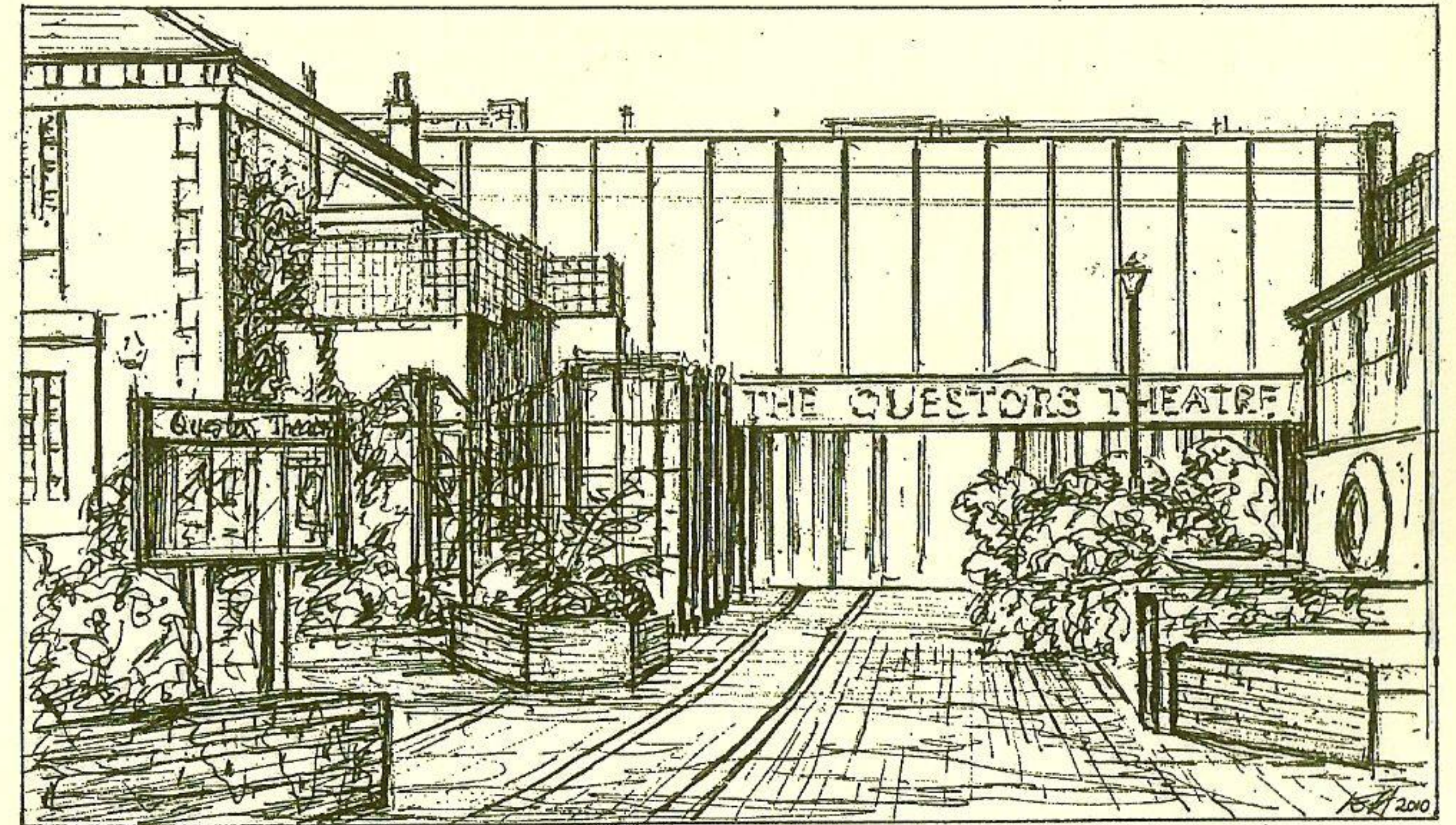




Questors, Ealing's Theatre



THE RAILWAY SIDING

by Jonathan Holloway

BUSINESS

by Andrew Whelan

The Studio

26 – 29 September 2012

Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening Hours:

Tuesday to Friday	11:30 am – 7:30 pm
Saturday	9:00 am – 5:00 pm
Sunday	2:30 pm – 5:00 pm

For Playhouse productions:

Hot meal menu up to 7:00 pm followed by drinks, ice creams and snacks through the first interval.

