

THE QUESTORS THEATRE

Its easy to join...

- Come to the main office during office hours.
- Join us in the Grapevine Bar at The Questors Theatre on a Wednesday at 8pm for a free guided tour and a drink on us.
- Pick up a membership form from the foyer
- Call **020 8567 0011** during office hours
- Find out more at www.questors.org.uk

Questors membership *(there are 3 categories)* gives you...

Company member:

- 50% discount on your ticket *(excluding Christmas Shows)*
- Ticket reservation facility *(conditions apply)*
- Special offers & invitations
- Club Magazine and monthly mailing
- The chance to act, direct and get involved backstage or with front of house
- Membership of The Grapevine Club

Playgoer Member:

- 20% discount on your ticket *(excluding Christmas Shows)*
- Regular monthly mailing
- Membership of The Grapevine Club

Friend:

- Regular monthly mailing
- Membership of The Grapevine Club

Discounts at:

Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori

Three ways to book tickets:

- Ring our Box Office on 020 8567 5184 or call in and collect tickets
Open Mon – Fri 11.00am to 1.00pm, Show Nights & Wednesdays
6.45pm to 8.30pm, Sunday Matinees 2.00pm - 2.30pm
- Fill in a booking form *(included with diary notes)* and return to Box Office
- Book online at www.questors.org.uk

Box Office: 020 8567 5184
Admin: 020 8567 0011
Fax: 020 8567 8736
Email: enquiries@questors.org.uk
Website: www.questors.org.uk

The Questors Theatre
Mattock Lane
Ealing
W5 5BQ



R.U.R.

THE QUESTORS THEATRE



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Welcome to The Questors Theatre, one of London's best kept secrets - except to its 2,500 members. How do I know about the Questors? I am proud to have been their President for over 20 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of



membership) and the many and varied shows in our 350 seater Playhouse Theatre and our more intimate Studio Theatre.

The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership from £12.00 - £47.50 depending upon level of commitment it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench
President of The Questors Theatre



R.U.R.

by Karel Čapek

R.U.R by Karel Čapek

Gattaca, Bladerunner, The Terminator. These films, and countless works of science fiction, trace their roots back to *R.U.R.* In the early 20th century Karel Čapek wrote about a futuristic utopia where mankind developed methods to produce artificial human beings to use as workers. Man himself will finally be emancipated from the burden of labour and the working class will be free. Pre-empting and resonating with so many contemporary issues - human cloning, the mechanisation of industry, falling human fertility - this is a fascinating exploration of human over-confidence in technology as his creation quickly replaces him.

Karel Čapek was born in January 1890 in a small town in Northern Bohemia, in what is now the Czech Republic, the youngest of three artistically gifted siblings. As a young man, he studied philosophy in Prague while collaborating with his brother on witty, ironic and instructive prose pieces published under the name "The Čapek Brothers". Soon he was submitting critical articles on art and literature to newspapers, marking the beginning of a long career in journalism.

His young life was largely uneventful until the dominant event of the early twentieth century: World War I. This was the greatest and bloodiest war the world had ever seen, a war displaying all the inventions of modern science and technology: bombs, poison gas, machine guns, airplanes and tanks. The cruel senseless carnage of the war shattered the world of certainties and the commonly shared illusion that by means of unprecedented technical progress, civilisation would inevitably move towards a better, easier life. This had a profound effect on Čapek.

While many writers and intellectuals returned from the war with a sharp awareness of their responsibility for charting a new course for humanity, Čapek resisted the communist or national socialistic ideologies that were consuming much of new Europe. He was a committed democrat and through his remarkable creative output of thousands of political articles and essays, he became the leading representative of democratic Czech culture.

Čapek was also a pragmatist who believed in the relativity of human knowledge, truth and attitudes, and this led him to resist all monumental visions of social engineering to save the world. He believed that tolerance and acceptance of differing points of view would dissolve the causes of social conflicts and prevent future wars.

