

www.questors.org.uk

Find out all about our forthcoming productions – along with a lot of other information about The Questors – on our web site.

Stay in touch

Just send us your details, and we'll keep you informed about our forthcoming productions at The Questors.

You can either write, phone or email us with your details.

Join us

If you enjoy theatre, why not join us and become a member of The Questors?

If you enjoy a regular night out at the theatre with friends, why not become a member of The Questors? As a Playgoer Member, you'll receive a 20 per cent discount on your ticket to most Questors productions, free tickets for your children to most Questors productions, regular information about our productions, and membership of the Grapevine Bar, so you can come and enjoy a quiet evening in the Grapevine throughout the year.

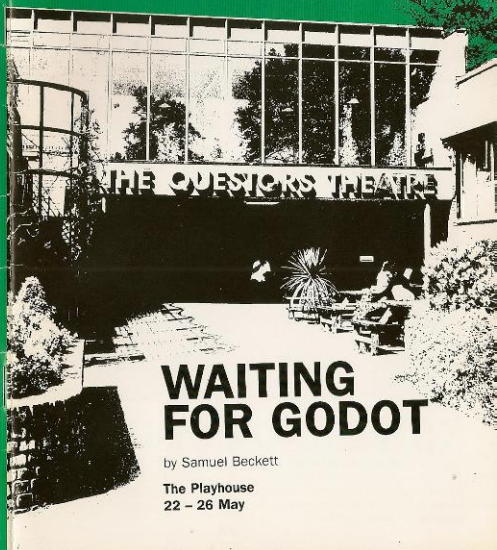
Or you could join as a Company Member and receive a 50 per cent discount on your ticket and opportunities to get involved in our productions, in addition to all the benefits for Playgoer Members.

You can get all of this for just £26.00 for Playgoer membership and £52.50 (£34.00 concessions) for Company membership, with discounts for payment by Direct Debit.

You can find Membership Application forms in the Box Office Foyer, or just phone the Theatre Office.



THE
**QUESTORS
THEATRE**



THE QUESTORS THEATRE
12 Mattock Lane
Ealing W5 5BQ

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020 8567 5184

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Registered Charity no 207516

WAITING FOR GODOT

by Samuel Beckett

The Playhouse
22 – 26 May



THE QUESTORS THEATRE



Welcome to The Questors Theatre, one of London's best kept secrets – except to its 2,000 members.

How do I know about The Questors? I am proud to have been its 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 perks of membership) and the many and varied shows in our 370-seat 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 The Questors Youth Theatre. In short, theatre is something for everyone, and with annual membership from £12.00 to £52.50 depending on your chosen 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 Ealing, 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



WAITING FOR GODOT

A Tragicomedy in Two Acts
by Samuel Beckett

WAITING FOR GODOT

'I produce an object. What people make of it is not my concern.' Samuel Beckett

The world premiere of *Waiting for Godot* was in Paris at the Théâtre de Babylone on 5th January 1953. Samuel Beckett attended many of the rehearsals for this production, which was directed by Roger Blin. Beckett's own involvement with the staging of *Godot* continued through many productions in France, Germany, the UK and America, up to and including advising on an American television production in 1988. During this time he continually worked on the piece, editing, cutting and adding dialogue. The script we are using in this production is from 'The Theatrical Notebooks of Samuel Beckett' and is generally recognised as being as close as you can get to his final revised script.

When asked who or what Godot is, Beckett replied, 'If I knew I would have said so in the play'.

In the context of twentieth century theatre *Waiting for Godot* is important; because it marks the transition from Modernism – with its preoccupation with self-reflection – to Post-Modernism, with its use of pastiche, parody and fragmentation. Instead of offering us a play with exposition, a climax and a denouement, Beckett gives us a play with a cyclical structure that might be described as a diminishing spiral. It presents images of entropy in which the world and the people in it are slowly running down to a closure that can never be found.

When asked what Godot is about, Beckett replied 'It means what it says.'

