

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



Questors, Ealing's Theatre

FUTURE CONDITIONAL

by Tamsin Oglesby

The Studio

29 March – 6 April 2019



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 2019 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:

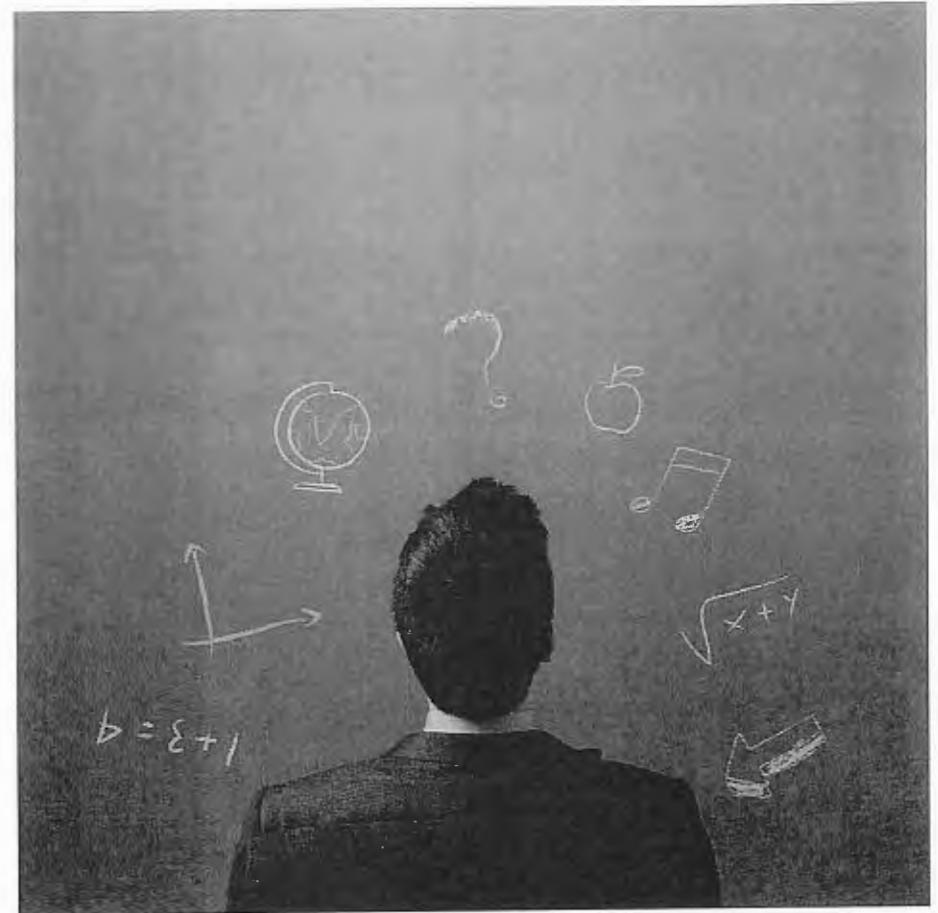
7:00 pm – 10:30 pm (Sunday – Wednesday)

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.



FUTURE CONDITIONAL

by Tamsin Oglesby

The Studio

29 March – 6 April 2019

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 2019 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:

