

Questors, Ealing's Theatre

Broken Glass

By Arthur Miller

The Playhouse

31 October – 7 November 2009

questors.org.uk

Qafé

Have you tried the new Questors café experience yet?

Opening times Monday – Saturday

Term time 9:00am to 7:30pm

Outside term time 11:30am to 7:30pm

On show nights through until the end of the first interval

Serving specialist teas and coffees, hot chocolate and soft drinks

Selection of paninis and sandwiches cut to order

Pre-theatre hot meal menu available on show nights up to 7:00pm

Take your membership card with you to receive discounts on hot meals and drinks!

Grapevine Bar

The Grapevine is our friendly club bar open to members of The Questors Theatre and their guests, as well as serving audience members on show nights.

The club is open seven nights a week and Sunday lunchtimes and is managed and staffed entirely by volunteers.

We are the proud holders of a Cask Marque award for the quality of our real ales, we appear in the 2010 edition of The Good Beer Guide, and we are 2009 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 and spirits – all at very reasonable prices.

Opening hours:

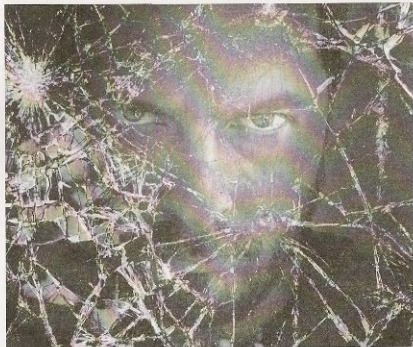
7:00pm to 11:00pm (10:30pm close on Sundays)

Sunday lunchtime 12:00 midday to 2:30pm

The Grapevine Annual Scottish Malt Whisky Tasting

Friday 4th December 2009

See the website www.questors.org.uk for more details.



Broken Glass

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31 October – 7 November 2009

Kristallnacht – The Night of Broken Glass

Almost immediately upon assuming the Chancellorship of Germany, Hitler began promulgating legal actions against Germany's Jews. In 1933, he proclaimed a one-day boycott against Jewish shops, a law was passed against kosher butchering and Jewish children began experiencing restrictions in public schools. By 1935, the Nuremberg Laws deprived Jews of German citizenship. By 1936, Jews were prohibited from participation in parliamentary elections and signs reading "Jews Not Welcome" appeared in many German cities.

In the first half of 1938, numerous laws were passed restricting Jewish economic activity and occupational opportunities. In July, 1938, a law was passed (effective January 1, 1939) requiring all Jews to carry identification cards. On October 28, 17,000 Jews of Polish citizenship, many of whom had been living in Germany for decades, were arrested and relocated across the Polish border. The Polish government refused to admit them so they were interned in "relocation camps" on the Polish frontier.

Among the deportees was Zindel Grynszpan, who had been born in western Poland and had moved to Hanover, where he established a small store, in 1911. On the night of October 27, Zindel Grynszpan and his family were forced out of their home by German police. His store and the family's possessions were confiscated and they were forced to move over the Polish border. Zindel Grynszpan's seventeen-year-old son, Herschel, was living with an uncle in Paris. When he received news of his family's expulsion, he went to the German embassy in Paris on November 7, intending to assassinate the German Ambassador to France. Upon discovering that the Ambassador was not in the embassy, he settled for a lesser official, Third Secretary Ernst vom Rath. Rath was critically wounded and died two days later, on November 9.

The assassination provided Goebbels, Hitler's Chief of Propaganda, with the excuse he needed to launch a pogrom against German Jews. Grynszpan's attack was interpreted by Goebbels as a conspiratorial attack by "International Jewry" against the Reich and, symbolically, against the Fuehrer himself. This pogrom has come to be called *Kristallnacht*, "the Night of Broken Glass".

On the nights of November 9 and 10, gangs of Nazi youth roamed through Jewish neighborhoods breaking windows of Jewish businesses and homes, burning synagogues and looting. In all 101 synagogues were destroyed and almost 7,500 Jewish businesses were destroyed. 26,000 Jews were arrested and sent to concentration camps, Jews were physically attacked and beaten and 91 died.

