

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

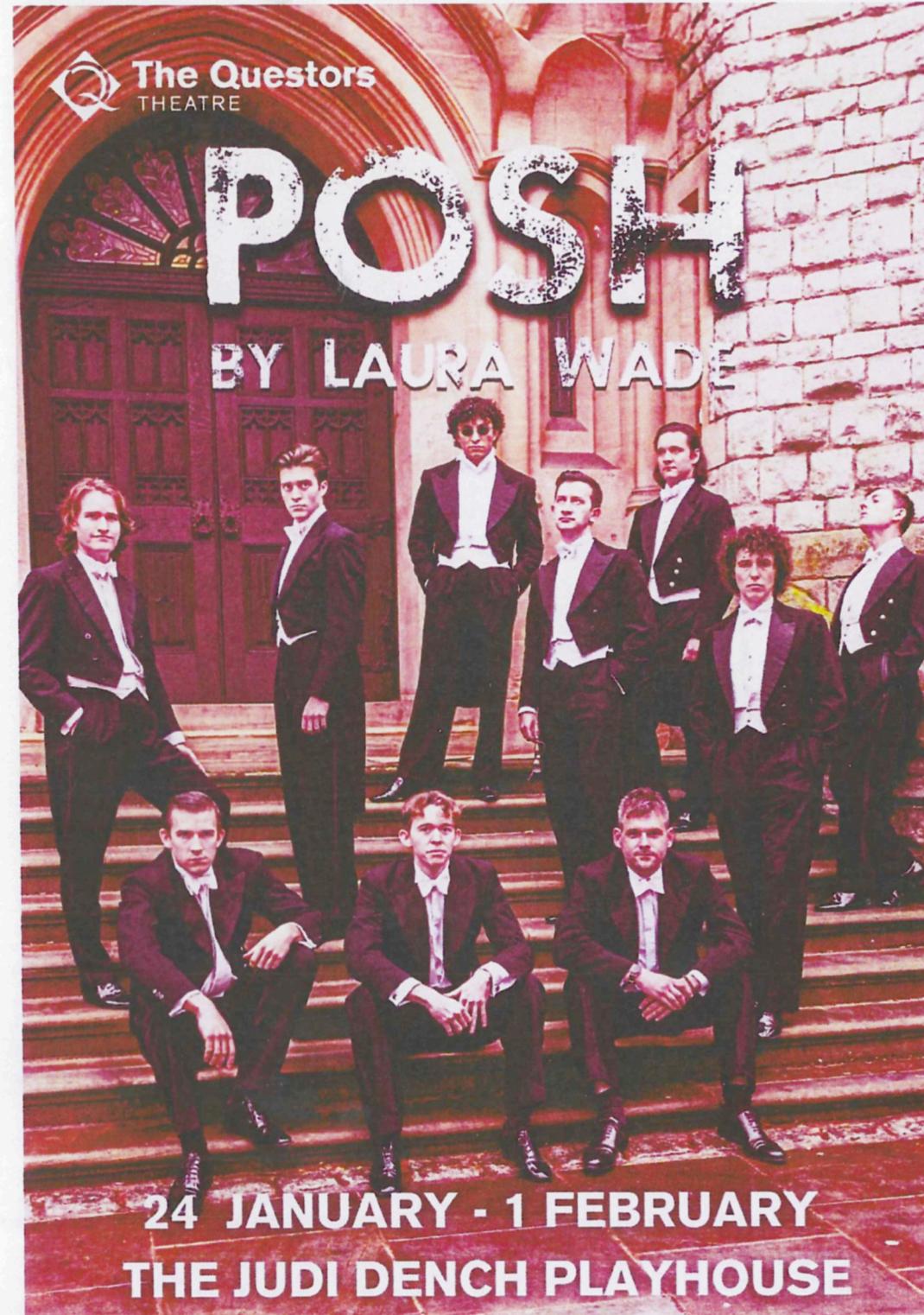
A Season Pass is also available to both Club Members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ 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.

