

## Join Us

### 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

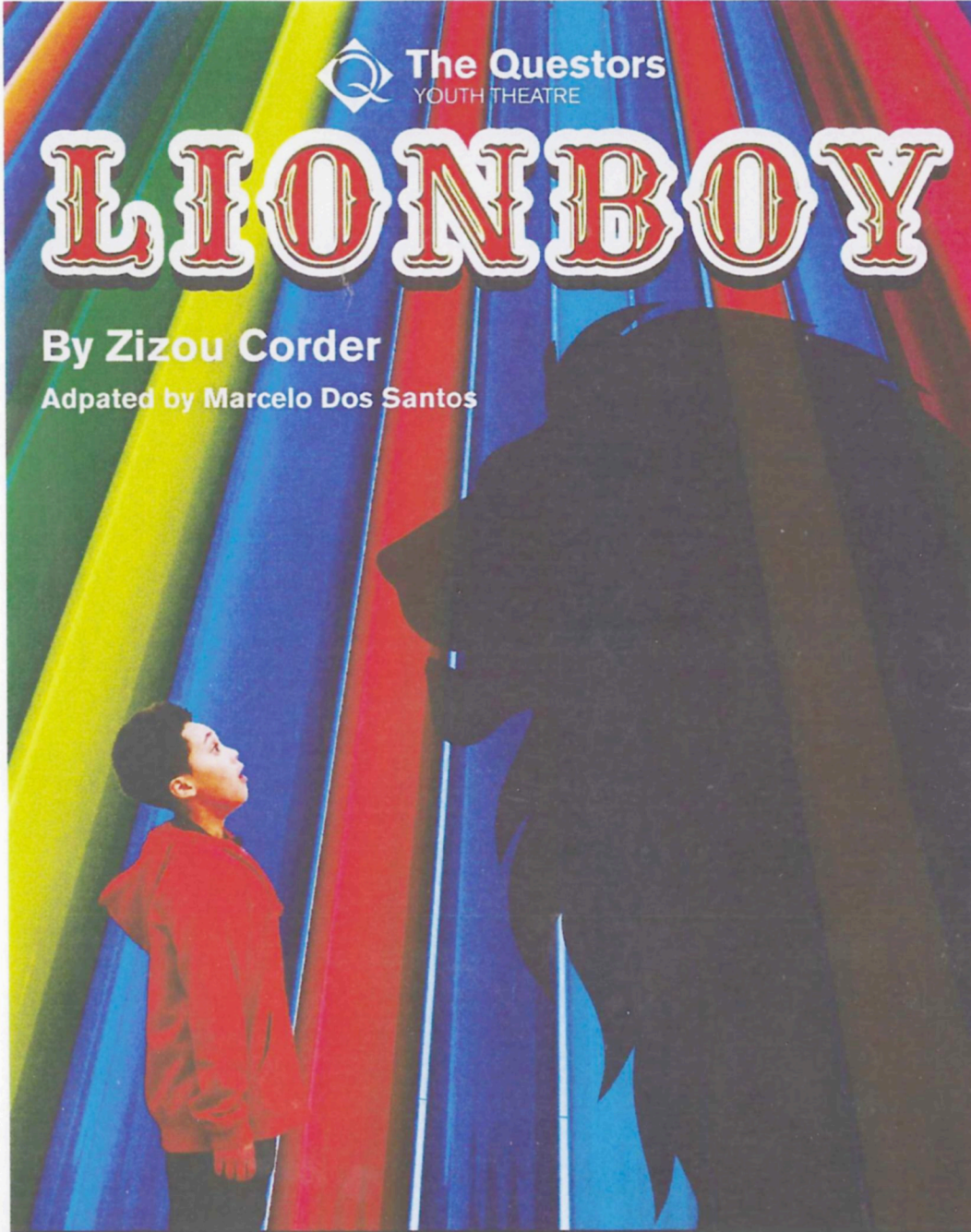
A Season Pass is also available to both Club Members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):  
up to 50% discount on an adult ticket for the Season Pass holder (to a minimum ticket price of £10, £8 concessions)  
£2 off ANY number of additional adult or concession tickets  
up to FOUR child tickets at up to 50% 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](http://questors.org.uk).

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

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The Questors  
YOUTH THEATRE

# LIONBOY

By Zizou Corder  
Adapted by Marcelo Dos Santos

**25 February - 1 March**  
The Judi Dench Playhouse





Write your name into the history books of our theatre by sponsoring one of the new seats in the Judi Dench Playhouse. Find out more and name your seat: [questors.org.uk/seats](http://questors.org.uk/seats)

## 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 2025 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

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details.