The official German position on these events, which were clearly orchestrated by Goebbels, was that they were spontaneous outbursts. "The Fuehrer",

Goebbels reported to Party officials in Munich, "has decided that such demonstrations are not to be prepared or organized by the party, but so far as they originate spontaneously, they are not to be discouraged either."

Three days later, on November 12, Goering called a meeting of the top Nazi leadership to assess the damage done during the night and place responsibility for it. The intent of this meeting was two-fold: to make the Jews responsible for *Kristallnacht* and to use the events of the preceding days as a rationale for promulgating a series of antisemitic laws which would, in effect, remove Jews from the German economy. It was decided at the meeting that, since Jews were to blame for these events, they be held legally and financially responsible for the damages incurred by the pogrom. Accordingly, a fine of 1 billion marks was levied for the slaying of vom Rath, and 6 million marks paid by insurance companies for broken windows was to be given to the state coffers. *Kristallnacht* turns out to be a crucial turning point in German policy regarding the Jews and may be considered as the **actual beginning of what is now called the Holocaust.**

Following the meeting, a wide-ranging set of antisemitic laws were passed which had the clear intent, in Goering's words, of "Aryanizing" the German economy. Over the next two or three months, the following measures were put into effect:

- Jews were required to turn over all precious metals to the government
- Pensions for Jews dismissed from civil service jobs were arbitrarily reduced.
- Jewish-owned bonds, stocks, jewelry and art works can be alienated only to the German state.
- Jews were physically segregated within German towns.
- A ban on the Jewish ownership of carrier pigeons.
- The suspension of Jewish driver's licenses.
- The confiscation of Jewish-owned radios.
- A curfew to keep Jews off the streets between 9:00 p.m. and 5:00 a.m. in the summer and 8:00 p.m. and 6:00 a.m. in the winter.
- Laws protecting tenants were made non-applicable to Jewish tenants.

One final note on the November 12 meeting is of critical importance. In the meeting, Goering announced, "I have received a letter written on the Fuehrer's orders requesting that the Jewish question be now, once and for all, coordinated and solved one way or another". The path to the "Final Solution" has now been chosen. And, all the bureaucratic mechanisms for its implementation were now in place.

*Adapted from: **The Holocaust/Shoah Page** maintained on behalf of millions of victims of the Nazi Holocaust. May their voice never be silenced.*

BROKEN GLASS

By Arthur Miller

First performance of this production: 31 October 2009

This production is supported by Robert Gordon Clark and Lisa Day

CAST

in order of appearance

Phillip Gellburg	Paul Collins
Margaret Hyman	Louise Kavanagh
Dr Harry Hyman	Michael Langridge
Sylvia Gellburg	Helen Parkinson
Harriet	Vicky Cunningham
Stanton Case	John Turner

The play is set in Brooklyn, New York, November 1938.

The original music featured in this production was composed by Garry Yershon and Andrea Hess for the British premier of *Broken Glass* at the National Theatre (1994) and is performed by Andrea Hess.

Running time approximately 2 hours 30 minutes including one interval of 15 minutes.

Please turn off all mobile phones, pagers and watch alarms. The use of cameras, video cameras and recording equipment is prohibited.

Thank you.

PRODUCTION

Director	Peter Field
Designers	Bron Blake, Jenny Richardson
Lighting Designer	Tim Edwards
Sound	Colin Horne
Costume Designer	Nichola Thomas
Projection Designer	Richard Mead
Stage Manager	Jane Arnold-Forster
Deputy Stage Managers	Dan Cawtheray, Eric Lister, Stephanie Moore
Assistant Stage Managers	Jemma Auvache, Henry Broom, Liz Cooper, Callum Forber, Hunter Gibson, Dan McCready, Andrew Morris, Heather Noble, Jananne Rahman, Tony Smith, Kate Townsend, Charlotte Williams
Wardrobe	Jean Derby, Nichola Thomas
Properties	Peter Salvietto
Lighting Operator	Edward Walls
Set Construction	Colin Horne
Additional Joinery	Gordon Miller
Movement Coach	Nicholas Jonne Wilson
Dialect Coach	Angela Van den Berghe
Photographer	Bonzena Graclova
Image Research	Ann Clifford
Hair and Makeup	Lesley Hooper, Olivia Morton, Edwina O'Carroll
Prompters	Gordon Miller, Bridgett Strevens
Get In Help	James Gadson, Tina Harris
Thanks to	Greasopaint, Barbara Linton, Paul Wilson, Nigel Worsley

Biographies

Paul Collins – *Phillip Gellburg*

Since 1975 he has appeared in *Total Eclipse*, *A Flea in Her Ear*, *A Winter's Tale*, *The Journalists*, *Comedians*, *Great Expectations*, *The Seagull* and other plays including a variety of bewitching Coarse Acting masterpieces. Last Arthur Miller was *A View From The Bridge*, at university.