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





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

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

The Grapevine Wassail – Friday 31 January

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



Image: Robert Vass

POSH

by Laura Wade

The Judi Dench Playhouse

24 January – 1 February 2025

POSH

Posh, by Laura Wade, is a sharp, biting satire that delves into the world of privilege, entitlement and class disparity. Premiering in 2010 at the Royal Court Theatre in London with a subsequent revival in 2012 at the Duke of York's Theatre in the West End, the play offers an insightful examination of the lives of a group of wealthy, arrogant Oxford students who belong to an exclusive and self-serving social club. Known as the 'Riot Club', the students indulge in a hedonistic lifestyle, disconnected from the real-world consequences of their actions. Through dark humour and incisive dialogue, Wade critiques the broader social structures that allow such behaviours to flourish, revealing the moral corruption and fragility of a class system that preserves itself through elitism and excess.

At the centre of *Posh* is the Riot Club, a fictionalized version of the Bullingdon Club, a real-life Oxford University dining society known for its notorious reputation for excess, debauchery and outrageous behaviour. It's also renowned for its possible real-life past members some of which have held the highest positions in the British Government.

The play is set across the course of one evening, where the members of the Riot Club gather for a lavish dinner at a posh country pub. The evening quickly spirals into chaos as the members drink excessively, engage in cruel pranks and escalate the violence against the working-class pub staff. While the privileged students view their behaviour as a form of rebellion and fun, it becomes increasingly clear that the consequences of their actions will be more far-reaching than they initially perceive.

The club's behaviour – emblematic of their arrogance and detachment from reality – culminates in a disastrous event that exposes the moral bankruptcy of the entire group.

At its heart, *Posh* is an exploration of privilege and the destructive power it can have when left unchecked. The members of the Riot Club represent the epitome of entitlement. Their wealth and social status afford them an immunity from the consequences of their actions, allowing them to behave without remorse or reflection. Wade critiques the ease with which this class of young people has been allowed to shape their world, insulated from the harsh realities faced by those outside their bubble.

The members of the Riot Club are not just rich; they are part of an established, elitist tradition that connects them to the highest echelons of British society. This legacy enables their cruelty and recklessness, as they view their behaviour as merely a rite of passage, a harmless tradition of youthful rebellion. The play

challenges this view by highlighting the impact their actions have on the working-class individuals around them, pointing out that what is 'fun' for the privileged is often devastating for the marginalised.

The stark divide between the students and the working-class characters who serve them underscores the play's commentary on class and power. The students' treatment of the pub staff, particularly their verbal abuse and the disregard for their humanity, reflects the casual cruelty that comes from a lifetime of not having to empathise with those in lower social strata. Wade uses these interactions to expose the deeply ingrained classist attitudes that persist within the British elite, perpetuating a system that keeps the wealthy in positions of power while denying opportunities and respect to those beneath them.

A significant part of *Posh* revolves around the notion of morality and the erosion of values among the wealthy. As the night progresses, the Riot Club members descend into further immorality, engaging in destructive, reckless behaviour. The pub staff are left to deal with the fallout of their actions, which range from property damage to the more serious physical harm. However, despite the chaos and destruction, most of the students show no remorse, only a deep sense of entitlement. Their morality is shaped by a worldview in which they believe they are above reproach. This detachment from accountability serves as a powerful critique of how power and privilege can warp one's sense of responsibility.

The play also interrogates the concept of rebellion among the upper classes. For the members of the Riot Club, their behaviour is framed as an act of defiance, an expression of youthful rebellion against societal norms. However, their 'rebellion' is hollow and, in many ways, upholds the very structures of power they claim to be opposing. Their actions may seem transgressive, but in reality they reinforce their privileged status, showing that their rebellion is not aimed at dismantling power, but rather at affirming it.

While the Riot Club's members initially appear invincible, protected by their wealth and status, the play ultimately leaves them with little to show for their actions. There is a moment where their behaviour begins to come back to haunt them, as the consequences of their violence become more evident.

In *Posh*, Laura Wade crafts a searing critique of class, privilege and the moral decay that comes with unchecked entitlement. Through the lens of a satirical portrayal of the Riot Club, Wade exposes the moral bankruptcy of a society that protects the interests of the elite while disregarding the harm they cause to others. The play is both a character study and a social commentary, challenging audiences to reconsider the true cost of privilege and the ways in which power perpetuates itself through generations. By the end of the play, the Riot Club remains unchanged, an unsettling reminder of the resilience of class systems and the difficulty of challenging deeply entrenched hierarchies.