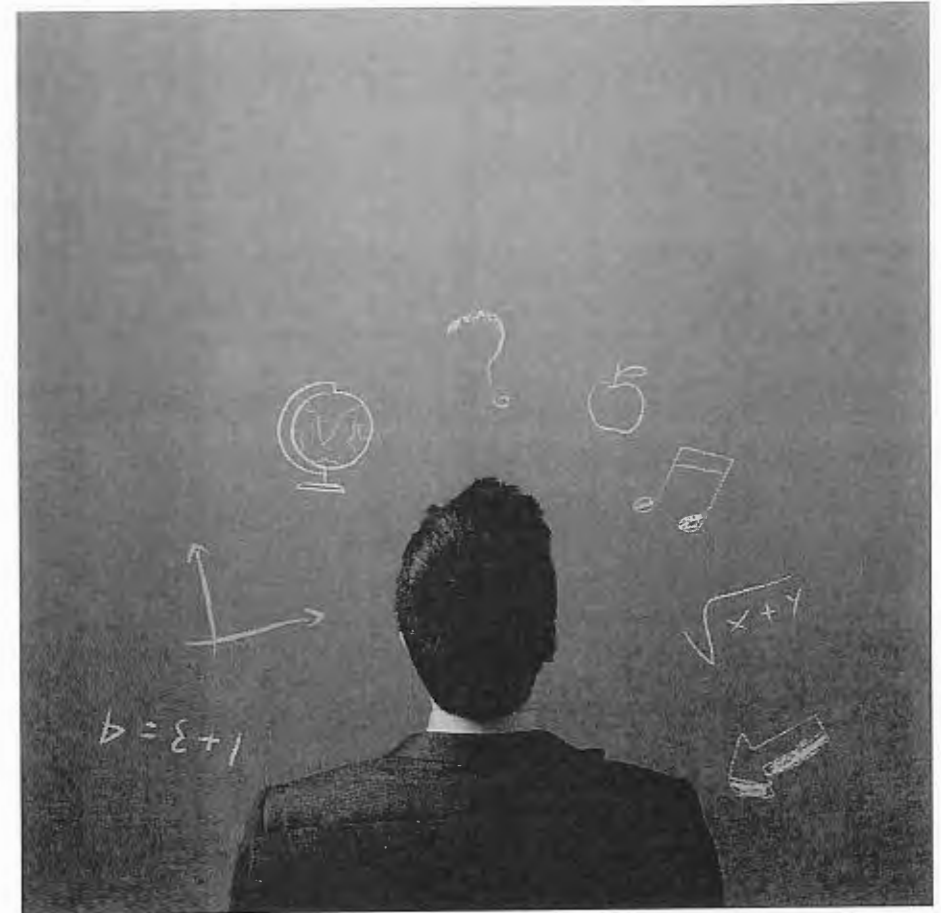
7:00 pm – 10:30 pm (Sunday – Wednesday)

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.



FUTURE CONDITIONAL

by Tamsin Oglesby

The Studio

29 March – 6 April 2019

FUTURE CONDITIONAL

Charles Dickens was (maybe) one of the first writers to point out the errors in education when, in *Nicholas Nickleby*, he set out his campaign to close the 'Yorkshire schools': brutal, money-grubbing places where the pupils were taught ... and I will quote it in full because it's glorious: "We go upon the practical mode of teaching, *Nickleby*; the regular education system: 'C-l-e-a-n', 'clean', verb active: 'to make bright: to scour'. 'W-i-n, win, d-e-r, der', '*winder*', a casement. When the boy knows this out of book, he goes and does it". Mr Squeers is a sadistic tyrant who wielded a cane like an extension of his arm.

We have come a long way but we still don't have it *quite* right and Ms Oglesby's play points this out, never letting the parents or government 'off the hook'. In this production, we are fortunate to have the input of two ex-teachers on our creative team. They taught at different times in the development of education. I worked for Ofsted for a while and so have something of an insight into what goes on in the staff room and the pressures these (generally) hard-working and well-meaning people come under.

My friend and colleague, Dorothy Lawson (Dotti) is one of our ex-teachers on the team. She recalled a 'naughty' boy, whom she had to seat next to her on day trips so he would not misbehave. Bravely, she took the class to see Saint-Saën's *Samson and Delilah* at the Royal Opera House. She had prepared them by singing Delilah's aria, *Softly Awakes My Heart*, and they had just about got the gist. A subtle part that probably would be missed by young children is 'the downfall motive' during Samson's humiliation: only a few notes of *Softly Awakes My Heart*, recalling Delilah's aria in Act Two and, therefore, her allure.

The errant pupil nudged Dotti and whispered excitedly, "Eh, Miss! He's thinking about that bird, isn't he?"

