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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 £27.00 for Playgoer membership and £55.00 (£38.00 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.

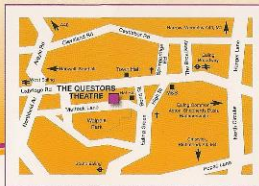
Stay in touch

Sign up for our weekly or monthly emails, full of the latest news, at www.questors.org.uk or send us your name and address and we'll post you our bi-monthly season card.

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

- ▶ What's on
- ▶ Book now online
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- ▶ Art exhibitions
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www.questors.org.uk



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Questors Ealing's Theatre



FURTHER THAN THE FURTHEST THING

by Zinnie Harris

The Studio
31 January – 7 February 2009

www.questors.org.uk



Questors Grapevine Bar

The Grapevine is our friendly club bar open to the 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 2008 edition of The Good Beer Guide, and we have been named as West Midsesex CAMRA Club of the Year 2007. Real ales recently on tap include Fuller's London Pride, Twickenham Sundancer and Fuller's Old Winter Ale. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening hours:

7.00-11.00pm (10.30pm close on Sundays)

also Sunday lunchtime 12.00-2.30pm



FURTHER THAN THE FURTHEST THING

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31 January – 7 February 2009

Further than the Furthest Thing

FACT AND FICTION

The island in *Further Than The Furthest Thing* is never named, and so can be called fictitious, but it is in every way the real island of Tristan da Cunha, in the South Atlantic. Tristan is the most remote settlement on the earth – there is no other habitation further distant from the next nearest habitation, hence the title of the play.

First sighted by a Portuguese sailor (Tristão da Cunha – he named the island after himself) in 1506, Tristan da Cunha (actually an archipelago, but with only the main island inhabited) was annexed by the United Kingdom in 1815, reportedly to prevent the French using it as a base from which to rescue Napoleon from exile on St Helena (the next nearest piece of land, 1,350 miles to the north). The first settlers were members of the garrison who remained when the island was abandoned by the British in 1817. Thereafter other settlers arrived from Britain, America, the Netherlands and Italy. The population has survived, often precariously, since then. In particular there was a mass departure of two-thirds of the population in 1855, and in 1881 all but three of the island's male population drowned in a boating disaster. The most isolated time was during and after the first world war, when no boat visited for ten years, and basic commodities ran very low. The islanders must indeed have feared starvation.

The island as described in the play is authentic: the volcano, the mountain lakes (known as ponds), the black sand, the settlement, the almost complete absence of trees, the "patches", the penguins ("pinawine"), the potatoes, the crawfish, the way the islanders dress, the infrequency of boats. These things are all as they are (or were then) on Tristan. Even the dialect used in the play has many elements of the way Tristanians actually speak. There are indeed only seven surnames on the island, and they are the same ones you will hear tonight: Rogers, Repetto, Hagan, Glass, Groon, Lavarolo, Swain. The local laws and customs ensure that all land is owned communally and that wealth is distributed evenly among all the families on the island.

And the central event of the play is true. In 1961, the volcano did erupt, causing the entire population (at that time about 170) to be evacuated to Southampton for nearly two years. They had to come to terms with life in England, where the authorities encouraged them to, and assumed that they would, assimilate into British culture. But it turned out that the eruption had done little damage to the island, and in 1963 all but a handful of the islanders returned to their home.

But here fiction takes over. While there is evidence that the British government would have preferred the island to be abandoned permanently, there is no evidence that the Tristanians were lied to. The characters in the play are all imaginary, especially Mr Hansen. There was in fact already a crawfish canning factory on the island in 1961. The isolation of the island is perhaps slightly exaggerated. The religion, the baptisms, the fate of Rebecca's child, and above all the great buried secret of past events revealed by Mill towards the end of the play come from the playwright's fertile imagination. But it is an imagination fed by history, and a real understanding of what life on the island must have been like, especially in hard times.

Tristan da Cunha today is a somewhat different place. Boats come more frequently, there are generators providing electricity, and there is a satellite dish providing communication with the "outside" world, including internet access. But the population is still only about 270, and permission is required to settle on or even visit the island.