This production is dedicated to the memory of Peter Gould.

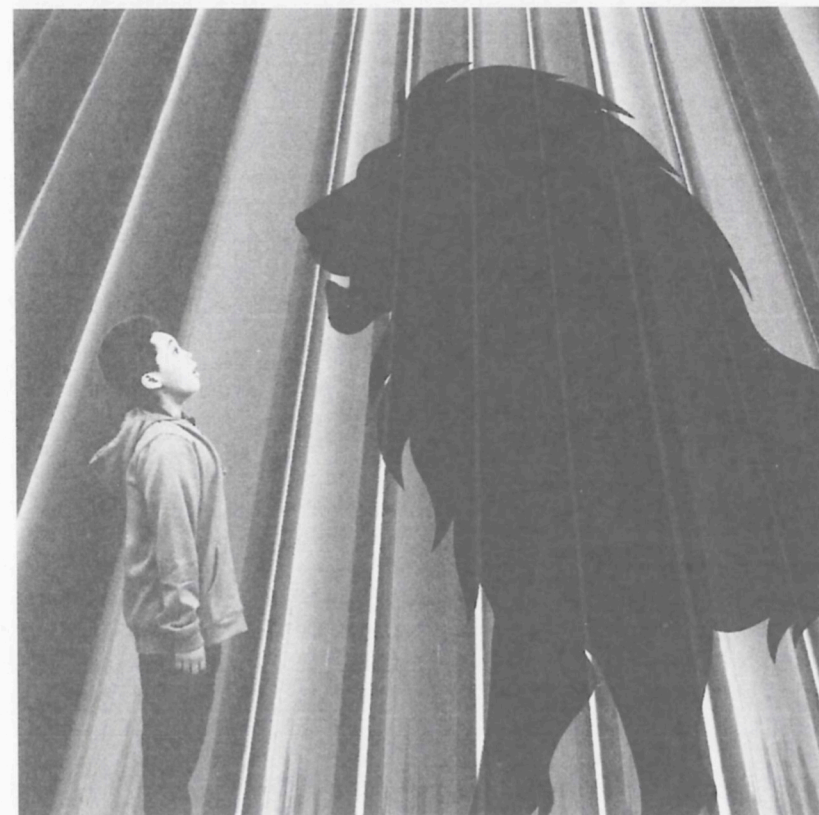


image: Jamie Gould

# LIONBOY

by Zizou Corder, adapted by Marcelo Dos Santos

**The Judi Dench Playhouse**

25 February – 1 March 2025



# LIONBOY

Hello! And a warm welcome to our production of *Lionboy*.

This cast have worked incredibly hard to bring you a show that was originally adapted from a children's novel, but has become about so much more during our time working on it together.

An exhilarating story about bravery, freedom, homecoming and standing up for what's right when all the odds are stacked against you, *Lionboy* was originally dreamt up by mother-daughter duo Louisa Young and her daughter Isabel Adomakoh Young (joint pen name Zizou Corder), who asked to write down the stories they would tell together at bedtime for her eighth birthday present. This led to the publication of their bestselling children's novel in 2004.

"Every night I would be knackered and when the child wanted a story, I would say, what about?" Young said in an interview in 2014. "A boy, she'd say. What kind of boy? A naughty one. What's his name? Charlie. What does he do? Run away." It is no surprise, then, that Marcelo Dos Santos's stage adaptation for Complicité theatre company in 2013 is a play with storytelling still very much at its heart. *Lionboy* asks us, through the eyes of a child, to consider how we tell our own stories. Who is in charge of that future? Who says that person is in charge? And why? How can we take ownership and tell our stories the way that we want to see them unfold?

And so, twelve years later, amidst global conflict, economic turmoil and the not-so-distant rumblings of an AI future, we bring you our own version of this mad and unruly adventure. We wanted the show to be joyful, kind and full of hope, with the overall aim of finding the "heart" at the centre of all the chaos, and the barriers that keep us from reaching for it.

Together with Juliette, our wonderful designer, we wanted to capture the sense of an imposing structure that both holds us and traps us (like the lions) in a system we didn't ask to be put in. The structures are strong and dominating, the furnishings are soft and comfortable; but there is a deeply unsettled, ravenous undercurrent that will eventually rise up from the shadows to pull everything down around us.