While his career began in journalism, where he came to write for leading Czech newspapers, he was also the resident playwright for a prominent Czech theatre company. Here he wrote the plays *The Robber, R.U.R., The Makropoulos Secret* and with his brother *From the Life of Insects*. Later he published a collection of short stories and a utopian novel, *The Absolute at Large*. However it was *R.U.R.*, a three-act play he completed in 1920, that gained him world attention.

The play presented an unusual theme - a brilliant worker, a Robot deprived of "unnecessary" qualities: emotions, creativity and the capacity for feeling pain. The international industrial revolutions of the last two centuries had had an effect on the nature of work, with people becoming merely cogs in a vast production machine. And through his writing Čapek wanted to explore what effect the extension of this trend to its final extent would have on humanity.

In the play, men create the artificial worker that is more productive and efficient than his human counterpart, but find that this deprives humanity of much of its meaning. *R.U.R.* demonstrates, through Čapek's eyes, the dangers of grandiose visions that promise to take mankind to a new utopia, which they can never deliver.

At the beginning of the 21st century we still see the relevance of Čapek's vision, having seen the industrialisation of war and death taken to new heights. Over 180 million people have died in wars worldwide in the last 100 years, despite greater prosperity than ever before. And the scale of this destruction can be put down simply to more efficient, mechanical ways of killing.

Čapek's work is astonishingly prescient of the world we are moving towards. In the past century workers have indeed been replaced by machines, computers and robots; the industrialisation of most areas of life has brought massive reduction in the costs of food and clothing. And work, creativity and pleasure have been endlessly consumerised into a stream of uniform products.

Furthermore our current preoccupation with genetic engineering and cloning echoes Čapek's robots, who are biological rather than mechanical, are uniform and possess only the essential for work.

R.U.R

by Karel Čapek

First performance 26 November 2005

Cast

Toby Edmondson

David Hovatter

Mary-Alice Stack

Joanna Wiles

will play the following characters (in order of appearance)

Harry Domin Central Director
of Rossum's Universal Robots

Sulla A robot

Marius A robot

Helena Glory A young lady

Fabry General Technical Director

Busman General Marketing Director
and Chief Counsel

Dr Gall Head of the Physiological
and Research Divisions

Alquist Chief of Construction

Dr Hallemeier Head of the Institute of Robot
Psychology and Education

Nana Helena's Maid

Radius A robot

Primus A robot

Helena A robot

Production Team

Director Nick Murza

Designer Nick Murza

Lighting Designer François Langton

Lighting Operator Cassy Becker

Sound Designer David Palmer

Sound Operators Chris Edwards
Alan Jones

Costume Designer Sarah Andrews

Stage Manager Martin Choules

Deputy Stage Managers Jacqui Wells
Harriet Sharp

Assistant Stage Managers Babs Christian
Joe Brennan
Kate Cameron
Diane Grimes

Make-up and Hair Emma Byrne
Kate Chandler

Construction Mike Hagan
Nicola Fell
James Hennessy (from 'The Princes Trust')
Kingston students -

Danny Bailey
Joe Brennan
Kate Cameron
Alex Earl
Amy Jewell
Celia Fyne-Williams

Special Effects Nigel Worsley

Photography Ian Cole

With many thanks to Harriet Parsonage
Julia Cruttenden

Running Time: 1 hour 20 mins (no interval)



L to R from top
Joanna Wiles, Mary-Alice Stack,
Toby Edmondson, David Hovatter

Picture Credits: Ian Cole

Art Exhibitions

in the Grapevine Bar

November 26 – December 10 2005

An exhibition of photographs in black and white by

COLIN EMBER

and members of Ealing Photographic Society

If anyone is interested in holding an exhibition at The Questors and would like further details, please contact Jane Mason on 020 8567 0011 on Tuesdays, Wednesdays or Thursdays.

