

# JUMPERS

by

Tom Stoppard

 THE QUESTORS THEATRE COMPANY



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*First performance June 23rd 1979*

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**JUMPERS** is the third play in the season of five English comedies which opens The Questors Golden Jubilee programme. An English comedy has been selected from each of the decades of The Questors existence.

**JUMPERS** first appeared in 1972.

Tom Stoppard was born in 1937, when The Questors was eight years old!

Some of his major works are:

- 1967 *Rosencrantz and Guildenstern are Dead*
- 1968 *Enter A Free Man*  
(This had been seen in Hamburg in 1964, where it was also televised under the title *A Walk on the Water*).
- 1968 *The Real Inspector Hound*
- 1970 *After Magritte*
- 1972 *Jumpers*
- 1974 *Travesties*
- 1977 *Dirty Linen and New-Found-Land*
- 1978 *Every Good Boy Deserves Favour*
- 1979 *Night and Day*.

He has also written a number of plays for television, including *Professional Foul*.

*After Magritte* was seen at The Questors in 1975 as one of the plays performed by the Student Group.

In 1974, *Rosencrantz and Guildenstern are Dead* was chosen as the production to celebrate the 10th anniversary of the opening of the new theatre.

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# JUMPERS

by TOM STOPPARD

## CAST

Archie	.....	NEVILE CRUTTENDEN
Dotty	.....	JENNY STEVENS
Secretary	.....	JO CARLTON SMITH
Crouch	.....	PHILLIP SHEAHAN
George	.....	MICHAEL HOWARD
Bones	.....	PHILIP REMINGTON
Clegthorpe	.....	GLYNN CAREN

## Jumpers

GLYNN CAREN, JENNY GIBBS, ANDY HARVEY,  
CHARLIE HOOPER, RICHARD LEWIS, DAVID  
MORGAN, LYNDA SMITH, PETER STANFORD.

*Directed by*  
DAVID EMMET

*Settings designed by*  
BOB ANDERSON

*Costumes designed and made by*  
BARBARA EMMET

*Jumping arranged by*  
JOHN WILSON

*Lighting by*  
ANDREW DIXON

*Sound by*  
CHARLES LACAILLE

The action takes place in George's and Dotty's London flat some time in the very near future.

Act One is about 1 hour 20 minutes

Act Two is about one hour

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

<i>Stage Manager</i>	— LIZ WOOD
<i>Deputy Stage Managers</i>	— BRON BECKFORD, FRANK WOOD
<i>Assistant Stage Managers</i>	— MICHAEL COFFEY, JUDITH CROSS, JASON EDWINS, STEVE KNIGHT, DEBBIE SAMPSON
<i>Properties</i>	— BARBARA SEXON
<i>Assisted by</i>	— SUE LUMSDEN
<i>Wardrobe Assistants</i>	— HELEN DAWES, HILARY EVANS, GRACE LACAILLE, EDITH RICKET
<i>Construction</i>	— BOB ANDERSON, MIKE BURROWS, STEVE KNIGHT
<i>Lighting Operator</i>	— ROGER BRACE
<i>Follow Spot Operators</i>	— ALISON COLSTON-LAKE JEREMY HALL, DANNY POPKINS, RICHARD TURNER
<i>Projector Operator</i>	— SU FALLOWS
<i>Sound Assistant</i>	— GRACE LACAILLE
<i>Musical Assistance</i>	— MORGAN FISHER
<i>Television Voice</i>	— JOHN TURNER
<i>Prompter</i>	— CATHY WACHTER

ADDITIONAL LIGHTING BY PROFILE STAGE LIGHTING

## ENJOYED THE SHOW? . . . . OR NOT?

Either way, why not come and air your views or listen to those of others at an

### OPEN DISCUSSION

on this production which will be held on Tuesday 3rd July at 7.45p.m. in the Bernard Shaw Room, led by

### JAMES SAUNDERS

Tom Stoppard sprang to fame as a playwright with *Rosencrantz and Guildenstern are Dead*, produced by the National Theatre at the Old Vic in 1967. It may not be generally known that the first one-act version of that play entitled *Guildenstern and Rosencrantz* was written by Stoppard when attending a course at the Literarisches Colloquium in West Berlin in 1964 under the leadership of James Saunders, already by then a well-established playwright. Whether, or how far, Stoppard was influenced by Saunders, probably neither he nor Saunders would, or even could, say, but it is natural for Saunders to have a particular interest in Stoppard's work, and we are especially pleased that James Saunders, who has himself so many close associations with *The Questors*, should have agreed to lead this discussion on *Jumpers*.

**NOTE THE DATE:**

**Tuesday, 3rd July at 7.45p.m. in the  
Bernard Shaw Room**

## DIRECTOR'S NOTE

To build a play round a central philosophical argument might be thought to be theatrically dangerous. And yet in a play as theatrical as *Jumpers* one can easily lose sight of the philosophical argument. I do not believe that there is much theatre in philosophy or that there is anything philosophical about theatre. The two are independent modes of expression, which none-the-less become interdependent in the construction of Stoppard's play.

I have never studied philosophy and made a deliberate decision not to start now. But I do, I hope, understand what the play has taught me. Whether good and bad are metaphysical absolutes or are simply categories of our own making may seem to be a question invented by philosophers for philosophers alone. (Before reading the play I did not even know the question *existed*). Yet by creating the imaginary Rad-Lib society founded on philosophical principles, Stoppard surely shows us that the question does bear looking at by our society. For while it is true that we would probably applaud the action of the first Captain Oates in the Antarctic wastes, might we not also decline to attach moral blame to the second Captain Scott on the moon? And if someone of our acquaintance is killed, are we not inclined to rationalise that "it's a great pity, but it's not as if the alternative were immortality"?

If *Jumpers* directs the audience's sympathies to one particular side of the argument, George's, we are still forced to admit that we frequently act as if we believed the other. Traditional concepts of right and wrong, good and bad, change. The boundaries are re-defined. Was there not a time when society believed that, say, abortion and pre-marital sex were actually inherently wrong in themselves? Are we not nearing a stage where it will cease to be 'wrong' to fiddle the taxman or London Transport? Do we really believe there are certain values which can never alter?

Stoppard shows us how frightening it would be if we were to accept the Rad-Lib philosophy whole-heartedly. In the society he depicts, Archie rules, George is lost, and McFee, who wavered, is dead. And yet George's intuitive approach, while it may be the argument we would want to believe, fails conspicuously to prove the existence of either of his two Gods: the God of creation, or the God of goodness.

It has been suggested to me that *Jumpers* is a religious play. It may be, but surely the question 'Is God?' is left open, as are so many other questions: who killed McFee, what form does Archie's therapy really take? Not only are philosophical boundaries undefined, but theatrical ones as well. Most notably the boundary between humour and sadness.

For while you will, I sincerely hope, find *Jumpers* not only a comical but also a warm and uplifting play, can you help but be saddened by it too? From the unedifying scrap on the moon, through the carnage of man and beast and the dismantling of society by the Radical Liberals, to Archie's final message of false hope, the background is quite horrific. And thus another boundary is blurred — that between pessimism and optimism. Everything is disintegrating — moral values, society, Dotty's mind, George's career — so maybe the yellow future *does* provide the greatest hope.

And therein lies the final catch. By laughing are we not both taking the optimistic view and at the same time reacting in a Radical-Liberal way?

DAVID EMMET

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