Gary R. Reid, Director

POSH

by Laura Wade

First performance of this production at The Questors Theatre: 24 January 2025

CAST

The Riot Club

Guy Bellingsfield	Guy Jack
James Leighton-Masters	Dominic Reed
Toby Maitland	Pascal Orzabal
George Balfour	Bailey Finch-Robson
Alistair Ryle	Andrew Rakowski
Hugo Fraser-Tyrwhitt	Harry Roebuck
Harry Villiers	Harry Miller
Miles Richards	Daniel Thompson
Dimitri Mitropoulos	Omar Aga
Ed Montgomery	Alex Hunter

Plus

Jeremy (Guy's Godfather)	Willo Johnston
Chris (landlord of The Bull's Head)	James Rushbrooke
Rachel (Chris' daughter)	Ruby Barry
Charlie (an escort)	Tilly Benson-Reid

The performance lasts approximately 2 hours and 30 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	Gary R. Reid
Assistant Director	Quinn Goodliffe
Set Designers	Bron Blake, Roger Brace
Costume Designer	Nichola Thomas
Lighting Designer	Alasdair Graebner
Sound Designer	Emerson Bramwell
Assistant Sound Designer	Jane Arnold-Forster
Stage Manager	Remi Bruno Smith
Deputy Stage Managers	Christopher Benson, Sarah Vass
Assistant Stage Managers	Emily Hawley, Doug Willis
Properties	Joanna Mludzinska
Properties Maker	Eleanor Wilson
Portraiture	Geoffrey Moore
Prompters	Debbie Abel, Dotti Lawson
Costume Makers/Sewers	Kath Cooke, Caroline Gibbon, Delia O'Rourke, Sue Peckitt, Jenny Richardson
Fight Director	John Fryer
Intimacy Director	Elodie Foray
Lighting Desk Programmer	Ben Hart
Lighting/Sound Operator	Ben Hart
Lighting Riggers	Martyn Bird, Megan Bostock, John Green, Jon Hart
Set Realisation	Bob Bedford, Ian Black, Ashley Chang, Sue Collins, Chloe Coxhill, Gabrielle Hervé, Doug King, Andy Kotowicz, Geoff Moore, Adam Smith, Stephen Souchon, Derek Stoddart
Get-In Assistance	Ignatius Crean
Production Photographer	Carla Evans
Publicity Photographer	Robert Vass
Videographer	Robert Vass

Thanks to: **Caroline Bleakley, James Connor, Rory Hobson, CJ, Mike Langridge, Francis Lloyd, Catherine Luff, Alex Marker, Sophia Orzel, Chris Reid, Nigel Worsley, The Duke of Kent, The Grosvenor**

Biographies

Omar Aga – Dimitri Mitopoulos

Omar has appeared in five Questors productions prior to his appearance in *Posh*. He has worked hard for months to lower his own natural born obnoxiousness and pomposity to play Dimitri. So you better appreciate it.

Ruby Barry – Rachel

After studying drama at the University of Essex, Ruby has been acting in a variety of Questors roles: a ghost, a munitions worker, an Everly Brother's wife. She's now played two waitress roles concurrently and hopes to never carry plates on stage again. This is the last time!

Tilly Benson-Reid – Charlie

Tilly's productions at The Questors have included *Diana of Dobson's* (Diana), *Ariadne and the Monsters* (Theseus), *Pride & Prejudice* (Miss Bingley) and *The Ghost Train* (Peggy Murdoch). They also work backstage in stage management, most recently for *Arcadia* and *Death and the Maiden*.

Bailey Finch-Robson – George Balfour

This is Bailey's first production with The Questors since he joined last year. He moved to London after graduating from Oxford University, where he swears he did not join any secret clubs. At university, he performed in many shows and short films, and directed a production of *Lady Windermere's Fan*.

Alex Hunter – Ed Montgomery

A young actor from Cornwall, Alex has been in two full Questors shows – *Dragon's Teeth* and *The Slaves of Solitude*. He was also involved in the QWho 60th Anniversary short plays. Alex is excited to show the hard work he and the rest of the cast have put into this production.

Guy Jack – Guy Bellingfield

In the little over two years since Guy joined The Questors, he has enjoyed a range of roles: repressed boyfriend (*Haunting Julia*), champagne-socialist (*Murder on the Nile*), charming womaniser (*The Slaves of Solitude*). Now, in his namesake role, he's excited to 'let-rip' as an eager young man with his eye on the prize – President of the Riot Club.