Alongside this sense of looming corporate control is a child-like playfulness and adaptability reflected in the original music and adapted material by Sunghoon Lee and Morris Bachmann throughout the play. The 'liveness' at the heart of *Lionboy*, represented by our onstage band, and the electronic sound world of "The Corporacy" explores what it means to be 'live' or 'real',

and why any of it matters as we move towards an increasingly computerised future. We wanted the feeling that the young people in this play are using a 'what we can do with what we have got' philosophy to tell their story, and you might see some creative uses of set, props and instruments for this reason!

Our process has been full and fruitful. We had workshops from circus professionals (thank you Duo Prestige), and from our very own Lolade Ajala as Diversity and Inclusion Facilitator. We clowned around, and we laughed – a lot. We also talked extensively about *why* we are making this play, and indeed any play, right now.

It is impossible to ignore the striking relevance of a play about freedom in today's climate. As one hundred and ten Palestinians waited to be freed on buses from Israeli prisons and three Israelis and five Thai nationals were handed over to the Red Cross on the last Thursday of January, we were sat in our rehearsal room together discussing what it means to have our freedom, and how we might at least try and be part of ensuring that something like this never happens again, in whatever small way we can. Perhaps an impossible task. Maybe, one might argue, a pointless one. But isn't it our job in theatre, in storytelling, to keep imagining the impossible? I believe we all have a responsibility to think about what we can do with what we have got. Just like the children in the play.

But where does this actually get us? To any parents reading this who wonder what the point really is in us gathering every Thursday, Friday, Tuesday or Wednesday to think about all this – my suggestion is this: if we can sit together and imagine what it might be like to be a lion, or a person or a lizard with trust issues, then, in quite a bizarre and roundabout way, we are exercising a pretty essential muscle.

If I can think about why somebody is behaving or thinking in this way that I don't understand or agree with, maybe I can have more conversations. Maybe I can listen more, and think about the small, or large part that we all might be able to play in all this. Maybe I can understand myself a little better, put myself aside a minute. Maybe I won't turn away my gaze.

The kindness, humour, empathy and understanding beyond their years this cast have shown throughout our process together has been a privilege to watch. In small ways, and more often than I originally thought possible, through their uninhibited uniqueness and bold senses of self, their unapologetically authentic witticisms and strange reference points, they've sent me out of the rehearsal room with hope for a better future.

It's also really fun to imagine you're a lion.

**Georgia Brown, Director**

QUESTORS YOUTH THEATRE PRESENTS

# LIONBOY

by Zizou Corder adapted by Marcelo Dos Santos

*First performance of this production at The Questors Theatre: 25 February 2025*

## CAST

Charlie	Kodjo Kaladeen Wallis	Ninu / Band / C10 / Guitar	Cleo Kumar
Rafi	Sean Keogh-Smith	Employee 1 / C11	Vincent Khodaei
Sergei	Billy Adcock	Employee 2 / C12	Lottie Mcmanus
CEO	Rufus Peaty	Cat 1 / C13	Eloise Pringle
Maccomo	Hannah G. Goldsworthy	Cat 2 / C14	Georgia Reeves
Magdalen / C1	Franka Duczmal	Band leader/ C15 / Cello	Ligia Palluch Gibb
Aneba / C2	Benjamin Isaac Obado	Band leader / C16 / Young Lion / Clarinet	Aurelian Ryder
Mr Ubsworth / C3	Ethan Macdonald-Brown	Band Leader / C17 / Keyboard	Edie Kumar
Pirouette / C4	Dora Ratkovic	C18	Lilia Folsom
Hercule / C5	Klara Wit	C19	Noa Eloise Archer
Madame Barbue / C6	Danae O'David	C20	Zoe Spurling
Sigi / Band / C7 / Drums	Ruby Wittingham	C21	Yahvi Joshi
Major Tib / C8	Jonny Perkins	C22	Hanna R. Richmond
King Boris / C9	Bethan Hunter	C23	Marianne Bussey