The Grapevine Bar

The Grapevine is our friendly club bar open to Members and Friends of The Questors Theatre and their guests, as well as 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 2013 edition of The Good Beer Guide (our tenth consecutive appearance) and we are **CAMRA National Club of the Year 2012**. 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:

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

Sunday lunchtime: midday – 2:30 pm

Autumn Beer Festival: 4 to 6 October 2012

See questors.org.uk/grapevine for more details

Neither the Qafé nor the Grapevine
is able to accept credit or debit cards.



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Jonathan Holloway on getting to The Railway Siding

I spent the first twenty years of my career working in unusual left-field theatre-making, primarily in the subsidised sector, usually making work heavily influenced by a European 'art house' style of physical/visual performance. Quite late on I realised that something profoundly old-fashioned lurked at the heart of what I was doing – the desire to spin a yarn garnished with mystery and intrigue. As a child I was captivated by spooky fantasy adventure television: BBC's macabre Jonathan Miller directed *Alice in Wonderland*, *Quatermass*, *Out of the Unknown* and *Adam Adamant*; ITV's *Tales of Mystery and Imagination* and *Hammer House of Horror*. I loved to be 'creeped'. We had a black and white television with wooden doors. Switching it on involved ceremony. Opening the doors, turning a big bakelite dial to the 'on' notch. Like opening a coffin lid. Then, as it warmed up, the picture gradually forming on the screen. Not surprisingly, this segued into my experience as a Catholic child on pilgrimage in Italy, visiting the enshrined body-parts of saints, the tottering distracted figure of Padre Pio with his stigmata. Then creeping off at siesta time to deserted cinemas to gawp at Italian vampire movies. And then, with adolescent stirrings, came the attraction of the tightly plotted gruesome gangsterism of *Dirty Harry* and *Bullitt*. And the whole thing got mulched up together and came rolling out as *The Haunting of Hill House*, *Psycho*, *The Exorcist*, *The Birds*, *The Omen*. What could be sexier, odder or more pleasantly unsettling than Tippi Hedren having her clothes pecked off by a crazed flock of starlings in an upstairs bedroom not unlike my own, or realising James Stewart must have taken all Kim Novak's clothes off while she remained peculiarly, and implausibly, unconscious? But, as I said, I discovered the avant-garde and thought I'd left all that behind. But of course I hadn't. And as I became better at telling stories, and indeed had reasons to tell them – because life gives you more and more reasons why you have to make some kind of sense of it by inventing stories and laying them down on top of reality – so I was drawn back to the yarns that shaped me. And eventually the genteel, ruminative, sometimes moving ghost story – the chosen instrument of Henry James – has become my bolt hole. The place I go back to when I need a moment with myself. 1992's *The Hammer* (the death of my father), 1998's *The Dark* (increasing disorientation with life in general) and *The Railway Siding* (????).

If you should ever want to, you can find me at
<http://www.redshifttheatreco.co.uk/jonathanbiog.html>.

Jonathan Holloway, Playwright

Meet The Company – Thursday 27 September

Come and meet the playwrights, directors, cast and crew for an informal discussion in The Studio as soon as possible after the Thursday performance.

Andrew Whelan on Business

For me, trying to explain your writing is like trying to explain your dreams. When you experience the dream, it makes sense; the oddities of language and relationship are coherent in that world for those moments. When you wake, the same realities seem inexplicable and unexplainable. Neither a play nor a dream are real life and shouldn't pretend to be. I think Pinter put it clearly, saying that theatre in its basic element is ...