COMING SOON

In The Playhouse

December 17, 18, 31 at 2.00pm & 4.00pm,
December 27, 28, 29, 30 at 2.00pm

The Questors Theatre presents

The Four Friends

by Vicky Ireland adapted from the Grimm
Brothers story *The Bremen Town Musicians*

Suitable for the under 7's

A donkey is growing unfit to work, so he decides to run away and become a town musician. Along the road he meets a hunting dog and the pair travel on and meet a cat that has run away from a cruel mistress who was planning to drown him. The three fugitives reach a farmyard where a cock sits on a gate, crowing with all his might – the cook is planning to make him into soup the very next day! The four friends continue on to Bremen and happen across a house occupied by robbers. The animals decide to trick the robbers. Come along to The Questors to see what the four friends do next.



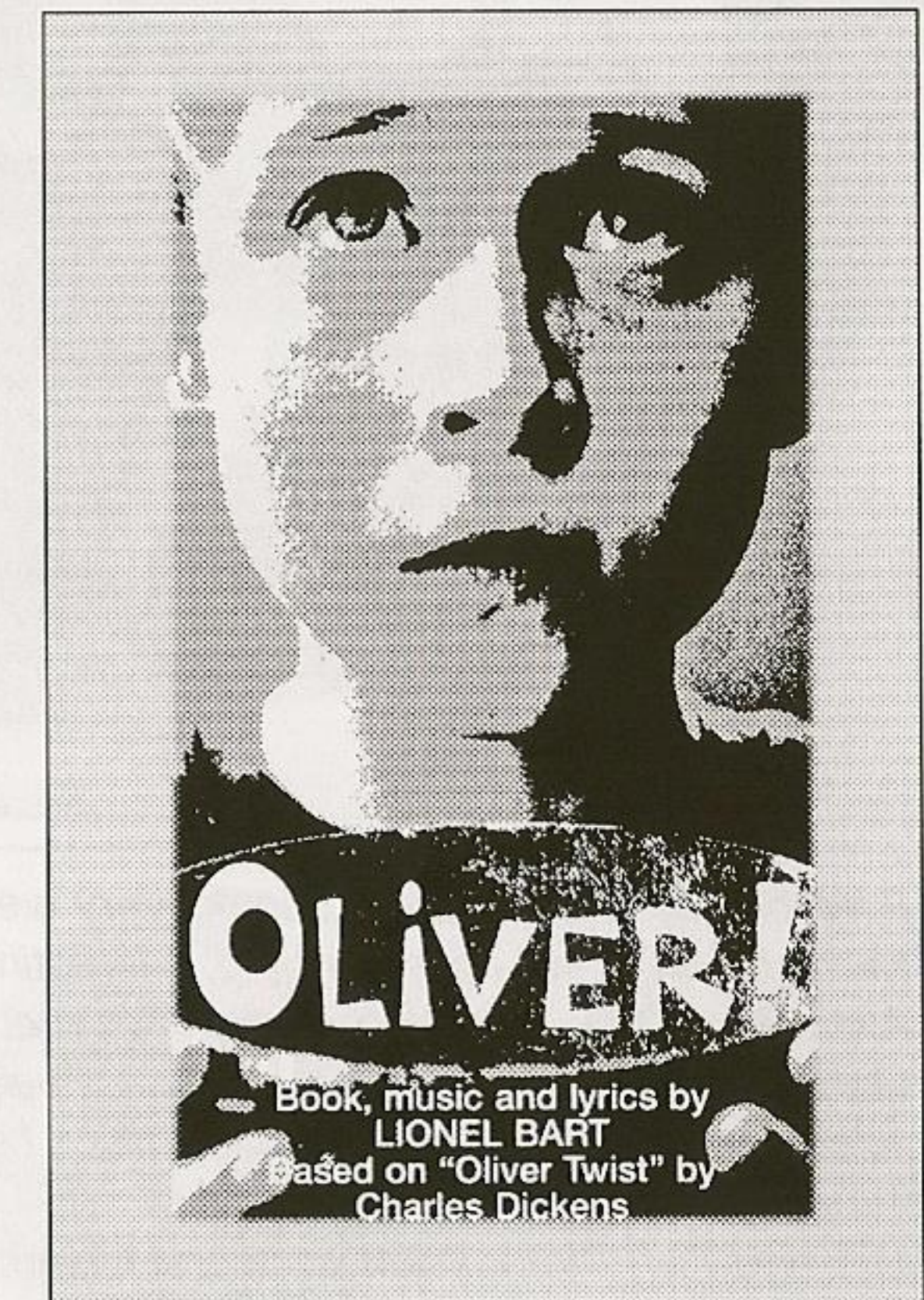
In The Playhouse

December 15, 16 at 7.45pm, 17 at 2.30pm &
7.45pm, 18 at 2.30pm, 21, 22, 23 at 7.45pm,
27 at 2.30pm & 7.45pm, 28, 29, 30 at 7.45pm,
31 at 2.30pm,
January 2 at 2.30pm & 7.45pm, 5, 6 at 7.45pm
7 at 2.30pm & 7.45pm

Oliver!

by Lionel Bart based on "*Oliver Twist*"
by Charles Dickens

This Christmas, The Questors brings you one of the most popular and successful of all British Musicals, *Oliver!* The show's sheer theatrical exuberance and hit song after hit song, has a host of colourful characters, sinister and sweet, villainous and virtuous. The versatile and talented cast of all ages brings you an unmissable show, guaranteed to leave you wanting more!



Questors "thank you" to member Jim Craddock



Jim became a member of The Questors in April 1982; however he became involved in Questors life upon his retirement. His input into The Questors has been widespread, from a member of the stage management committee and the publicity committee, to administrative director, to washing up coffee cups for hotplate!

Best known as 'manager of the workshop' to most of us, Jim has been assisting and benefiting The Questors for over 25 years. Jim originally began participating at The Questors because his wife Grace was an active member and he was

interested in filling his time with something enjoyable and constructive. Commencing as the man who changes the light bulbs, almost everyone at The Questors will have been involved in one way or another with a production to which Jim has contributed.

