Sue Kendrick |
| Costume Makers | Caroline Gibbon, Karen Latimer, Charlotte McNamara-Langton |
| Wardrobe Assistants | Jane Arnold-Forster, Anne Gilmour, Jane Higginson, Sue Peckitt, Jenny Richardson |
| Wigs and Make-Up | Louise Vujasevic, Maddison East |
| Intimacy Coordinator | Elodie Foray |
| Fight Coordinator | John Fryer |
| Lighting Operator | Sydney Stevens |
| Lighting Riggers | Alasdair Graebner, Kennet Kärema, Sydney Stevens |
| Set Constructor | Alex Marker |
| Set Painters | Ian Black, Ashley Chang, Juliette Demoulin, Monica Lomas, Sophia Orzel, Bhim Sandhu |
| Get-In Assistance | Roger Brace, Derek Stoddart |
| Photographer | Carla Evans |
| Videographer | Robert Vass |
| Thanks to | Tom Pether |

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

Omar Aga – Lord Fellamar

This is Omar's fifth Questors production in almost two years. Having last appeared in *You Can't Take It With You* as an eccentric Russian ballet teacher, he is relishing the fact that he is now (according to the playwright) the most attractive, best dressed man in *Tom Jones*. It just... fits.

Chris Benson – Andrews / 2nd Bystander

Chris has previously appeared in *You Can't Take It With You* and *A Doll's House*. He has also been SM on *Dragon's Teeth* and DSM, most recently, on *You Can't Take It With You*, *The Herd*, *On the Razzle*, *The Contingency Plan*, *Good Times Together with the Everly Brothers* and *A Doll's House*.

Ben Connaughton – Blifil

Ben recently moved from Glasgow to London to work in the Data Studio at the National Theatre. While studying chemistry at the University of St Andrews, he played various roles in semi-professional and amateur productions, ranging from Lady Bertram's dog to Mark Antony and the Modern Major General.

Diego Fonjac – Bystander

Diego is an actor, director, drama teacher, producer and eternal student of the performing arts. He has been involved and worked with several theatre companies and cultural institutions in Brazil. Diego was previously seen here in *Julius Caesar* and *The Physicists*.

Sophie George – Susan

Sophie is an actor and theatre creative from Darlington in the North-East of England, now based in London. Since training at The Guildford School of Acting, Sophie has recently worked professionally in children's theatre and touring pantomime. *Tom Jones* will be Sophie's Questors debut.

Oscar Gill – Captain Fitzpatrick/Priest

Oscar joined The Questors in 2018. Previous credits at The Questors include *King Charles III*, *Table*, *Days of Significance*, *Consent* and *Arcadia*. Other credits include two Edinburgh Fringe productions *Emoji* and *Flour*, and two productions at the Minack Theatre *The Grapes of Wrath* and *The Wicked Lady*.

Emily Hawley – Honour

Emily was in Questors Student Group 75, appearing in *The Gut Girls* and *On the Razzle*. She then played Lucile in *The Rehearsal*, assistant directed *Whispers in the Wings* and was most recently a writer for the Overnight Plays. She is currently in the process of redrafting her first full length play.

Jolyon Houghton – Thwackum/Executioner

Jolyon was first in the Questors Youth Theatre, after which he completed Student Group 62 and went on to study acting at Central School of Speech and Drama. His favourite roles at The Questors include Brandon in *Rope*, Sidney in *Absurd Person Singular* and Fleaman in *Potter's Amazing Fleas*.

Ella Jackson – Sophia Western

Ella made her Questors acting debut in 2022's panto *King Arthur and the Twelfth Knight*. Perhaps more known for her backstage work, her previous credits include: puppet designer for *Whispers in the Wings*, scenic painter for *Treasure Island* and stage management for *The Light Burns Blue*.

Chloe Jones – Mrs Jenny Waters

An English and Theatre graduate, Chloe recently rekindled her passion for acting and joined an ensemble cast in *ENRON* with the Richmond Shakespeare Society. *Tom Jones* is her debut at The Questors, and she is delighted to be performing in the same play that her parents were in at The Questors in 1985.