"... an enclosed space and unpredictable dialogue, where people are at the mercy of each other and pretence crumbles. With a minimum of plot, drama emerges from the power struggle and hide-and-seek of interlocution."

On one level, *Business* is about an ordinary event, a work appraisal. But, I hope, that is where the ordinariness stops and the drama starts. To me, the most important thing is that this meeting has at its heart another kind of power struggle.

It looks at the battle of male egos, voices you can hear in pubs, clubs and offices, straining to be number one; pushing to be funnier, faster, harder and stronger. In other words, the regular clashing of antlers we see and hear every day.

In the case of *Business*, the egos are male archetypes that I think we have all experienced in some way; the confrontational, macho father figure and the slightly nervous, new, potentially troublesome, young rookie. From Father and Son, Sergeant Major and Private to any Old Hand and Newbie, these are oft-used spirits that writers will inhabit from time to time, leading to some fascinating, twisted relationships. There are many examples, but some of my favourites are Fletcher and Godber in *Porridge*, the 'Headmaster' and Vanek in Václav Havel's *Audience* and Buddy Ackerman and his assistant, Guy, in the film *Swimming with Sharks*.

In *Porridge*, there is often a fine line between tutoring and bullying; in *Audience* there is interrogation from the older character but also vulnerability; in *Swimming with Sharks* the bullying is the tutoring.

Bullying is a spectre at the centre of many relationships. I have seen it often, in work and social situations, in pubs, restaurants, theatres and hotels. If you have ever suffered it, had to cope with the constant abuse, been afraid of the moment when that face comes into view, with the smile that shows it knows your fear, and the eagerness to exploit it, you will know that ache to get even, to hit back, to match that ego with your own.

All this, together with a brief examination of where violence sometimes comes from, as well as my love of the peculiarities of language and dialogue, is the landscape of *Business*.

Most of all though, I hope it is interesting, entertaining and even amusing at times. That is, in the long run, what a play has to be to stand on its own two feet, and that is my business.

My thanks to Tristan and the company, and to The Questors for their continuing support.

Andrew Whelan, Playwright

A Questors Directors' Showcase

First performance of these productions at The Questors Theatre: 26 September 2012

THE RAILWAY SIDING

by Jonathan Holloway

directed by Sarah Stoddart

Cast

in order of speaking

Tom	Robert Vass
Jack Webb	Gareth Jones
The Stationmaster	Robert Vass
The Train Guard	Simon Higginson
Mrs Hope Cairns	Victoria Pringle
London Train Steward	Robert Vass

Time – Present / 1948

Scene 1: a remote cottage on the Welsh coast, late one night
Scene 2: a platform at Haverfordwest station, 48 hours later
Scenes 3-9: on the train
Scene 10: a platform at Paddington Station, the next morning

Music

<i>The Little Train of the Caipira</i>	Villa-Lobos
<i>Under Your Thumb</i>	Godley and Creme
<i>Daybreak Express</i>	Duke Ellington

Production

Costume Designer	Nichola Thomas
Lighting & Video Designer	Richard Mead
Sound Designer	Paul Wilson

Stage Manager	John Thompson
Deputy Stage Manager	Sarah Vass
Assistant Stage Managers	Tom Clifford, Liz Jardine-Smith

Prompter	Debbie Abel
Assistant Lighting Designer	Victoria Sandford
Lighting Operator	Mel Pereira
Lighting Crew	Tim Hayward, Mel Pereira

Sound Operator	Russell Fleet
Get-In Crew	Ben Sandford, Clive Whitcroft

Photographer	Peter Collins
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Thanks to **Chris Deighton, Alex Dropiak,**
Tim Edwards, Margaret Hill,
Peter and Marian Hill, Barry Jones,
Michael Langridge, Dorothy Lawson,
Alex Marker, Susan Millhouse,
Derek Stoddart, Adrienne Talbot,
David Whitestone,
Carallon Ltd, Martin Professional

BUSINESS

by Andrew Whelan

directed by Tristan Marshall

Cast

in order of speaking

Donald	Jeff Baynham
Jake	Alex Cummings

The performances last approximately two hours including a 15-minute interval.