The performance lasts approximately 2 hours including a 20-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 and Movement Director	Georgia Brown
Assistant Director	Jamie Gould
Composer and First Music Director	Sunghoon Lee
Composer and Second MD	Morris Bachmann
Set Designer	Juliette Demoulin
Costume Designers	Helen Cooper, Carla Marker
Choreographer	Rianna Howarth
Lighting Designer	John Green
Sound Designer	Martin Choules
Stage Manager and Properties	Eleanor Wilson
Deputy Stage Manager	Sarah Clopet
Assistant Stage Managers	Rosa Elsley, Nikhil Ghai, Emma Hunt, Julice Liecier, Finley Narahara, Andrea Palluch, James Rushbrooke, Annika Sauff, Kira Shell
Properties Assistant	Jodie Sech
Assistant MD/Composer	Harriet Kennedy
Sound Assistant	Mike Wyer
Sound Operator	Chloe Park
Lighting Assistant/Operator	Sydney Stevens
Lighting Riggers	James Connor, Carroll Konopacki, Terry Mummery, Andrew Whadcoat
Youth and Education Manager	Michelle Spencer
Diversity Coordinator	Lolade Ajala
Circus Instruction	Duo Prestige (Emily Hardy, Sergey Chupryna)
Set Constructors	Stephen Battersby, Roger Brace, Ignatius Crean, Nikhil Ghai, Doug King, Andy Kotowicz, Paddy Russell, Tony Smith, Derek Stoddart
Set Painters	Ian Black, Bron Blake, Ashley Chang, Chloe Coxhill, Alex Marker, Sophia Orzel, Holly Thomas, Emily Williams
Photographer	Jamie Gould
Videographer	Imran Naqvi
Thanks to	Russell Fleet

# Biographies

## Morris Bachmann – Composer and Second Musical Director

Morris is a London-based composer and sound designer with a background rooted in design and music. Inspired by his family's history in art deco and art nouveau interiors and jazz music, he blends structure and intuition in his work, crafting bespoke compositions of all styles and genres for film, games and visual media that connect heritage with innovation.

## Georgia Brown – Director and Movement Director

Georgia is a director, actor and youth facilitator from West London. She trained at the London Academy of Music and Dramatic Art (LAMDA), and is passionate about creating rhythmic, physically dynamic productions that explore the world we live in through an ensemble-led focus, with their audience at their centre. Credits include *Love and Information* (Manchester in Fringe Theatre Awards: Best Director, Best Show, Best Ensemble), *ISOLATE* (BFI Britain on Lockdown National Archive), *Contractions* (Etcetera Theatre) and *The Actions* (Manchester Cultural Education Partnership). Georgia is represented as an actor by the BWH Agency.

## Martin Choules – Sound Designer

Martin has recently designed the sound for *The Mystery of Fellstone Manor*, *Find Me*, *You Can't Take It With You*, *On the Razzle*, *The Contingency Plan*, *Murder on the Nile*, *Haunting Julia*, *The Importance of Being Earnest*, *Loveplay*, *Dear Brutus*, *Strange Orchestra*, *Fault Lines*, *Future Conditional*, *Absent Friends*, *Rabbit Hole*, *Animal Farm*, *Improbable Fiction*, *The Exonerated*, *Rhinoceros*, *Fear and Misery of the Third Reich*, *NSFW*, and *The Duchess of Malfi*.

## Helen Cooper – Costume Designer

Helen has been a member of The Questors since 2019. Apart from the occasional detour into writing panto lyrics, she can mostly be found helping in Wardrobe where she has enjoyed making costumes for *King Arthur and the Twelfth Night*, *Treasure Island*, *Sara Sampson* and *The Welkin*.

## Juliette Demoulin – Set Designer

Juliette joined The Questors in 2024 where she designed *How to Disappear Completely*, *The Cane*, and was a scenic artist on *Tom Jones* and *Jack and The Beanstalk*. She trained in Architecture and Set Design at Ecole Nationale Supérieure of Paris. She is also the resident Assistant Designer at the Finborough Theatre where she designed Beryl Cook's *A Private View* (nominated for an OffWestEnd Award for Best Set Design), *Burnt Up Love*, *Lies Where It Falls* and co-designed *The Trumpeter*. Other designs include *Until She Sleeps* (White Bear Theatre). Assistant Designs include *La Tour de Balbel* (MC 93 Bobigny, Paris).



**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 *Sara Sampson*, *Julius Caesar*, *Tom Jones*, *The Welkin* and *Jack and the Beanstalk*.

**Jamie Gould – Assistant Director**

Jamie grew up attending QYT for 13 years and is now in his fourth year on the teaching staff. This is his first time working as part of the directing team for a QYT production.

**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. He has been involved with lighting at The Questors for 14 years and has designed the lights for shows including *Dead Boy Café*, *How to Spot an Alien*, *Whispers in the Wings*, *Tom Jones* and *The Cane*.