Kate Kasampali – Bystander

Kate studied acting in London and Ealing and this is her second show here following *The Physicists*. Previously she was involved in British and Greek acting groups in London in a variety of plays like *Rotterdam*, *Closer*, *Angles in America*, *Julius Caesar* and *Helen* by Euripides.

Ariadne Kazantzis – Bystander

After several years as a panto mum, mother of four Ariadne signed up for The Questors' Acting for All in January 2023 and finally went on stage herself. She has performed as Lady Macbeth, Catherine in *The Memory of Water* and in sketches in the Questors Variety Show in April 2024. She dances Salsa.

Vanda Ladeira – Bridget Allworthy / Bystander

Vanda is an aspiring actor at The Questors who honed her craft onstage in *An Enemy of the People* and *Murder on the Nile*. She is excited to join *Tom Jones* and to keep exploring roles on stage and screen.

Alex Marker – Squire Allworthy / Set Designer

Currently Artistic Director of The Questors, Alex made his stage debut here in 1989. Recent appearances include *Sara Samson*, *Treasure Island* and *King Arthur and the Twelfth Knight*. Trained as a stage designer at Wimbledon School of Art, Alex has designed over 50 productions for The Questors and many more for professional theatres and companies around the country.

Joanna Mludzinska – Woman with basket / Bystander / Properties

Joanna was previously involved with Polish Drama Group Pro Arte, the Polish Children's Theatre Syrena and Polish Opera POSK. She joined The Questors in 2022, has done props for 10 productions and stage managed one. She is now looking to expand her involvement into directing and performing.

Cecilie Hvidbak Østergaard – Jenny Jones / Betty / Bystander

This is Cecilie's first appearance at The Questors after training in ballet, modern and contemporary dance. She studied four years of stage acting education at SGK (Denmark), followed by a bachelor's degree in Theatre & Performance Art. Most recently she worked as a producer for Danish Dance Theatre.

Mark Redrup – Squire Western

Mark has been acting for The Questors since 1990, appearing in over seventy shows. He was recently seen as Canon Pennefather in *Murder on the Nile* and Grandpa in *You Can't Take It With You*.

Harry Roebuck – Doctor / Constable

New to The Questors, Harry was born in Liverpool and from a young age has lived in the Falkland Islands, Canada and Scotland. As an actor his most notable credits include a main voice role in *Cry Havoc! Ask Questions Later* and co-starring in the horror mini-feature *To Fire You Come At Last*.

Aleksei Toshev – Tom Jones

This is Aleksei's second production with The Questors, after having recently played Tony Kirby in *You Can't Take It With You*. Previous stage credits include Andrew Fastow in *ENRON*, Colonel Brandon in *Sense and Sensibility*, Sasha in *Old Bridge*, Hec in *London Wall* and Ned Spigget in *Nell Gwynn*.

Alexandra Upton – Mrs Fitzpatrick

Alexandra is thrilled to be returning to The Questors, having recently appeared in *You Can't Take It With You*, *The Rehearsal*, *Arcadia* and *Murder on the Nile*. Favourite previous credits include Pamela/Annabella in *The 39 Steps*, Julia in *1984*, and Helena and Titania in *A Midsummer Night's Dream*.

Hannah Victory – Molly Seagrim

Hannah is an actor-musician and circus aerialist. Previous stage credits include *Gentleman Jack*, *TARO* and *Three Sisters* (The Brockley Jack), *Richard II* (Bread & Roses), *The House of Bernarda Alba* (London Theatre), *Julius Caesar* (V&A) and *Barge Baby* (Courtyard and Edinburgh Fringe).

Lucy Aley-Parker – Director

Lucy originally joined as an acting member and, after many enjoyable roles onstage, has since directed *Grimm Tales* and *Animal Farm* with QYT, *Days of Significance*, *The Water's Edge* and *Murder on the Nile*. She has returned to professional acting and is represented by CCM Actors.

Robyn Backhouse – Sound Designer

Robyn is a new addition to the Questors sound team with a strong background in technology, and more recently as a musician and singer/songwriter. *Tom Jones* is the third show she's been involved in sound design here, following *The Rehearsal* and *The Slaves of Solitude*.