Willo Johnston – Jeremy

Willo's first appearance for The Questors was as Bartholomew Cokes in the 1986 production of *Bartholomew Fair*. After a 36-year hiatus, in which he trained at Guildford School of Acting and (to a lesser extent) Dance and rerouted to a career in screenwriting, he returned in 2022's *Hangmen* followed by Tim Firth's *Neville's Island*.

Harry Miller – Harry Villiers

Harry joined The Questors as an acting member earlier this year and is currently studying acting at Drama Studio London. He is delighted to be involved in *Posh* and has loved the rehearsal process. Although despising

every choice Harry Villiers makes ... he looks forward to playing a character so brash in front of an audience!

Pascal Orzabal – Toby Maitland

This is Pascal's fourth production at The Questors and his second on the Playhouse stage. He has thoroughly enjoyed the ensemble experience and wants it to be known that he does not share the views of the characters portrayed.

Andrew Rakowski – Alistair Ryle

This is Andrew's debut performance at The Questors. After studying at Mountview Academy and Northumbria University, he has performed leading roles in companies such as The Stamford Shakespeare Company and The People's Theatre. In recent years Andrew has breached into other performance disciplines such as radio presenting and stand-up comedy.

Dominic Reed – James Leighton-Masters

Posh is Dominic's third production with The Questors, following appearances as Colin in *Single Spies* and Young Man in *What's My Gilbert?* He also performed with the Tower Theatre and the New Stagers. He gained acting experience with Acting Coach Scotland, the Tron Theatre Glasgow and CityLit. He is also a prize-winning published writer.

Harry Roebuck – Hugo Fraser-Tyrwhitt

This is Harry's second Questors show following on from *Tom Jones*. Harry was born in Liverpool and from a young age lived in the Falkland Islands, Canada and Scotland. As an actor his most notable credits include the voice role of Gaius Octavius in *Cry Havoc: Ask Questions Later*, and co-starring in the pilot episode of Shudder's seasonal anthology horror *The Haunted Season*.

James Rushbrooke – Chris

James is a playwright and screenwriter who joined The Questors in 2021. He is the author of two Questors pantomimes (*King Arthur and the Twelfth Knight* and *Treasure Island*) and youth production *Whispers in the Wings*. He appeared as Father for twelve minutes in *The Pillowman* and now The Questors is trusting him to say lines on his own like a real actor.

Daniel Thompson – Miles Richards

Dan has been an acting member of The Questors since graduating from Student Group 76 in 2024. He previously studied Technical Art & Special Effects at UAL and is currently at the Artists Theatre School. He previously appeared at The Questors in *The White Carnation*, *Find Me* and *London Wall*. In his spare time he's building a guitar – it might even be playable one day!

Gary R. Reid – Director

Gary has been involved at The Questors for over 20 years. As an actor, Gary has been in *The Fan*, *A Clockwork Orange*, *Dealer's Choice* and *Mojo*. He has directed *New Boy*, *Mouth to Mouth*, *Mercury Fur*, *Dogs Barking*, *Rent*, *Aladdin and his Wonderful Lamp*, *Beautiful Thing*, *Jumpers for Goalposts* and *Fault Lines*.

Jane Arnold-Forster – Assistant Sound Designer

Jane has been part of The Questors since 2005, since when she has been involved in most aspects of making theatre. After a period as a professional production manager, she came home to The Questors in 2012. She has designed sound for five shows but is really enjoying assisting Emerson on *Posh* and learning more.

Bron Blake – Set Designer

A member since the early 1970s, Bron has been doing set design and scenic art since 2008. Her over 30 designs include *Doctor Faustus*, *The School of Night*, *Betrayal*, *Rope*, *The Master Builder*, *Twelfth Night*, *Measure for Measure*, *Endgame*, *Rutherford & Son*, *God of Carnage*, *The Ghost Train*, *A Doll's House*, *Arcadia*, *You Can't Take It With You* and *Single Spies*.

Roger Brace – Set Designer

Since rejoining The Questors in 2022, Roger has been involved in set realisation/construction for a number of productions. Roger joined The Questors in 1978, initially working within the lighting department, subsequently stage management and set construction. He served as Stage Director for several years, being responsible for Questors technical/backstage departments.

Emerson Bramwell – Sound Designer

Emerson most recently composed scores for *Low Level Panic*, *The Physicists* and *The Mystery of Fellstone Manor*. He also designed sound for *Apologia*, *Hangmen*, *Death and the Maiden*, *A Doll's House*, *Much Ado About Nothing*, *Arcadia*, *Albion*, *Whispers in the Wings*, *How To Disappear Completely* and *The Welkin*.