Beckett did not care for his work to be analysed in the traditional way – by working the psychological realism of the piece. In fact, in *Godot*, the worst insult that a character uses is 'Critic!'

'The most important word in the play is "Perhaps," Samuel Beckett

Beckett worked through suggestion rather than statement, creating images that appeal to and reverberate in the imagination. If they relate, as many would suggest, to important thematic issues that ask us to consider our lives and situation they do so subtly and hardly ever crudely.

'I know no more about this play than anyone who just reads it attentively. I don't know what spirit I wrote it in. I know no more about the characters than what they say, what they do and what happens to them . . . everything I have been able to learn, I have shown. It's not a great deal. But it's enough for me, quite enough. I'd go so far as to say that I would have been content with less . . . Estragon, Vladimir, Pozzo, Lucky, I have only been able to know them a little, from far off, out of a need to understand them. They owe you some explanations, perhaps. Let them unravel. Without me. Them and Me, we're quits.'

Samuel Beckett

Coming soon to the Studio
Don't miss

**The Questors Youth Theatre
Summer Showcase**

12-14 July at 7.45pm

In the Studio

Admission FREE

SAMUEL BECKETT

1906: Born at Foxrock, near Dublin, on Good Friday, 13 April, raised in a middle-class, Protestant home. Looking back on his childhood, he once remarked, "I had little talent for happiness".

1923: Entered Trinity College, Dublin, where he studied modern languages (French and Italian).

1926: Moved to Paris, where he met James Joyce (in 1928) who would become a close personal friend; wrote an essay on the early stages of Joyce's *Finnegans Wake*. Rejecting the advances of Joyce's daughter, he commented that he was dead and had no feelings that were human.

1930: Won his first literary prize for his poem, "Whoroscope", which deals with the ideas of the philosopher Descartes on the subject of time and the transience of life. After writing a study of Marcel Proust (author of *Remembrance of Things Past*, 1922-1931), he concluded that habit and routine were the "cancer of time".

1932: Left his post at Trinity College and travelled; a period of wanderings in Germany, France, England, and Ireland. Beckett wrote his first novel, *Dream of Fair to Modding Women*, which traces these journeys.

1938: Nearly killed when he was stabbed by a "pimp". In the hospital, he was visited by Suzanne Deschevres-Dumesnil who would become his wife. He published the novel, *Murolo*.

1941: When Paris was invaded in the Second World War, Beckett and his wife joined the Resistance against the Germans. They were forced to flee when their cell was betrayed.

leaving their apartment only hours before the Gestapo arrived. He was later awarded the medal 'Croix de Guerre' for his work with the Resistance. After the war Beckett began to write primarily in French.

1953: *Waiting for Godot* premiered in Paris on 5 January. Although critics labelled the play "the strange little play in which 'nothing happens'", it became an instant success, enjoying the critical praise of dramatists such as Tennessee Williams and Jean Anouilh. Commenting on the play, Anouilh stated, "It will make it easier for me and everyone else to write freely in the theatre".

1957: Secured his position as a dramatist when his second masterpiece, *Endgame*, premiered in French at the Royal Court Theatre in London.

1969: Awarded the Nobel Prize for Literature.

1986: Began to suffer from emphysema and wrote in bed his final work, the poem "What is the Word?". He remarked that each word seemed to him "an unnecessary stain on silence and nothingness".

1989: Died on 22 December and was buried in Montparnasse Cemetery in Paris. When asked on his deathbed what he found valuable in life, he responded, "Precious little".

Compiled by Roger Beaumont

The Questors Student Group present

Separate Tables

by Terence Rattigan

Beautiful, bittersweet musical about five marriages.

14, 17-21 July at 7.45pm,
15 July at 2.30pm

In the Playhouse

Tickets: 14-24 May – £11.50 (£10.50 concessions, £5.50 students); 25-26 May – £13.50 (£12.00 concessions, £6.50 students)

WAITING FOR GODOT

A Tragicomedy in Two Acts
by Samuel Beckett

First performance: 22 May 2007

CAST

Vladimir	Simon Roberts
Estragon	Anthony Curran
Pozzo	Robin Ingram
Lucky	Steve Fitzpatrick
A boy	Duncan Brookfield Joel Tieger

A country road. A tree. A stone.