Emerson Bramwell – Composer / Sound Designer

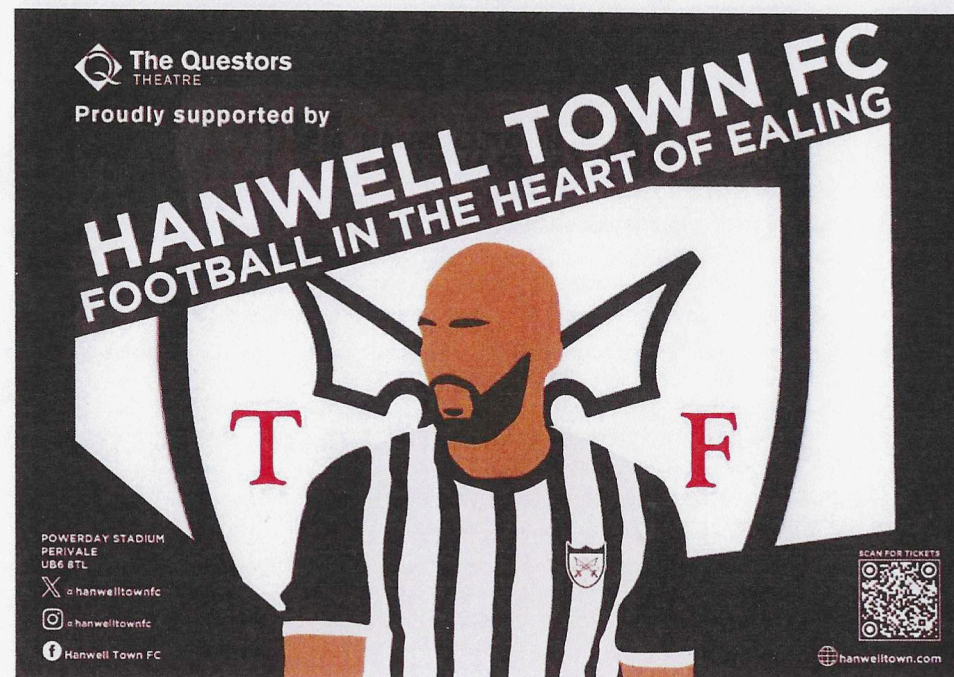
Emerson is a composer and sound designer. Most recently, he composed scores for *Low Level Panic* and *The Physicists*. He has also designed sound for *The Ghost Train*, *Apologia*, *Hangmen*, *Death and the Maiden*, *A Doll's House*, *Much Ado About Nothing*, *Arcadia*, *Albion* and *Whispers In The Wings*.

Carla Evans – Costume Designer

Carla joined The Questors in 2013 and has since worked on over 40 productions as costume maker, set designer, photographer and poster illustrator. Her most recent designs include the set for *How to Spot an Alien* and costumes for *Treasure Island*, *Sara Sampson* and *Julius Caesar*.

John Green – Lighting Designer

John has had a lifelong interest in the use of light to sculpt a space, set a mood and direct the eye. Shows as Lighting Designer in the last few years include *Dead Boy Café*, *Love Play*, *How to Spot an Alien*, *Hairspray*, *Much Ado About Nothing* and *Whispers in the Wings*.



Next at The Questors

MEDEA

Euripides, adapted by Ben Power

31 May – 8 June 2024

The Studio

Medea is wife to Jason. She was instrumental in his quest for the fleece, even killing her own brother. She now lives in exile where she has borne him two sons. When he abandons her for a new wife, Medea faces banishment. She begs for one day's grace. Time enough to exact an appalling revenge.

This feminist retelling of Euripides' classic asks us difficult questions about gender, motherhood and whether we can ever empathise with people who do terrible things.

LONDON WALL

by John Van Druten

13 – 20 July 2024

The Judi Dench Playhouse

After accepting a role as a typist in a solicitor's office, fresh-faced Pat is soon exposed to the harsh reality of the 1930s workplace – and specifically the attentions of the slimy Office Manager. Gender and sex politics come to the fore in this prescient comedy. Revived by the Finborough in 2013, the *Guardian's* four-star review described *London Wall* as a play 'with a social purpose' that 'still has some pertinent things' to say about 'sexual double standards and the exploitation of women'.