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

Biographies

Jeff Baynham – Donald (Business)

Jeff first appeared for The Questors playing Lucifer in the 2011 production of *Doctor Faustus*, followed by the title role in *Titus Andronicus*. Jeff is also a long term Chiltern Shakespeare Company actor and recently performed King Duncan in a CSC production of *Macbeth*.

Alex Cummings – Jake (Business)

Alex has recently graduated from Student Group 65 playing The Nephew and Mr X in *Doña Rosita the Spinster & Yerma*. This year he has also appeared in the 24-Hour Plays and *Night of the Soul* and will be seen next in *After October* in November in the Studio.

Simon Higginson – The Train Guard (The Railway Siding)

Simon has been a Questors member for nearly 30 years, so if you can remember *Princess Ivona*, *The Master Builder* and *A Life* then you saw a much younger version of him. Slightly more recently, he played Gary in *Noises Off*, Azolan in *Les Liasons Dangereuses* and was last seen as Laurence in *Abigail's Party*.

Gareth Jones – Jack Webb (The Railway Siding)

Gareth Jones is a new member of The Questors, joining in October 2011. He has appeared as King Henry, Senator Sodium and Testiculo the Clown in *Coarse Shakespeare – The Final Folio* written by The Questors' own Michael Green. He also played the part of Phil in the recent production of *Brassed Off* which featured the Fulham Brass Band.

Victoria Pringle – Mrs Hope Cairns (The Railway Siding)

Victoria recently joined The Questors from Glasgow. A dedicated member of ST@G, she has had the pleasure of performing as Nurse in *Romeo and Juliet* and as Emcee in *Cabaret*. After her Questors debut in last season's 24-Hour Plays, *The Railway Siding* is the second production with which she has been involved.

Robert Vass – Tom / Station Master / London Train Steward (The Railway Siding)

Robert was most recently seen as night watchman Terry in *Night of the Soul*. Other recent roles were the Innkeeper in *The Flint Street Nativity* and Phillie in *Suburban Motel*. He has also played Beadle Bamford (*Sweeney Todd*), the Baker (*Into the Woods*), Harry (*Company*) and Cogsworth the clock (*Beauty and the Beast*).

Russell Fleet – Sound Operator

After a one year postgrad acting course at the Actors Institute (1995-6) Russell spent three years on the London Fringe, specialising in musical theatre (particularly Sondheim). At The Questors, he has been seen in *Sweeney Todd*, *Dealer's Choice* and *The Flint Street Nativity*.

Liz Jardine-Smith – Assistant Stage Manager

Liz joined The Questors in 2010 and has since appeared in *Ladies' Day*, *Ladies Down Under*, *Hobson's Choice*, *Romeo and Juliet* and *Martin Chuzzlewit*. She's occasionally allowed to make a fool of herself with *The Errors of Comedy*.

Tristan Marshall – Director (Business)

Tristan joined The Questors in 2003, acting in *Suddenly Last Summer* and *A Russian in the Woods* (2003), *Oh What a Lovely War!* (2005), *Bloody Poetry* (2007), *Black Comedy* (2008) and *The Alchemist* (2009). He was assistant director on *Annie* (2011), instigated the 24-Hour Plays (2012) and directed *The Errors of Comedy's Tooth Fairies* show (2012).