Quinn Goodliffe – Assistant Director

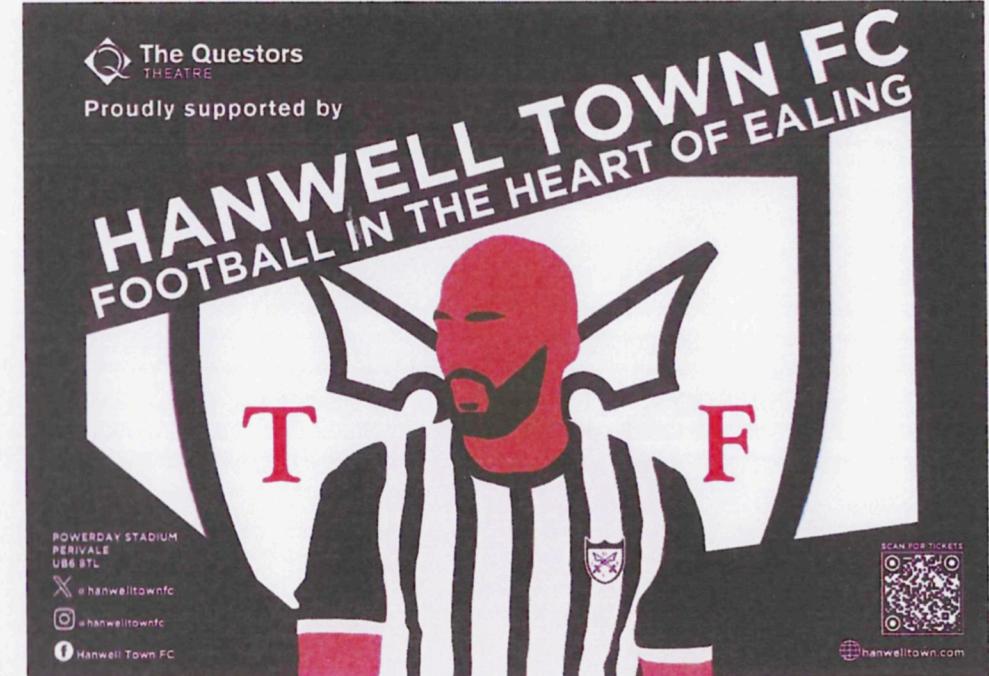
This is Quinn's third time assistant directing at The Questors, and he has directed short plays for *Disintegration* and *QWho*. He has been a member of The Questors for ten years and was last on stage in *London Wall*.

Alasdair Graebner – Lighting Designer

Posh is Alasdair's sixth lighting design for The Questors, having returned to stage lighting after a 20-year break. Previously, he lit *The Welkin*, *Julius Caesar*, *The Physicists*, *Neville's Island* and *Shelia's Island*. Previous lighting designs have been at Mountview Theatre School, Aletta Collins Dance Company, Unicorn Theatre Company, New Music Oldham and others.

Nichola Thomas – Costume Designer

Nichola has enjoyed working on various shows over the last 20 years at The Questors, including productions such as *Shadowlands*, *Burnt by the Sun*, *Endgame*, *Tess of the d'Urbervilles*, *Much Ado About Nothing*, *Single Spies* and, most recently, *Blithe Spirit*.



NEXT AT THE QUESTORS

A REAL RACE AROUND THE WORLD

by David Hovatter and Company

14 – 22 February 2025

The Studio

This is a true story, with embellishments, live music and dancing. In November 1889, *The New York World* newspaper sent Nellie Bly on an assignment: to beat the record of travelling the world in 80 days set by Jules Verne's fictional character, Phileas Fogg. Unbeknownst to her, a rival publication sent a female writer later that day to try to beat her. One went east and one went west, using steam trains and steamships. But who won? A fun new show for all the family.

LIONBOY

by Zizou Corder,
adapted by Marcelo Dos Santos

25 February – 1 March 2025

The Judi Dench Playhouse

Charlie Ashanti lives in a future where cars are banned and companies are more powerful than countries. Charlie is a perfectly normal boy, except that he can speak to cats. When his parents are kidnapped, he sets off on a rescue mission – with help from a floating circus and its pride of lions. *Lionboy* is presented here by Questors Youth Theatre, but was commissioned and first produced by award-winning theatre company Complicité in 2013.