

Join Us

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

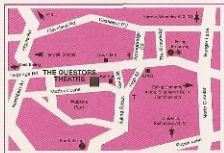
If you enjoy a regular night out at the theatre with friends, why not become a member of The Questors? As a Playgoer Member, you'll receive a 20 per cent discount on your ticket to most Questors productions, free tickets for your children to most Questors productions, regular information about our productions, and membership of the Grapevine Bar, so you can 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 this for just £30 for Playgoer membership and £60 (£45 concessions) for Company membership, until 31 August 2009, with discounts for payment by Direct Debit. You can find membership application forms by Box Office, or download one from our web site.

Stay in touch

Sign up for our weekly or monthly emails and get the latest news of our productions. Find out at questors.org.uk.



Full details on our web site

You'll find full details of our current and forthcoming productions – along with lots more information – on our web site.

- ◆ What's on
- ◆ Online booking
- ◆ Getting involved
- ◆ Courses
- ◆ Hire facilities
- ◆ Grapevine Bar
- ◆ Art exhibitions
- ◆ QYT youth theatre
- ◆ Weekly Open Evenings
- ◆ Receive our email news

THE QUESTORS THEATRE
12 Mattock Lane, Ealing W5 5BQ

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020 8567 5184

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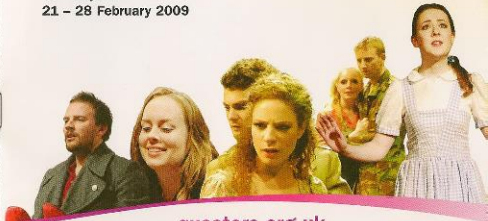
Questors Ealing's Theatre

GLENGARRY GLEN ROSS

by David Mamet

Supported by the Godfrey family in fond memory of Tim Godfrey

The Playhouse
21 – 28 February 2009





Café

Enjoy a coffee during the Interval at our Café in the Upper Foyer. It's open before the performance and during the Interval for most performances in the Playhouse. (Studio audiences can enjoy a coffee in the Grapevine Bar instead.)



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 2009 edition of The Good Beer Guide, and we have been named as West Middlesex CAMRA Club of the Year 2008. Real ales recently on tap include Fuller's London Pride, Adams The Bitter and Sambrook's Wandie 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



GLENGARRY GLEN ROSS

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Glengarry Glen Ross

David Mamet worked for a while in a real estate office in 1969. The following is his author's note to *Glengarry Glen Ross*:

"The office was a fly-by-night operation which sold tracts of undeveloped land in Arizona and Florida to gullible Chicagoans. The firms advertised on radio and television and their pitch was to this effect: 'Get in on the ground floor... beautiful home sites in scenic/historic Arizona/ Florida. For more information call... for our beautiful brochure.' Interested viewers would telephone in for the brochure and their names and numbers were given to me. My job was to call them back, assess their income and sales susceptibility, and arrange an appointment with them for one of the office salesmen.

This appointment was called a *lead* – in the same way that a *clue* in a criminal case is called a *lead* – i.e. it may lead to the suspect, the suspect in this case being a prospect. It was then my job to gauge the relative worth of these leads and assign them to the sales force. The salesmen would then take their assigned leads and go out on the appointments, which were called *sits*... i.e. a meeting where one actually *sits* down with the prospects...

So that's the background to the play. We are in a real estate office. There is a sales contest near its end. The four salesmen have only several more days to establish their position on the sales graph, the *board*. The top man wins a Cadillac, the second man wins a set of steak knives, the bottom two men get fired. The competition centers around the *leads*, with each man desperately trying to get the best ones."

Glengarry Glen Ross

In 1982 David Mamet wrote to his friend Harold Pinter to ask his opinion of a script that he had recently completed. Mamet's previous play, *Edmond*, had met with a cold reception in New York, and he was uneasy about the structure of his new piece, a drama about salesmen set in his native city of Chicago.

Pinter responded that all that the play needed was a production. *Glengarry Glen Ross* premiered at the National Theatre in September 1983 and won the Society of West End Theatres award for best play and the Olivier award for best new play. The Broadway production scooped the Pulitzer Prize for drama the following year.

The play, which Mamet dedicated to Pinter, presents a savage critique of competitive capitalism. The *New York Post* described it as a 'sardonic, scabrous and really rather brilliant study of a human piranha pool where the grim Darwinian law is swallow or be swallowed.' It articulates one of Mamet's central themes – how the brutal reality of the marketplace undermines the American dream, debasing both exploiter and exploited. It is also a play about the use and misuse of language. In common with many of Mamet's dramas, the primary purpose of language in *Glengarry Glen Ross* is not to communicate, but to claim power or withhold it.