There will be one interval of 15 minutes

Production Team

Director	Roger Beaumont
Designer	Jovanka Litvinenko
Lighting & sound designer	Alan N Smith
Costume designer	Nichola Thomas
Stage manager	Marguerite Minster
Deputy stage manager	William Hahn
Assistant stage managers	Victoria Yassa Sumerum Lohri
Rehearsal prompter	Pam Smith
Lighting operator	Jay Blackburn
Lighting assistants	Richard Broadhurst Tim Edwards Francols Langton Chris Newall Andy Torble
Sound operator	Johnny Ashby
Hair & make-up	Alexandra Collins Emma Little
Programme editor	Rachel Knightley
Programme design and print	www.considerthisuk.com
Publicity	Ian Briggs

THANKS TO: Tomi Adeleoye, Alec Atkinson, Nigel Bamford, Eric Lister, Janet South, John Stacey, Chris Sydenham, Louis Tompa, John Wibberley

Cast Biographies

Roger Beaumont – Director

For The Questors, Roger has directed *Design For Living* (Noel Coward), 2003, *Closer* (Patrick Marber), 2003, *Duet for One* (Tom Kempinski), 2004 and *A Streetcar Named Desire* (Tennessee Williams), 2004. He has appeared in *A Russian in the Woods* (Peter Whelan), 2003 and *Mouth to Mouth* (Kevin Elyot), 2006.

Duncan Brookfield – A Boy

Duncan Brookfield is 11 and has been a member of the Questors Youth Theatre for three years. In June 2007 he will play the lead in the Fielding Primary School production of *Fiddler on the Roof*. Duncan also sings and plays the guitar and saxophone.

Anthony Curran – Estragon

Anthony is a graduate of Student Group 47 and an acting member since 1994. Most recently he was Rufus in *Lady in the Van*. He has also played Sgt Kite in *The Recruiting Officer* and *Aleccchino* in *The Venetian Twins*.

Steve Fitzpatrick – Lucky

Recent roles include Jacques (*As You Like It*), Nyukhin (*The Harmful Effects of Tobacco*), Bonardetto (*The Pity She's a Whore*), several parts in *Road, Antonio* (*Twelfth Night*), Dr Warren (*The Madness of George III*), and the Duke of Cornwall (*King Lear*). He also directs, most recently *Much Ado about Nothing*.

Robin Ingram – Pozzo

Robin made his Questors debut 45 years ago as the boy in Michael Almaz's production of *Waiting for Godot*. He is a graduate of the 1967 Student Group and completed two years at Guildhall. He has played in numerous Questors productions, most recently as Captain Edgar in *Dance of Death*, directed by Steve Fitzpatrick.

Simon Roberts – Vladimir

Simon first joined The Questors as an actor in 1989. Recent performances include Jimmy Porter in *Look Back in Anger*, Browdie/Hawk in *Nicholas Nickleby*, Robin in *A Wedding Story*, Lopakhin in *The Cherry Orchard* and John Reid in *After the Dance*.

Joel Tieger – A Boy

Joel is 10 years old and has been a member of the Questors Youth Theatre for four years. In 2006 he appeared in *The Representative* at the Finborough Theatre, and has appeared as a young Jell in *Star Wars: Revenge of the Sith* and *Attack of the Clones*. He also loves to play the electric guitar.

William Hahn – Deputy Stage Manager

William was Deputy Stage Manager on *Vincent in Dixon* (Playhouse 2006). His acting credits span both the Studio and the Playhouse, and include Adam in *The Shaps of Things* (2005) and Silvius in *As You Like It* (2006).