To me, that spells good teaching and I know Dotti thinks back on it as a job well done.

The other ex-teacher we have on board is Robert Eagle, our DSM. I was delighted when he first read the script and immediately said, "I *know* those parents; I *know* that teacher; I *know* those pupils ..." Like a lot of us who have had any connection with the teaching profession, he found the play accurate, very amusing and, at times, incisively cutting.

It's no surprise that the student group – and, it seems, playwrights – keep coming back to education as a theme. In my time as 2nd Year Tutor/Director, at The Questors, we have had John Godber's *Teechers*, Jimmy Chinn's *Albert Make Us Laugh* and now *Future Conditional*. The Questors has also recently done *Daisy Pulls It Off*.

It isn't just that school life in its various forms gives us some wonderful opportunities for large cast drama; it's also a fruitful source of the kind of conflict that is at the root of every interesting story: growing up, relationships with parents, bullying ... the list goes on.

In *Future Conditional*, we are looking at education mostly from the point-of-view of the adults who work in it, administrate it or are trying to steer their children through it.

Essentially, we have four interweaving stories in which the young people are mostly invisible to us, Alia being the only exception. The others are indicated only by their parents' or their teacher's reactions to them. This is more than a device to keep awkward costs and red tape out of the production: it focuses us on the other side of things and prevents the play being another nostalgic look at childhood and schooling. This device is mainly evident in the playground scenes where we see a group of parents who are wrangling over the best secondary school for their various offspring. Many of them are prepared to lie through their teeth, sacrifice any sort of principles they had, or turn on their friends in order to achieve the 'best' results. Other unseen pupils appear in the flashback scenes involving Crane where we go back to Alia's arrival in Britain four or five years ago when Crane was her class teacher in Hastings. Alia remembers him fondly but he is by no means perfect: he is hampered and frustrated by a system that is forced to look more towards results and league tables rather than support genuine education. Alia, whose story is perhaps the leading thread through this drama, aspires to get into Oxford and it's this journey that 'bookends' the play, beginning with her interview and ending with a scene that, almost simultaneously, goes backwards in time (to her asking Crane for a reference) and forwards to the result of her application.

The fourth important story is a government 'think tank', recognisable to anybody who has ever had dealings with almost any sort of committee ('a camel is a horse designed by committee'). The members are diametrically opposed, politically and socially. It's a delightfully wicked snapshot and, although some might think Oglesby pushes our credulity, actually, she never takes us over the bounds of reality.

There won't be many of us that have not had some sort of engagement with this system, either as parents, governors, teachers or even just as pupils ourselves. School can have a lasting effect throughout our lives and this can manifest itself in the extremities of good or ill. It's right that parents should treat their child's education seriously; it's right that those in charge should strive to put the best possible system in place; it's right that teachers should be supported and should be paid properly for the enormous contribution they make to our society; it's right that students from all backgrounds should have equal opportunities to get into the best universities. *Future Conditional* is making a plea for all of this by highlighting how it can go hilariously and disastrously wrong.

Richard Gallagher, Director

Rehearsal Photographs by Laura Clifford



QUESTORS STUDENT GROUP 72 PRESENTS

FUTURE CONDITIONAL

by Tamsin Oglesby

First performance of this production at The Questors Theatre: 29 March 2019

CAST

Oxford:

Richard, *Professor of English* **Matthew Saldanha**
Kate, *Professor of English* **Ruth Comerford**
Alia, *Student* **Sunaina McCarthy**

Hastings:

Crane, *English Teacher* **William Busby**

The Playground:

Kaye, *Mother* **Jordan Fowler**
Suzy, *Mother* **Lucy Palfreeman**
Hettie, *Mother* **Camilla Aylwin**
Sarah, *Mother* **Julia Caldwell**
Samira, *Mother* **Nicola Amory**
Niamh, *Mother* **Ruth Comerford**
David, *Father* **Matthew Saldanha**
Matt, *Father* **Tony Sears**

The Education and Equalities Commission:

Meg, *Education researcher* **Julia Caldwell**
Rob, *Educational psychologist, chair* **Jake Burman**
Oliver, *Educational policy advisor* **Bradley Peake**
Anna, *International Education researcher* **Nicola Amory**
Ed, *Statistician* **Tony Sears**
Bill, *Principal of an education charity* **Joshua Perry**

Various settings including a school in Hastings, some few years ago, an Oxford college, an east London school playground and a café – all present day.