Richard Mead – Lighting Designer

At The Questors Richard has done the lighting design for shows such as *The Glass Menagerie*, *King Lear*, *The Snow Queen*, *A Midsummer Night's Dream*, *Far From the Madding Crowd*, *A Christmas Carol* and *The Accrington Pals*, as well as video design for *Broken Glass* and *Voyager & Lovers*. He also does show photography and is the current Chairman of the theatre.

Mel Pereira – Lighting Operator

Mel joined The Questors in 1996 and has worked on and off on various shows during this time, primarily as a lighting operator. Additionally, he assists with backstage activity and set construction, and is often seen working behind the Grapevine bar.

Victoria Sandford – Assistant Lighting Designer

Victoria was lighting designer for *The Winterling* and assistant lighting designer for *The Homecoming* and *A Christmas Carol*. She co-designed sets for *The Taming of the Shrew* and *The Marvellous Land of Oz*. She directed *The Flint Street Nativity* and has also appeared on stage, most recently as Sandra in *Brassed Off*.

Sarah Stoddart – Director (The Railway Siding)

An active acting member since 1980, Sarah (perhaps better known as Sarah Morrison) has acted in over 50 Questors productions – most recently as Pearl in both *Ladies' Day* and *Ladies Down Under* and Nurse in *Romeo and Juliet* and shortly as Marigold in *After October*.

Nichola Thomas – Costume Designer

Nichola has worked on numerous shows at The Questors over the past ten years, including *This Happy Breed*, *Dance of Death*, *Waiting for Godot*, *Separate Tables*, *Two*, *The Seagull*, *Hay Fever*, *Broken Glass*, *Sweeney Todd*, *The House of Bernarda Alba*, *Humble Boy*, *Doctor Faustus* and *Present Laughter*.

John Thompson – Stage Manager

John is a new member of The Questors, joining in January 2012. This Directors' Showcase will be the second (and third) productions on which John has worked backstage, having already been ASM on *The Tempest*. He has previous amateur dramatic experience with South London Theatre and Guilden Sutton Players, Chester.

Sarah Vass – Deputy Stage Manager

Sarah belonged to another group for many years, gaining acting and stage management experience. She joined The Questors in 2011 and worked backstage on *Titus Andronicus*, *Ladies Down Under* and *The Flint Street Nativity* before stage managing *Dealer's Choice* earlier this year. Since then she has been an ASM on *Night of the Soul*.

Paul Wilson – Sound Designer

This will be Paul's 40th production sound design at The Questors. His most enjoyable shows in the past have been: (designing) *The Visit*, *Abigail's Party* and *Doctor Faustus*; (operating) *The Wind in the Willows*, *Tejas Verdes* and *Dealer's Choice*; (set constructing) *The Trojan Women*, *Richard III* and *Saturday Sunday Monday*.

Next Questors Productions

PARLOUR SONG

by Jez Butterworth

12 – 20 October 2012

The Studio

A comic, erotic and dangerous suburban drama from the author of last season's very successful *The Winterling*.

Suitable for ages 14+

CALENDAR GIRLS

by Tim Firth

3 – 10 November 2012

The Playhouse

A very British story, with a very British heart, this quirky and poignant comedy-drama is based on an uplifting and inspiring true story.

Suitable for ages 12+

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 friends to Questors productions*
- ✓ Children's FREE tickets†
- ✓ Opportunities to be actively involved in our productions
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website members.questors.org.uk
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

*Reduced prices exclude certain events. †Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

Introductory offer – as a welcome for first-time members, get your first 12 months' membership for the price of six.

Getting the most from your membership

We have a wide range of opportunities for you to become actively involved front-of-house or backstage. Volunteer help is always needed for selling programmes or 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 lighting 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.

The Questors Youth Theatre – QYT

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

Cover Image: Elaine Hagan

The Questors Theatre

Box Office: 020 8567 5184

Email: enquiries@questors.org.uk

Programme: Nigel Bamford

12 Mattock Lane, Ealing, W5 5BQ

Theatre Office: 020 8567 0011

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