Jovanka Litvinenko – Designer

Jovanka is a professional artist and designer, and a graduate of Chelsea College of Art & Design. She joined The Questors in 2002 and has worked on 14 productions in various roles as a designer, scenic artist, props maker etc. Last summer she designed *Dance of Death* and worked as assistant designer on *Clandestine Marriage*.

Marguerite Minster – Stage Manager

Marguerite joined The Questors in 1981 and has worked backstage in various capacities ever since. With *Waiting for Godot*, she has pulled off her usual trick of bringing together an excellent team and then leaving them to work their magic.

Alan N Smith – Lighting and Sound Designer

Previous credits for The Questors range from *Hans Konhaas* (1972), *The Acquiring Pals* (1983), and *Lark Rise* (1984) to the more recent *The Beauty Queen of Leenane*, *Design for Living*, *Nicholas Nickleby*, *Silthe Spint*, *Duet for One*, *A Streetcar Named Desire*, *Travesties*, *Charade/Seascape*, *The London Cuckolds* and *The Dog in the Manger*.

Nichola Thomas – Costume Designer

Nichola joined The Questors some 5 years ago and has worked in costume and wardrobe throughout most of that time, helping on various shows, and designing the costumes for *Absolute Hell*, *A Russian in the Woods*, *Suddenly Last Summer*, *A Streetcar Named Desire*, *Plaza Suite*, *This Happy Breed*, *Seascape & Charade*, and *Dance of Death*.

The Questors present

Company

Music and lyrics by Stephen Sondheim, book by George Furth

Everybody loves Robert. He's the life of the party, charming and funny. And alone. On his 35th birthday all the people in his head are having a party - but what does his life actually amount to? This beautiful, bittersweet musical takes us on a journey of discovery and understanding about what it means to be alive.

2, 5-9, 13-16, 20-23 June at 7.45pm,
3, 9, 10, 16, 17, 23 June at 2.30pm

In the Studio

Tickets: £10.50
(£9.50 concessions, £5.00 students)

The Questors present

The Trojan Women

by Euripides

An arrogant and powerful military leader crosses the known world to attack another country. In the long, drawn-out war that follows, thousands are killed, the country ravaged, and the innocent suffer the most. Sounds familiar? Our staging of this moving Greek classic sets the drama in the modern-day Middle East.

16, 19-23 June at 7.45pm,
17 June at 2.30pm

In the Playhouse

Tickets:
16-21 June - £11.50 (£10.50
concessions, £5.50 students);
22-23 June - £13.50 (£12.00
concessions, £6.50 students)



Questors E-News direct to your Inbox

Get all the latest news and offers for our shows by joining our e-mail lists.

- You can choose to receive short snippets of information every week or so, or longer round-ups every month – or both if you wish!
- We'll keep the e-mails as short and simple as possible – because we know you'd prefer it that way.
- And we'll have an unsubscribe facility (which actually works) at the bottom of every message!

It's easy to sign up – just a few clicks is all it takes.

Visit www.questors.org.uk/e-news.html
and you'll start getting our E-News in your Inbox.



Getting the most from your membership

Many members join just to see shows, but there is so much more on offer to Company Members. So why not get involved?

Front-of-House is a great place to start. No previous experience is needed for selling programmes, stewarding or serving in the Café; and training is provided 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 – and you can volunteer for just one night or several.

Backstage staff – including stage managers, prop makers, set builders, 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 space to be a designer. But even without experience, you can help out on shows, and you're sure to get some hands-on experience. The same goes for lighting and sound – the Playhouse and Studio are both well-equipped and excellent places to learn.

You can direct if you have some experience or training, but if not then we offer various learning opportunities. The Questors have a high standard of acting, and to maintain this, everyone wanting to act must first take an audition. These are held every month – so if you have some training or experience of acting, call the Theatre Office for details of the forthcoming auditions.

There are many other activities you can join in to help out. If you're free during daytimes, you can help with our monthly mailing or delivering leaflets, and if you're handy with maintenance then there are always little jobs to be done.

Only Company members can take part in our activities, so please contact the Theatre Office if you would like to get involved or receive further information about Company membership.