The performance will last approximately 2 hours and 30 minutes, including a 15-minute interval.

PRODUCTION

Director	Richard Gallagher
Associate Director	Lucy Aley-Parker
Set Designer	Angus Duke
Lighting Designer	John Green
Sound Designer	Martin Choules
Stage Manager	Sadie Crowder
Deputy Stage Manager	Robert Eagle
Assistant Stage Managers	Charlotte Greer, Rakesh Jassi, Jamie King
Properties	Dorothy Lawson
Wardrobe	Jan Auvache, Helen Karasiewicz
Projection	Terry Mummery
Projection Images	Chris Stolze
Lighting / Sound Operator	Carole Swan
Lighting Riggers	Terry Mummery, Chris Newall
Set Realisation	Robert Walker, Abena Weston, Fengfan Zhou, Kingston Students (Frankie Ansari, Gemma Lawton, Kate Lindsey, Sophie Lucas, Sophie Nicklin, Sam Richardson, Lewis Roberts, Natasha Shirley, Maddie Taylor, Joel Wills)
Educational Advisor	Dorothy Lawson
Photographer	Robert Vass
Social Media	Laura Clifford, Peter Gould
Thanks to	Eliza Cummings-Cove, Quinn & Wilfie Goodliffe, Rory Hobson, Rosie Mead, Geoffrey Morgan, Pam Redrup, Ellie Vidal
Special Thanks to	Alex Marker, Olly Potter, Cathy Swift

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



Nicola Amory – *Samira / Anna*

With over ten years' experience as an actor, Nicola has relished the opportunity to hone her skills on the Questors acting course. She recently played Harriet in *Pomegranate Season* at the Cockpit, and she also writes, directs and produces for stage and film. One of her most recent scripts was the short film *Click Bait*, which she assistant directed.



Camilla Aylwin – *Hettie*

This is Camilla's Questors debut having joined the student group last year after a period away from the stage to pursue music and sport at university. Credits include: *Snow White* (Fairy Godmother), *The Cherry Orchard* (Anya), *Commedia dell'arte* (Young Lover), *Racing Demon* (Stella) and live performances on BBC1, BBC Radio 3 and BBC Radio 4 with the All Saints Fulham Choir.



Jake Burman – *Rob*

Future Conditional is Jake's first play with The Questors. After featuring in numerous productions elsewhere during his youth and teenage years, he auditioned for the Questors Academy to reignite his love for the theatre and acting. He'd love to work professionally as an actor one day.



William Busby – *Crane*

William has been acting from a young age. William became besotted with life on the stage under the wing of his actor-grandfather, Ken. Having been a member of amateur dramatic companies – and even starting his own – he came across The Questors and was delighted when he was invited to be a member of the student group. William is also a keen musician and luthier.



Julia Caldwell – *Sarah / Meg*

When Julia was eight, she found a copy of *The Complete Works of Shakespeare*, played dress-ups, memorised Juliet's lines and knew that she wanted to be an actor. After going to film school in Australia, Julia finally made the move to London and started training with The Questors in 2017. *Future Conditional* is Julia's debut performance before a paying theatre audience.



Ruth Comerford – *Kate / Niamh*

This is Ruth's second production at The Questors, after she made her debut as Train Passenger No.2 and Querulous Maid in *Diana of Dobson's*. She joined the Foundation Course while studying at City University, and simultaneously working as journalist and production runner. She hopes to continue acting when she has learned how to look normal in a headshot.