Vicky Cunningham – *Harriet*

Vicky is making her Questors debut in *Broken Glass*. She studied under Gene Frankel in New York and performed with the New York Theater Lab. On screen she has appeared in *Sex and the City*. Way back when, she appeared in *Stepping Out*, *Greenland* and *The Art of Success* with Kensington Drama Company.

Louise Kavanagh – *Margaret Hyman*

A Questors member since 2004, Louise has appeared in *Dinner*, *Richard III*, *Trojan Women*, *French Paste*, *Dance of Death* and *This Happy Breed*. She has taken leading roles with Chiltern Shakespeare Company in Beaconsfield and with Beaconsfield Theatre Group, most recently as the Marquise de Merteuil in *Les Liaisons Dangereuses*.

Michael Langridge – *Dr Harry Hyman*

Has appeared in over 100 plays including *Hamlet*, *Othello*, *Treats*, *The Front Page*, *Good*, *All My Sons*, *Faith Healer*, *Heartbreak House*, *A View From The Bridge*, *Festen* and *The Seagull*. Has directed *Noises Off*, *Privates On Parade*, *The Crucible*, *Lady Betty*, *Nicholas Nickleby* and *Great Expectations*. Is directing Sondheim's *Sweeney Todd* in The Studio in May 2010.

Helen Parkinson – *Sylvia Gellburg*

Since joining the The Questors Student Group in 1977, Helen has appeared in *The Golden Age*, *Three Sisters*, *A Doll's House*, *Quartermaine's Terms*, *Run For Your Wife*, *The Recruiting Officer* and as *Shirley Valentine*, as well as directing *'Tis Pity She's a Whore*. Helen has also pursued a professional career as actor and voice-over artist.

John Turner – *Stanton Case*

2009 marks John's 50th year at The Questors. He has worked on over 100 productions. This summer he appeared at the Henley Fringe Festival playing George Bernard Shaw in a new play about Ellen Terry in which his real wife, Maggie played Ellen. He also directed *Bedroom Farce* last season.

Peter Field – *Director*

Joined The Questors Student Group in 1972 and acted in many productions until the early 80's when he started directing. Since then he has directed some 25 productions including *All My Sons* (Miller), *The Glass Menagerie* (Tennessee Williams), *Ghosts*, *Hedda Gabler* (Ibsen), *A Russian in the Woods* (Whelan), *Three Sisters*, *The Cherry Orchard* (Chekhov), *King Lear* and *The Merchant of Venice*. His last production was *Vincent in Brixton* (Nicholas Wright).

Tim Edwards – *Lighting Designer*

Tim has been involved with lighting at The Questors since the age of 16. His recent lighting design credits include *The Merchant of Venice*, *The Cherry Orchard*, *Little Shop of Horrors*, *Mercury Fur*, *Vincent in Brixton*, *Peter Pan* and *Dogs Barking*. Tim also lights shows outside of The Questors and runs a lighting design company. Tim looks forward to the challenge of *Broken Glass*.

Colin Horne – *Sound and Set Construction*

Work at The Questors since 1976 includes: Company Treasurer 77-79; Production Manager – *Nicholas Nickleby*; Stage Manager – *Lark Rise*, *Dead Funny*, *Translations*. Sound Designs include *Kennedy's Children*, *Equus*, *A Clockwork Orange*, *King Lear*, *This Happy Breed*, *Vincent in Brixton*, *Henry V*, *Richard III*, *Far From the Madding Crowd* and many other productions. Set Construction for *Les Liaisons Dangereuses*, *Great Expectations*, *Translations*, *Dead Funny*, *The Boy Friend*, *Cabaret*, *Happy End*, *Sisters* and far too many others. Also original Sound Design for all the Coarse Acting Shows.

Nichola Thomas – *Costume Designer*

Nichola joined The Questors seven years ago and has worked in wardrobe throughout most of that time, designing the costumes for *Absolute Hell*, *A Russian in the Woods*, *Suddenly Last Summer*, *A Streetcar Named Desire*, *Plaza Suite*, *This Happy Breed*, *Sesoscope/Charade*, *Dance of Death*, *Waiting for Godot*, *Separate Tables*, *Charley's Aunt*, *Two*, *The Seagull* and *Hay Fever*. She has also assisted on various Christmas shows such as *Cinderella* and *The Wizard of Oz* and costumed a recent production, *OAPz*, at Camden Fringe.

Next Questors Productions

The Taming of the Shrew

20 – 28 November 2009

The Studio

Can Petruchio tame the independent and bad-tempered Katherina? Watch the battle of the sexes in Shakespeare's oft-performed and most politically incorrect play.

A Christmas Carol

11 December – 2 January 2010

The Playhouse

Family entertainment faithful to Dickens's extraordinary mixture of fantastical melodrama and resurrection myth.

Robert and Lisa look back over 25 years with The Questors

Twenty-five years ago we made three important decisions. The first was to get married. The second was to buy a house. The third was to join The Questors Theatre.

Twenty-five years on we are still (happily) married, still living in Ealing (in another house) and still active company members of The Questors. In the intervening years we have been in over 30 shows between us, including *Measure for Measure* and *The Hired Man* together, *The Glass Menagerie*, *The Rose Tattoo* and *A Streetcar Named Desire*. *The Twits*, *Great Expectations* and many PlayBack productions. We have also toured to Edinburgh and Minack, done Front of House and Hotplate and on the way found time to have two daughters. Anya and Imogen, who have both appeared on The Questors stage. We have made some great friends too and it has without doubt been a central part of our married life.

So we thought it only fitting to mark this silver anniversary by supporting both the Student Group, which Lisa was part of from 1986-88, and a production. Our support for the Student Group is in tribute to the remarkable contribution this course makes to the quality of acting talent presented on The Questors stage and more widely in the theatre world.

Some may think it odd to choose a play like *Broken Glass* for such a celebration. However, it is directed by Peter Field who directed Robert in *The Sea* and *Candida*, and whose work we both admire enormously. It also features some of our favourite actor friends. We did attempt to get cast in it ourselves, but were not quite good enough. No hard feelings, eh? (We are though appearing together in *The Taming of the Shrew* in the Studio later this month...)

Back in 1984 we also took out our first endowment. Twenty-five years on this has matured into a tidy sum. However, that money cannot match the pleasure we have had both artistically and socially at The Questors Theatre over those years.

This year, 2009 is also the theatre's 80th birthday. Whilst we know we will not be around in 80 years, we very much hope the Questors will be and is still putting on quality theatre. We, meanwhile, hope to be around for a few years yet too.

Robert Gordon Clark and Lisa Day



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

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

visit www.questors.org.uk

Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half-price personal tickets for Questors productions*
- ✓ Discounted Guest tickets when you bring your friends to Questors productions*
- ✓ Children FREE tickets**
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Colour magazine 3 times a year
- ✓ Regular Members' Newsletter
- ✓ Regular programme card
- ✓ Vote at general meetings
- ✓ Membership of Grapevine Bar

* Reduced or cos exclude certain events. ** Under 18. Excludes certain events. Maximum 4 per event, must be collected at the performance and be accompanied by member.

Introductory offer – as a welcome for 1st time members, you can either try us out for six months at half-price, or get your first 15 months membership for the price of 12 months.

Getting the most from your membership

Volunteer help is always needed Front-of-House. No previous experience is needed for selling programmes and stewarding, and training is provided if you'd like to work in Box Office with our computerised system. To meet members in a social setting, volunteer to help behind the Grapevine bar. Backstage staff, including stage-managers, prop makers, set builders, sound and light designers and operators, painters, wardrobe and costume and set designers are always welcomed; whatever your skills we'll find a place for you. 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.

QYT Youth Theatre

Our Youth Theatre – QYT – runs weekly drama classes for all ages from 6 to 16 years old. Younger groups meet on Saturday mornings and older ages meet on weekday evenings. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt

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