David Emmet

FURTHER THAN THE FURTHEST THING

by Zinnie Harris

THE COMPANY

Bill Lavarello	Bill Boyd
Mill Lavarello	Clare Cooper
Francis Swain	Tom Futerill
Mr Hansen	Gareth Bevan
Rebecca Rogers	Christine Marie DeCoria
Director	David Emmet
Set designer	Peter Collins
Lighting designer	Chris Newall
Composer and sound designer	Dennis Dracup
Costume designer	Sarah Andrews
Stage management	Eric Lister Camilla Cadier
Lighting operator	Mel Pereira
Properties	Tina Carnally
Magic consultant	Alan Browne
Prompter	Bridgett Stevens
Construction	Paul Wilson
Wardrobe assistants	Josie O'Toole Sheree Craig-Sumson
Assistant stage managers	Alex Mauchlen Lucie Coulton Emma-Ruth Koomson Robbie Benning Keith Collyer Sherice Griffiths Catherine Moore
Programme Editor	Penelope MacIschlan
Programme Design and Print	Considerthisuk.com

Thanks to:

Alec Atchison, Tina Harris, Alan N Smith, Tim Hayward, Alex Marker,
Geoffrey Morgan, Kingston College Students

Act 1

A remote island in the South Atlantic, 1961

Interval of 15 minutes
(The audience is kindly asked to leave the auditorium)

Act 2 – Southampton, England, 1962-63

Running time: about 2 hours 50 minutes, including interval

Biographies

Bill Boyd – *Bill Lavarello*

This is Bill's third acting role at The Questors. His first was Percy in *The Birthday Party* in 2001. This was followed in 2004 by Scully in *Road*.

Clare Cooper – *Mill Lavarello*

This is Clare's second production at The Questors, after she appeared in the Chorus in the recent production of *The Trojan Women*. However she is no stranger to the stage, having worked professionally and with a number of other West London theatre companies, most recently as Elizabeth I in Teddington Theatre Company's production of Schiller's *Mary Stuart*.

Tom Futerill – *Francis Swain*

Tom was in Questors Youth Theatre and the Introductory Group, before taking the Student Course in Group 55, appearing in *The Good Person of Szechwan* and *Sex and the Classics*. He then went to drama school and has just graduated from The Drama Centre, London. He has just finished a run of *Alceste* at the Actors' Church in Covent Garden.

Gareth Bevan – *Mr Hansen*

Gareth has been an acting member of The Questors for seven years, appearing in a variety of productions, most recently as Smee in *Peter Pan*. He is relieved at last to be in a play that does not involve music, improvisation or children. He also directed *Time and Time Again* last season and will be directing again in the summer, a new play called *Suff*.

Christine Marie DeCoria – *Rebecca Rogers*

Christine is native of California, who has recently moved to London to pursue her career in acting. She is a graduate of the American Academy of Dramatic Arts, Los Angeles, and joined The Questors only in October 2005, so this is her first production here.

Zinnie Harris

Zinnie Harris is a Scottish playwright and director. She has had plays presented by the Traverse Theatre, Edinburgh, the Tron Theatre, Glasgow, the RSC and the Royal Court. She has also written for television, including the *Spooks* series. Her version of Ibsen's *A Doll's House* is to be seen at the Donmar this summer.

Further Than The Furthest Thing was first presented at the Traverse Theatre and Tron Theatre in the summer of 2000. It then played in London at the National Theatre in the autumn of 2000 and the Tricycle Theatre in 2001. It won numerous awards, including a Fringe First, the Peggy Ramsay Foundation Award 1999 and the John Whiting Award 2000.

Glengarry Glen Ross

21 – 28 February 2009

In the Playhouse

Winner of the Society of West End Theatres Award for best play

Madame Bovary: Breakfast with Emma

28 February – 7 March 2009

In the Studio

Fay Weldon's taut and exciting study of a fascinating woman



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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.