Glengarry Glen Ross was made into a critically-acclaimed movie in 1992, with a stellar cast including Jack Lemmon, Al Pacino, Kevin Spacey, Alan Arkin and Ed Harris. Alec Baldwin played a character specially written for him, a motivational speaker sent by the 'downtown' powers-that-be Mitch and Murray. His foul-mouthed, avuncular rant with its mantra, 'ABC – Always Be Closing,' has ironically become a favourite pop-culture reference for many salesmen.

Several major London revivals of the play have followed. Sam Mendes directed a production at the Donmar Warehouse in 1994 and in 2007 Jonathan Pryce – who played the part of Lingk in the movie – starred as Levene at the Apollo Theatre in the West End. This is the first production at The Questors.

David Mamet

David Mamet was born in Chicago in 1947. During his undergraduate career at Goddard College, Vermont, where he was majoring in English, he took time off to study acting under Stanford Meisner at New York's Neighborhood Playhouse School of the Theatre. Returning to Chicago, Mamet drove a cabb, did some teaching and worked in a real estate office, an experience that was to provide the basis for *Glengarry Glen Ross*.

He began to write plays and was invited to teach an acting class at Goddard. He formed the St Nicholas Players in Chicago, and in 1974 *Sexual Perversity in Chicago*, a blackly humorous study of the sex-lives of four twentysomethings, won an award as best new Chicago play of the year, subsequently transferring to new York's off-Broadway fringe theatre scene.

American Buffalo, in which a robbery is planned in a Chicago junk store, was performed at the Goodman theatre in Chicago in 1975, directed by Mamet's friend and frequent collaborator Gregory Mosher – who also directed the first US production of *Glengarry Glen Ross*. When *American Buffalo* transferred to Broadway in 1977 Mamet was established as a major new voice in American theatre.

In the 1980s Mamet continued writing plays including *Edmond* (1982), *Glengarry Glen Ross* and *Speed the Plow* (1988), but also began to carve out a reputation in Hollywood as a writer and director. He wrote scripts for several hit movies including *The Postman Always Rings Twice*, *The Verdict* and Brian de Palma's *The Untouchables*. He also wrote and directed two original works: *House of Games* (1987) and *Things Change* (1988).

By the 1990s Mamet's fame as a screenwriter and director was beginning to overshadow his reputation as a playwright. Nevertheless his electrifying 1992 stage drama *Oleanna* took audiences by storm. The tense power struggle between a college professor and a female student who accuses him of sexual harassment provoked fierce debate as well as vocal displays of support for each of the protagonists from American playgoers. Harold Pinter directed the London premiere at the Royal Court in 1993.

Mamet's recent plays include *The Cryptogram* (1995) and *Boston Marriage* (1999). He has continued to turn out high-profile movies as both a director and writer including *Heist* and *Hannibal*. His back on acting technique, *True and False: Heresy and Common Sense for the Actor* has inspired many theatre practitioners and incensed others.

Stuart Watson

GLENGARRY GLEN ROSS

by David Mamet

First performance of the production: 21 February 2009

THE COMPANY

| | |
|-----------------|-------------------|
| Shelley Levine | Robin Ingram |
| John Williamson | Steven Pigozzo |
| Dave Moss | Richard Thompson |
| George Aaranow | Mike Hadjipateras |
| Ricky Roma | Anthony Steele |
| James Lingk | Myles Brown |
| Baylen | Scott Drummond |

| | |
|----------------------|--|
| Director | Stuart Watson |
| Stage Manager | Jane Arnold-Forster |
| Designers | Bron Blake Jenny Richardson |
| Lighting Designer | Ben Sandford |
| Sound Designer | Nigel Worsley |
| Deputy Stage Manager | Jennifer Reid |
| Properties | Claudia Kees Penny Seyfert |
| Properties Mentoring | Peter Salvietto |
| Wardrobe | Sarah Andrews |
| Lighting Operator | Coria Ryan |
| Sound Operator | Richard Jones |
| Prompts | Ruth Simpson Michael Cuming |
| Construction | Clive Whitcroft Paul Wilson Geoffrey Morgan Gordon Miller Candice Nony Mark Fitzgerald Zyg Staniszek Peter Wallace Colin Horne |

Assistant Stage Managers

Dan McCreedy, Jananne Rahman,
Neville Simpson, Emma King,
Eriko Khalessi, Rim Mohammed,
Kate Townsend, Anthony Doran,
Tara Stoner, Liz Robinson,
Clair Winder, Ivan Hartley,
Jemma Auvache