**Rianna Howarth – Choreographer**

Rianna has trained in classical dance and is now exploring contemporary movement. She also enjoys stop motion animation having learned this with Aardman Academy. Having acted in several plays at The Questors, she is thrilled to work on a QYT production.

**Sunghoon Lee – Composer and First Musical Director**

Sunghoon is a composer from South Korea. He is also a member of experimental/post-rock band bdpb which recently released their debut album *bdpb 1*. He explores the aesthetic of the combination of acoustic and processed sound by using modern technologies.

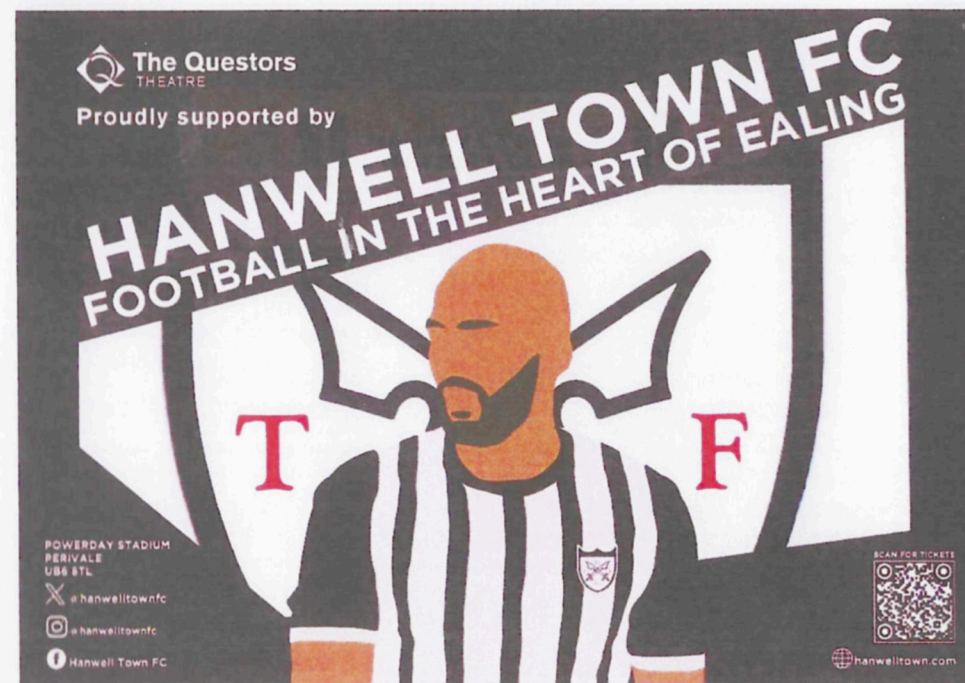
## A NOTE ON THE SET

This set is the result of discussions between Georgia and me, to create an interactive design where the young actors are allowed to explore and interact with the environment as part of the performance. A set where the children could tell their story and let free their imagination. This design is a vibrant and interactive space that brings a playful and colourful playground to life on stage.

The cold metallic structures in the design symbolically represent the corporacy, embodying the rigid, cold and impersonal aspects of society or a system of power, contrasting with the flowing textiles which add a sense of warmth, creativity and freedom.

A good reminder that the imagination offers the freedom to break free and create new worlds.

**Juliette Demoulin, Set Designer**



## NEXT AT THE QUESTORS

**TROJAN BARBIE**

by Christine Evans

21 – 29 March 2025

The Studio

Past and present violently collide when Lotte, a 21st century doll repairer, is captured while touring the ruins of Troy and flung back into ancient war-torn times. The Questors Student Group's production of *Trojan Barbie* retells the epic fall of Troy through the modern eyes of our unlikely heroine. Inspired by Euripides' *Trojan Women*, this play explores the trauma and trials women have faced since war first raged thousands of years ago.

**MY FAIR LADY**

by Alan Jay Lerner

and Fredrick Loewe

28 March – 5 April 2025

The Judi Dench Playhouse

Eliza Doolittle, a Cockney flower girl with big dreams, crosses paths with linguistics professor Henry Higgins. Higgins is confident he can transform the way she speaks to pass her off as a "proper lady" in high society. But as their friendship grows, he has a few lessons of his own to learn.

Enjoy beloved songs including *I Could Have Danced All Night* and *Get Me to the Church on Time* in this charming comedy romance for the whole family.