Jordan Fowler – *Kaye*

Jordan recently completed the Foundation Course in acting and this is her first time performing in a Questors production. She performed as part of a youth theatre group in Essex before taking a break to study classics at university. Jordan looks forward to continuing her training with the Bridge Theatre Training Company in September 2019.



Sunaina McCarthy – *Alia*

This is Sunaina's second time acting in a Questors production. She debuted on the Playhouse stage as Val in the Young Studio 2017 production of *Love and Money*. Since then she has completed the Foundation Course in acting and has been involved in various backstage activities for previous student productions (*Alternative Lives*, *Blood Sports* & *The Maids*, *Albert Make Us Laugh*).



Lucy Palfreeman – *Suzy*

Lucy has been at The Questors since the student classes from 2001-2012 (aged seven to eighteen). She came back to explore her interest in acting on the Foundation Course in 2017 after studying English Literature at the University of East Anglia, and working as a financial journalist and freelance arts correspondent abroad and in London. She plans to further her study in acting and art next year.



Bradley Peake – *Oliver*

Bradley has been pursuing acting since moving back from Portugal in 2012, where he trained in dance. He has since performed in various musical theatre gigs and productions with the Anna Fiorentini Performance Troupe. After completing his A-Levels in 2016, he committed to dramatic theatre and wishes to further his training full-time at degree level next year. His last performance was in *Milked* in the West End in 2017. Bradley is thoroughly enjoying returning to the theatre and tackling a challenging and exciting character in *Future Conditional*.



Joshua Perry – Bill

This is Joshua's first play on the Questors stage. Joining in 2017, Joshua has been involved in numerous projects, including co-starring in a piece for last year's Questival, first readings for many potential plays and backstage work. Whilst completing his A-levels, he was cast in a lead role in a production of *Macbeth* (a collaboration with the RSC). He plans to further his acting and his study of the arts.



Matthew Saldanha – Richard / David

This is Matthew's fourth performance at The Questors. Previous credits include *Love and Money*, *Medea*, *The Caucasian Chalk Circle*, *Metamorphosis*, *Saved*, *Alfie* and *Dez* in *The Limit*, as well as appearing in a number of student films. Matthew can also strum at least one chord on the guitar and likes to dabble in a bit of writing here and there. He'll see you in the bar for a pint after the show.



Tony Sears – Matt / Ed

Tony first started at The Questors with Acting for All, where he showcased in an excerpt from *The Birthday Party*. After that, as part of Encore, he played one of the Insecurity Guards in *The Wonderful World of Dissocia* and Ben in *Breathing Corpses*. With Group 72 Tony has had onstage roles in *Peer Gynt* and appeared in the Questival. Tony's time at The Questors is his first foray into acting.

Lucy Aley-Parker – Associate Director

Lucy originally trained at Webber Douglas and returned to professional acting and directing in 2014. Recent theatre work has included shows at the Museum of Comedy, The Phoenix Arts, The Etcetera Theatre, The White Bear and The Park Theatre. At The Questors she has directed Ayckbourn's *House and Garden*, QYT shows *Grimm Tales* and *Animal Farm*, and worked with the student group as Assistant Director on a number of productions.

Martin Choules – Sound Designer

Martin has recently designed the sound for *Absent Friends*, *Rabbit Hole*, *Animal Farm*, *Improbable Fiction*, *The Exonerated*, *Rhinoceros*, *Fear and Misery of the Third Reich* and *NSFW*.

Angus Duke – Set Designer

Angus has scurried around The Questors for four years as ASM in *The Rise and Fall of Little Voice*, appearing as a horse in *Equus*, a drunken prospective bridegroom in *Stags and Hens* and a love-sick manservant in *Trelawny of the 'Wells'*. He also worked on the last double bill for Student Group 71: *Blood Sports* & *The Maids* and *Albert Make Us Laugh*.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, previous acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. More recently, he appeared as Clarence in *All Joy of the Worm* in honour of Shakespeare's 400th anniversary and *Being for the Benefit of Mr Kite*. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and His Wonderful Lamp*.

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, but only got involved in stage lighting comparatively recently. In his nine years as a member of The Questors he has been involved with the lighting of numerous shows. Previous shows as Lighting Designer include *Trelawny of the 'Wells'*, *Animal Farm*, *Daisy Pulls It Off* and *Bugsy Malone*.

Questors Student Group Tutors

Director of Studies and First Year Tutor	David Emmet
Second Year Tutor	Richard Gallagher
Voice Teacher	Emma Wainer
Movement and Physical Theatre Teacher	Nicholas Jonne Wilson

University of West London Tutors

John Davey and Alex Marker

Students from the second year of the BA (Hons) Theatre Production course at the University of West London (in Ealing) have contributed significantly to the design and management of this production. The course, which starts again, in September, is run in close collaboration with The Questors. If you'd like to find out more, visit the website at www.uwl.ac.uk or email the course leader, John Davey (john.davey@uwl.ac.uk).



Tea Darling

Refreshingly Vintage

114 Churchfield Road, Acton, London, W3 6BY
Call Pam 07825559180 to book your Vintage Afternoon Tea

Tea Darling is wonderful vintage tearoom that prides itself on providing a service as welcoming as a visit to granny, and her very beautiful original china! We provide homemade cakes and always try to have a Gluten Free and Vegan option – so yummy that non GF and non vegan eat them too! Our savoury dishes are changed daily, so come and see what's on offer, always freshly made to order. Pop in for tea & cake – we're open Tuesday - Sunday: 9am – 5pm www.teadarling.co.uk



Tea Darling

was pleased to bake the cupcakes for
'Future Conditional'
and wishes them all the best for the show!

Tea Darling Presents...

Tea & Theatre: Alan Bennett's **Talking Heads** Directed by Pam Redrup

'A Cream Cracker Under The Settee' with Lucy Aley-Parker & 'A Chip in The Sugar' with Mark Redrup

Just 3 Performances – 30th, 31st May and 1st June, at 8pm.

Only 20 seats per night – book early! Tickets £20 per person includes tea, savoury nibbles and cakes. BYO £5 corkage.

Tea & Jazz – 6th April and **Tea & Laughs** – 11th April Both back by popular demand! See the website.

At Tea Darling we are proud to support creativity. Our lower ground floor room – Velvet Underground – hosts regular craft and creative workshops from writing to up-cycling, to lino printing, knitting and gift making. See www.teadarling.co.uk

The Questors – The Future

Help to make The Questors an even better place! Donations and bequests are continuing to contribute to the life of this unique theatre. For instance, a generous donation made possible a recent training programme for young ESOL students (English for Speakers of Other Languages), and ambitious work on the fabric of the site is ongoing. This is your theatre and the theatre of future generations of playgoers and participants. Donate now or in your will, anonymously if you prefer. Andrea Bath, our Executive Director (020 8567 0011), will answer any enquiries in confidence. Or go to questors.org.uk/giving to see ways in which you can support The Questors.

giftaid it



Next at The Questors

KING CHARLES III

by Mike Bartlett

26 April – 30 May 2019

The Judi Dench Playhouse

Set in a 'near future', the Queen is dead, and Charles is at last king. Determined to assert his power, he vetoes a bill in disagreement with the prime minister. As protests erupt across the country and the social fabric begins to fray, William and Kate try desperately to restore stability, but at a considerable cost. Meanwhile Camilla frets, politicians plot, and Harry seeks a life and love beyond the confines of his royal role.

BLUE/ORANGE

by Joe Penhall

3 – 11 May 2019

The Studio

Christopher is a young black patient confined to a psychiatric ward but wants to go home. Except that he thinks oranges are blue and his doctor wants to section him. His consultant believes it's all a matter of culture and he'd be better off at home. But are things so black and white? Should he stay or go? This scathing yet comical tale challenges our pre-conceptions about race, mental illness and the place of the NHS in Britain today.