Lighting Crew

Richard Jones, Rim Mohammed

Get-in Crew

Neil Lacey, Tina Harris,
Steve Gregory

Flying

Chris Edwards

Programme Editor

Penelope MacLachlan

Programme Design and Print

Considerthisuk.com

Thanks to:

Mike Hagan, The Quostors House Services, Kim Dyas at Fine Pitch
and Delta Flooring, Kingstons Students



Rehearsal photographs by Ian Cole

Biographies

Myles Brown – Lingt

This will be Myles' second appearance in a production at The Questors after playing the role of Medvedenko in *The Seagull* in December 2008.

Scott Drummond – Baylen

This is Scott's first show for The Questors and in the UK. In his native Australia he has performed in *Blackrock*, *The Importance of Being Earnest*, *The Merchant of Venice* and *Coriolanus* among others. He has also directed plays including *Sweet Road*, *Spring Awakening* and *Life Cycles*. He has co-written *Will you lick my Eyeball?* (Short and Sweet Festival Finalist) and *Vanity Pied*.

Mike Hadjipateras – Aaranow

Mike joined The Questors in 2003. He has appeared in *Bouncers*, *The Dispute/The Legacy*, *'Tis Pity She's a Whore*, *Conversations after a Burial*, *Dog in the Manger*, *Richard II* (as Hastings), *The Country*, and *The Seagull* (as Trigorin). Mike also features in a documentary about *Jaws – The Shark is Still Working* (Universal Pictures).

Robin Ingram – Levene

Robin has appeared in numerous productions at The Questors over the years. He was last seen as the Ghost of Hamlet's Father in *Hamlet Unseen* in the Studio in January and before that in *Macbeth* and *Waiting for Godot* last season.

Steven Pigozzo – Williamson

This is Steven's first production at The Questors. His stage acting credits in Canada include roles such as Owen in *The Melville Boys* (St. Jacob's Theatre), Antony in *Julius Caesar* (Registry Theatre), and Peter in *Prelude to a Kiss* (Galt Theatre). His last appearance on television was in the documentary *Forensic Factor* for the Discovery Channel.

Anthony Steele – Roma

This is Anthony's fourth play at The Questors. Previous parts include Florizel in *The Winter's Tale*, Emil in *A Russian in the Woods* and Stanley Kowalski in *A Streetcar Named Desire*. He has studied at The Oxford School of Drama and The Questors Theatre.

Richard Thompson – Moss

Richard has been with The Questors for approximately five years and this is his fourth production following appearances in *Early Morning*, *As You Like It* and *Comedians*.

Jane Arnold-Forster – Stage Manager

Jane's previous Stage Management credits encompass *The Weir*, *Vincent in Brixton*, *The Trojan Women*, *Great Expectations*, *Festen* and *Two*.

Bron Blake – Designer

Bron has been an active member since early 1970s and has been doing set design (usually jointly with Jenny Richardson) and scenic art for past five years. Past productions include *Vincent in Brixton*, *London Cuckolds*, *Separate Tables*, *Cinderella*, *A Midsummer Night's Dream* and *The Seagull*.

Ben Sandford – Lighting Designer

Ben's previous credits at The Questors include Lighting and Set Design for *The Lesson/The Chairs*, and Lighting Design for *Dinner and After*, *Magnite/Black Comedy*. Before joining The Questors, Ben worked in Toronto where he designed shows for the Toronto Irish Players and the Mummae Theatre.

Stuart Watson – Director

This is the second production that Stuart has directed at The Questors, following *Knives in Hens* in 2008. He has appeared as an actor in *Comedians* and *Bouncers*. Directing credits elsewhere include *The Collector* (Jermyn Street Theatre/Actors Centre), *The Importance of Being Earnest*, *The Revenger's Tragedy*, *Arms and the Man*, *Blue/Orange*, *Les Liaisons Dangereuses* and *The Country Wife* (all Putney Arts Theatre).

Madame Bovary: Breakfast with Emma

28 February – 7 March 2009

In the Studio

The tragic story of a woman
unafraid to break conventions
of female behaviour.

Henry VI

28 March – 4 April 2009

In the Studio

The second year of the Student
Group presents this exciting new
adaptation.



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.

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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 handles 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 – where you can volunteer for just one night or several. Backstage staff – including stage managers, prop makers, set builders, painters, wardrobe staff, and costume and set designers – 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 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 – our 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 have 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 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.

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! You can find details online at questors.org.uk/qyt.

