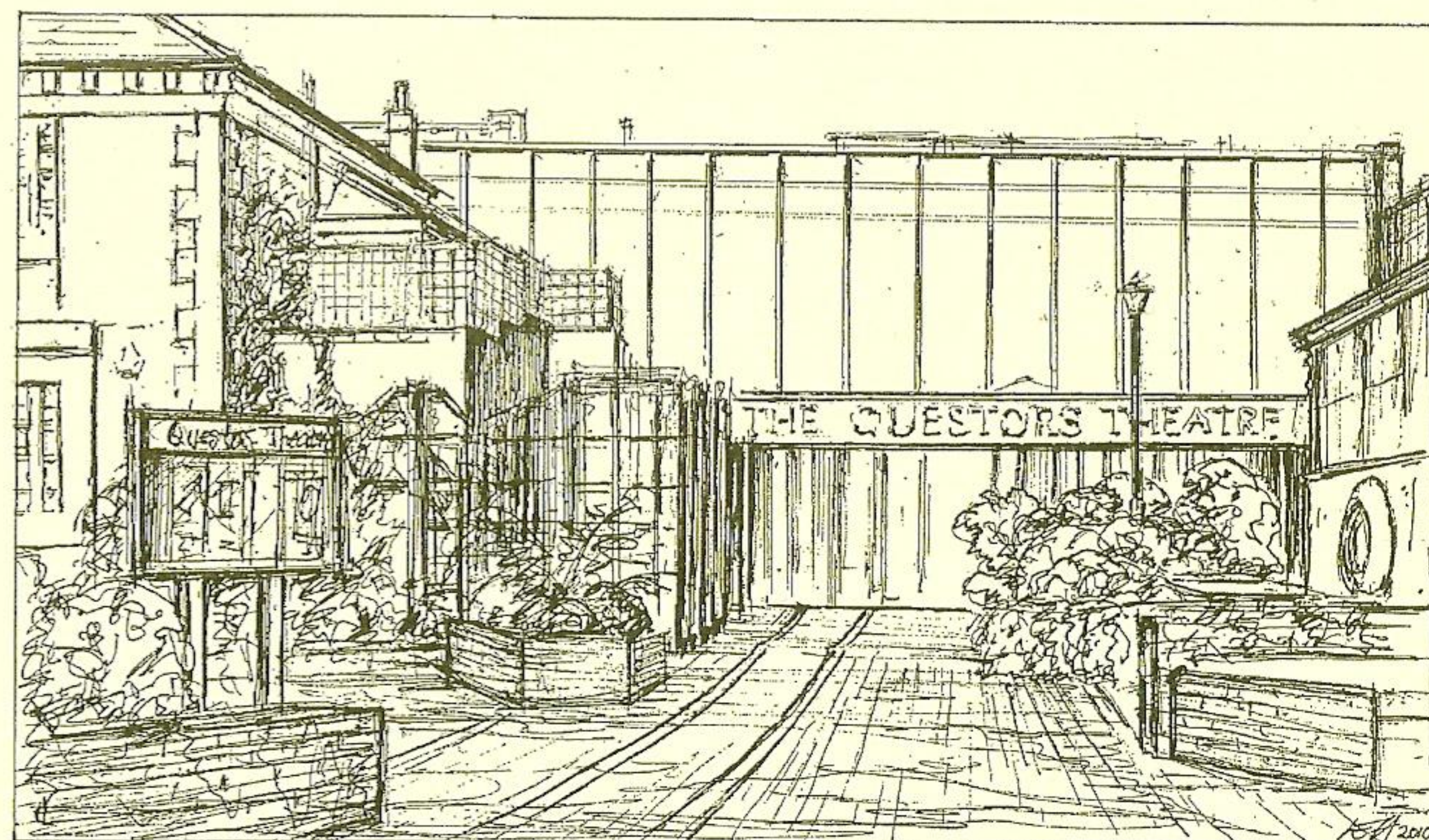




Questors, Ealing's Theatre



BETRAYAL

by Harold Pinter

The Studio

4 – 12 October 2013

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 – 7:00 pm*

Saturday 9:00 am – 5:00 pm

**last orders for food at 6:30 pm*

For Playhouse productions:

Hot meal menu up to 6:30 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 2014 edition of The Good Beer Guide and we are **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:

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

Sunday lunchtime: midday – 2:30 pm

Annual Beer Festival: Thursday 24 to Saturday 26 October

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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4 – 12 October 2013

BETRAYAL

*That first last look in the shadows with all those in the light to come.
A curtain of curtains. (Samuel Beckett on the end of Betrayal
in a letter to Harold Pinter)*

Accepting the award for best play at the Society of West End Theatres ceremony in 1979, Pinter said: "Well, I'm very surprised. No more, I suppose, than Michael Billington." Billington, reviewing *Betrayal's* first production at the National Theatre for *The Guardian* in 1978, had given the play an almighty thumbs-down. "Harold Pinter has betrayed his immense talent by serving up [a] kind of high-class soap opera...instead of a real play." He (Billington), by his own admission, has been eating humble pie ever since. The critical drubbing that *Betrayal* received on its premiere is, in itself, a sort of betrayal of the play's true worth. Pinter's bitter-sweet drama of the nature of deception – sexual infidelity, self-deception, the deceit of friends, the unreliability of memory – has come to be seen as one of his major works. Regularly revived in the professional theatre, it is about to receive an outing in New York with Daniel Craig, Rachel Weisz and Rafe Spall in the leads.

In conversation with Mel Gussow, Pinter revealed that the initial image for the play was 'two people at a pub...meeting after some time'. Of course, as we now know, *Betrayal* also draws on Pinter's own extra-marital affair in the 1960s with the writer and broadcaster Joan Bakewell. But the play shouldn't simply be read as autobiography, nor should it be regarded, as it was by the London critics in '78, purely as a play about middle-class angst. Yes, Robert and Jerry belong to a rarified world of publishers and literary agents with Oxbridge backgrounds; yes, Emma professionally inhabits the art establishment, arguably an even more exclusive environment than that occupied by her husband and lover. But, like the well-educated if hollow-centred and catty narcissists who tend to feature in the work of Pinter's friend Simon Gray, the characters in *Betrayal* are classless in the emotions they suffer and the characteristics they display: love, hatred, disappointment, egotism, deceit – intelligence, too, though not always of the emotional kind.

For all that it's an intense, dark and bitter play, *Betrayal* is often very funny. Robert – the principal source of the play's laugh-out-loud moments – is, like Pinter's more obvious interrogators (Goldberg in *The Birthday Party*; Mick in *The Caretaker*; Nicholas in *One for the Road*), a charming bully, dancing verbal rings around his targets, his simmering anger spliced through with wit. And how dark is the play truly? