

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

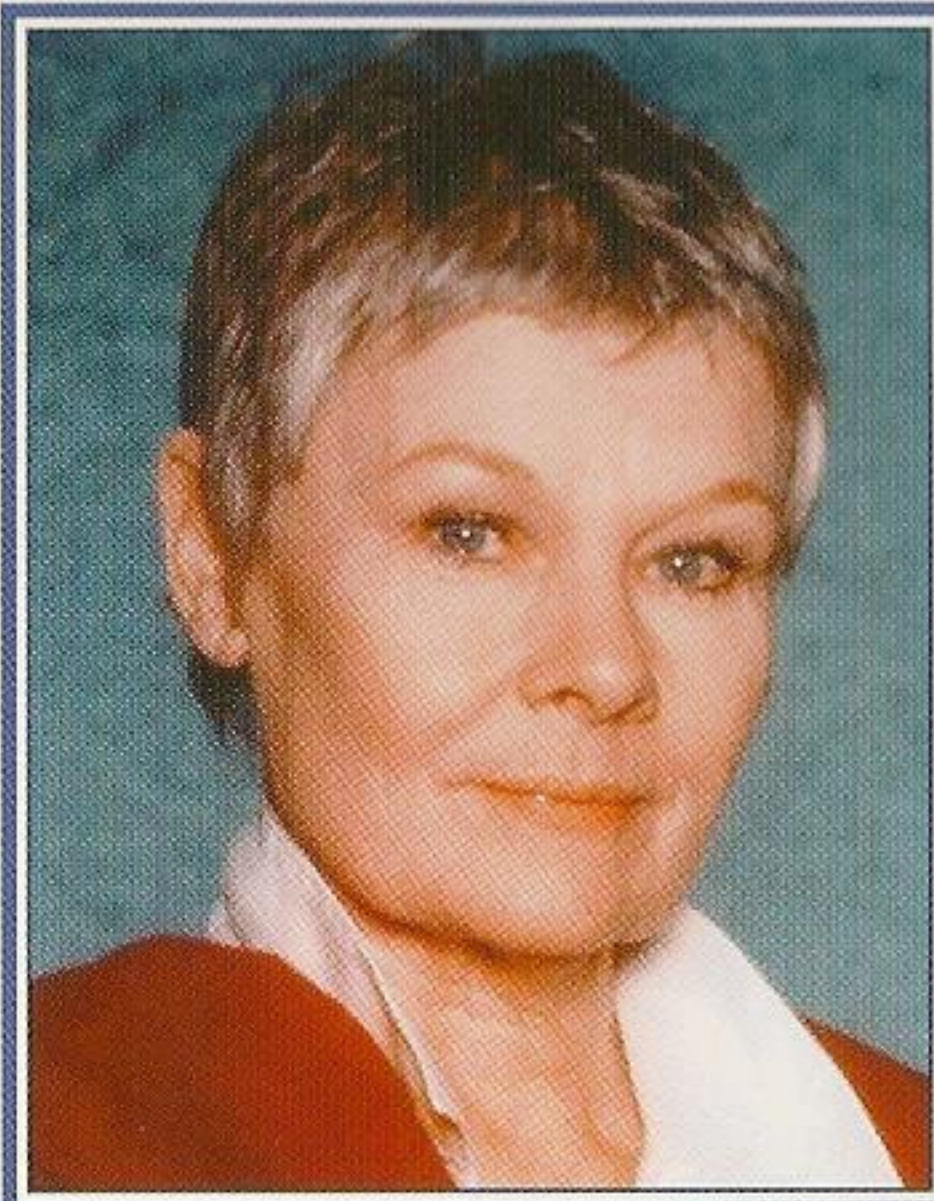


Far Away

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.

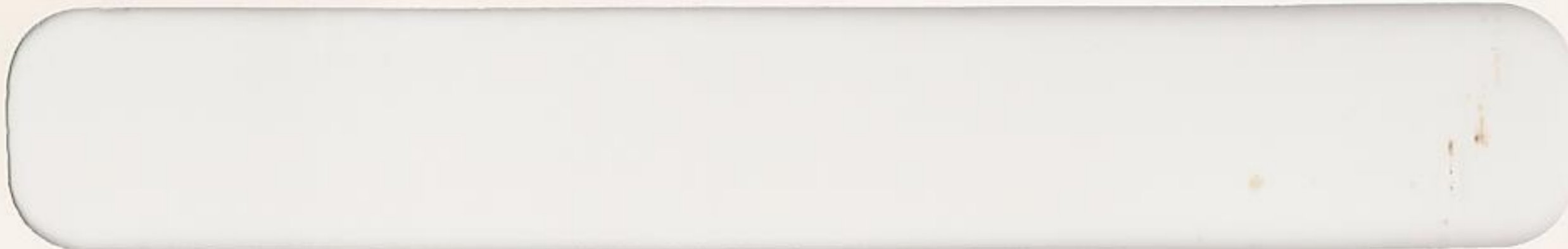
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, 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



Far Away

by Caryl Churchill

FAR AWAY

It's fashionable these days to talk about "post-9/11" drama, literature and music. Sometimes it seems that any writer whose theme has anything to do with war, terrorism, mass slaughter, political violence, governmental responsibility (or irresponsibility), inhumanity, the disintegration of society, or even the world we live in is presumed to have drawn their inspiration from the events of that day and their aftermath. But *Far Away* was written before then, and first staged in December 2000. To my mind, Caryl Churchill is more likely to have been thinking of events such as the Nazi holocaust, the slaughter of millions in Cambodia under Pol Pot, the disappearance of tens of thousands of political opponents of General Pinochet in Chile, the tribal massacres in Rwanda, ethnic cleansing in the republics that once made up Yugoslavia, political trials in the Soviet Union and Romania, and so on.

When we remember that events such as these have occurred already in our real world, it is hard to claim that there is anything too far-fetched about *Far Away*. We may feel such things would never happen in England, but is that so impossible? If we can resign ourselves to their happening abroad, how long will it be before they become part of the fabric of home life? And then how will we live? What will happen to society? And to the world at large?

As scene 1 of *Far Away* unfolds, we realise that it is terrifyingly close to home. Not only because of what is going on outside, but because of the astonishing ease with which a child is corrupted. Is scene 2 any less believable? There are many examples of individuals and whole societies that have become deeply complicit in evil while believing they are doing right and are making the world a better place. We can so easily turn our hearts and minds away from the truth of what is going on all around us, and accept it as an everyday occurrence. Do not forget that parades such as the one shown happened in England 300 years ago: they do not belong only in the future. And the issue of the moral responsibility of the artist is one we cannot ignore.

While the final scene is undoubtedly surreal, it nevertheless feeds our imagination with so many images and ideas that it almost becomes believable. For, if there is no restraint on evil, who is to say that the whole world cannot fall into war, of the utterly all-enveloping kind portrayed here? If trust and humanity have gone, who or what might not be recruited to some side or another? And if darkness and silence join in, what greater power could there be? Surely, the world will end.

Once critic, writing about the original production, stated that Caryl Churchill had written a play about hats. To be sure, the hats are to some extent a metaphor, as Todd and Joan explain to us, but I think this is a somewhat limited view of the true scope of this play, which packs so many themes, ideas and shocking juxtapositions into its short duration that one can almost emerge reeling. But I hope, as another critic put it, not too numb to think.

CARYL CHURCHILL

Caryl Churchill was born in London and grew up in the Lake District and Montreal, Canada. While at Oxford University she started writing plays and won an award at the NUS drama festival. Her professional writing career began with a few radio plays, and her first professional stage play was produced at the Royal Court in 1972. Since then she has written a large number of plays, especially for the Royal Court, Joint Stock, and Monstrous Regiment. *Far Away* was premiered at the Royal Court in 2000.

Few people would now dispute that Churchill is our leading current female playwright. Her range and her ability as a theatrical innovator have put her at the forefront of modern British theatre. Her plays are often feminist, almost always political, and invariably different from anything she has written before. Almost every play expands the boundaries of theatre, offering something original in terms of style, structure, language or the establishment of new theatrical conventions. Her work is widely studied as part of the academic curriculum in schools.

Far Away is the eighth play of Churchill's to be presented at The Questors. Previous productions were:

<i>Light Shining in Buckinghamshire</i>	1979
<i>Cloud Nine</i>	1986
<i>Top Girls</i>	1986
<i>Vinegar Tom</i>	1987
<i>Serious Money</i>	1989
<i>Fen</i>	1993
<i>Ice Cream</i>	1996

DAVID EMMET - Director

David has been a member of The Questors Theatre since he was a child, but actively involved only since leaving university. He graduated from the Student Group and started directing a few years later. He has directed over 45 productions, most recently *The Clandestine Marriage* (2005), *Early Morning* (2004), *Goodnight Children Everywhere* (2003), *Suddenly Last Summer* (2003), *The Chrysalids* (2003) and *Absolute Hell* (2001). As an actor, he appeared most recently as Mr Purdue in *Habeas Corpus* (2005) and as Sir Lucas Pepys in *The Madness of George III* (2002).

Far Away

by Caryl Churchill

First performance 24th January 2006

CAST



Joan - Liz Fowler

Liz has been a member of The Questors since 2000. Her most recent appearance was as Portia in *The Merchant of Venice* (2004), and before that she played Scout in Ben Elton's *Popcorn* (2002), both at The Questors and then at The Man in the Moon theatre. She has also appeared in *The Balcony* (2000), and a number of rehearsed readings and late-night shows.



Todd - Chris Farrell

Far Away is Chris's third production at The Questors, after appearances in *The Shape of Things* and *The Clandestine Marriage*, both in 2005. He has also appeared in many other plays in London (including *Daughters of Venice*, *Receive This Light*, *Blue Window* and *I Am a Camera*) since finishing Drama College in 2002. Apart from acting, Chris can also be heard on London's Heart 106.2 as one of their presenters; he can be seen on Sky News as their music/showbiz reporter; and is a keen voice-over artist, currently as one of the voices of ITV1.



Harper - Monyene Kane

Monyene was a member of The Questors Student Group under Alfred Emmet and, apart from a 12-year break, has been a member of The Questors ever since. She has played numerous parts over the years, including Queen Victoria in Edward Bond's *Early Morning* (2004), Ruth in *Blithe Spirit* (2003), Gertrude in *Hamlet* (2002), Susan in *Woman in Mind* (2000) by Alan Ayckbourn, Sarah Turing in Hugh Whitmore's *Breaking the Code* (1999), and Barbara in *Pack of Lies* (1994), also by Hugh Whitmore.



Young Joan - Fleur de Henrie

Studied for 4 years at The Arts Educational School in Chiswick where she discovered her love of acting, and then at Richmond College where she did Performance Studies for A level. She joined The Questors only two months ago and this is her first part here. Elsewhere she has played Roxanne in *Is There Life After High School?*, Doreen in *A Talk in the Park*, and Veronica in *Anagram of Murder*. She also recently completed a Fashion Hair and Make-Up course at Greasepaint.

THE PARADE:

Yolanda Barnas, Sarah Beebe, Fiamma Bennett, Nick Budden, Christine Burcham, Claire Burke, Diane Charles, Chloe Charles, Jordan Charles, Mica Charles, Calum Charles, Josephine Clayton, Catherine Collinson, Alex Duvnjak, Matthew Felstead, Christina Fiore, Christine Garland, Anne Harris, Nikolas Harris, Doug King, James Kyle, Sinead Lawler, Alex Lubicz-Nawrocka, Nina Lubicz-Nawrocka, Alistair Maclachlan, Penelope Maclachlan, Barbara Makgaretsa, Jean Masters, Jo Matthews, Simon Miturski, Danielle Moran, Teresa Morrison, Felicity Northcott, Ruth Simpson, Gill Skelton, Mike Tiley, Valentina Tribos, John Whelan, Nigel Worsley.

PRODUCTION TEAM

Director	David Emmet
Designer	Peter Collins
Lighting Designer	Chris Newall
Sound Designer & Operator	Colin Horne
Stage Manager	Chris Bennett
Deputy Stage Manager	Grant Smith
Assistant Stage Managers	Dagmar Gauweiler Amy Jewell Ella Pirrie Andrew Pirrie Stoyan Smilkov Alene Pointon Matthew Pointon Tom Pointon
Joan's and Todd's hats made by	Anne Beckenham Anna Belej
Parade hats made by the cast under the guidance of Construction	Joyce Hawkins Paul Wilson
Lighting Operator	Sophie Foster
Stage Painting	Alex Marker
Get-in Crew	Alec Atchison Colin Horne Doug King Louis Tonna
Photography	Ian Briggs
Thanks to	Damien Lazell Mike Hagan Julie Cruttenden Participants in the Stage Management Course

Running Time: Approximately 50 minutes
There will be no interval

Art Exhibitions

in the Grapevine Bar

Julia Gadd

January 14 - 28

An exhibition of oils on canvas

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

Starting on January 28th 2006

In The Studio

January 28, 30, 31, February 1, 2, 3, 4 at 7.45pm.
January 29 Matinée at 2.30pm.

Conversations After a Burial

by Yasmina Reza,
translated by Christopher Hampton

An intimate portrayal of relationships, sibling rivalry and sexual tensions which are exposed when a family comes together to bury their father. A beautifully written and painfully honest exposition of the conflicting emotional tensions that bind a family together while at the same time threatening to pull it apart.

The Questors Theatre is offering you 2 tickets for the price of 1. Having attended this production of *Far Away*, we would like to offer you a reduction on your tickets for our next performance. *Conversations After a Burial* commences on January 28th and by taking the voucher below to our box office, you can receive 2 tickets for the price of 1.

2 4 1 Voucher

Conversations After a Burial

Please cut out this voucher and bring it to the box office with you upon purchasing your tickets for *Conversations After a Burial*.

COMING SOON

THE QUESTORS THEATRE PRESENTS

After the Dance

by Terence Rattigan

In the Playhouse

February 17, 18, 21, 22, 23, 24, 25 at 7.45pm,
19 at 2.30pm

In London (1939), glamorous historian David Scott-Fowler is surrounded by a constant round of party-going in the wild days of the Jazz Age. Aware that drink is destroying him he attempts reform and leaves his equally hard-drinking wife for an earnest-minded younger woman, with inevitably tragic consequences.

This is a rare chance to see a wonderful play by one of the Twentieth Century's most popular writers.

This production is supported in memory of Tim Godfrey (1935 – 2004).



In The Studio

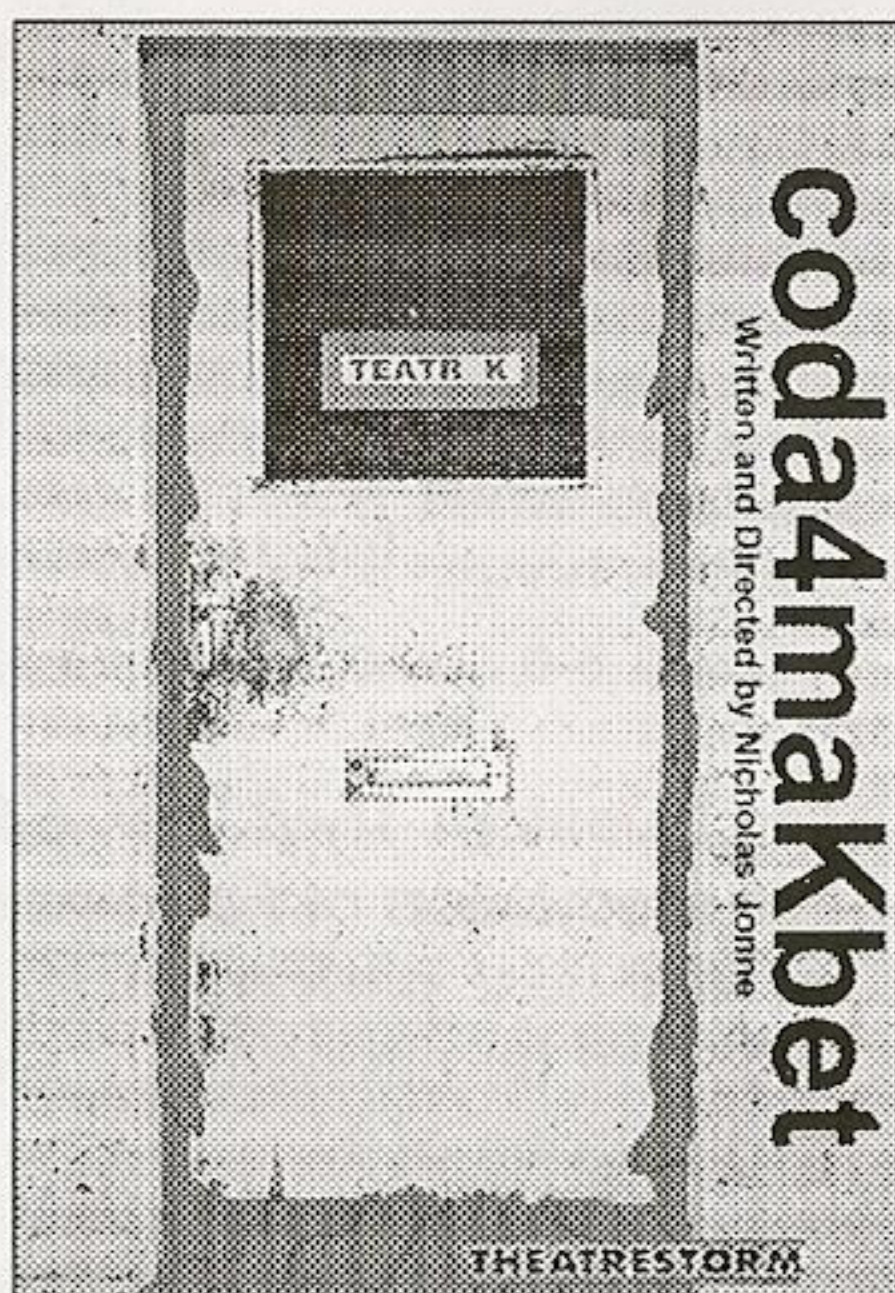
March 1, 2, 3, 4, 7, 8, 9, 10, 11, at 7.45pm,
March 5 Matinée at 2.30pm

coda4maKbet

by Nicholas Jonne

Behind an unremarkable doorway in a busy modern street, somewhere in Eastern Europe, lies TEATR K. From the moment young KIMYA rings the doorbell, there is no way off this rollercoaster to hell!

Complex and vicious mind games, coupled with the relentless rigour of rehearsal, sweep us along to the chilling conclusion and awful realisation of the implications of this darkly disturbing yet witty piece of theatre.



Look out for!

Fame - By arrangement with Josef Weinberger Ltd. Conceived and developed by David De Silva, book by Jose Fernandez, lyrics by Jacques Levy, music by Steve Margoshes
March 1, 2, 3, 4 at 7.45pm 4 at 3.00pm
Prices: All £16.50, side view £13.50

All tickets can be booked through The Questors Box Office
020 8567 5184 or online at www.questors.org.uk

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