Jim has been a part of too many shows to name, pretty much anything since 1975!!



Everyone at The Questors speaks very well of Jim:

Mike Hagan "I will miss our long, interesting conversations about scenic construction!"

Alice Pennicott "The kindest man I've met but the first aid kit will now last longer."

Gary Tapley "Gentleman Jim, always a help, never a chore."

Alex Marker "A man of great intellect and strength (literally, I've seen him lift five 5 litre paint tins in one go!!)"

Baz and Tom "Impossible to spend too much time with. Inspiring."

Get the most from your membership

Many members join just to see shows, but there is so much else you can do, why not get involved?

Front of house is a great place to start. For programme selling, stewarding or serving in the Café you don't need any experience, and training can be given for anyone who fancies working in Box Office. If you want to meet people and have a good time, then the best place to be is behind the Grapevine Bar - you can volunteer for just one night or many.

Backstage staff, including stage managers, prop makers painters and wardrobe staff, are always welcomed and whatever your skills we'll find a place for you. If you have some experience then The Questors is a wonderful place to be a designer, but even if you don't you can help out on shows and you're sure to get some hands-on experience. The same goes for lighting and sound - the theatre is well equipped and a good place to learn.

You can direct if you have some experience or training, but if not then you can always look out for our training opportunities. The Questors has a high standard of acting and to maintain this anyone wanting to act will need to take an audition. These are held every month - please call the main office for details.

There are numerous other things you can do to help out. If you're free in the daytimes you can help out with envelope stuffing or delivering leaflets, and if you're a bit of a handy man or woman then there are always little jobs to be done.

If you'd like more information about active membership, you can ring the office on 020 8567 0011, Mon to Fri, 9.30 - 5.30, email us on enquiries@questors.org.uk

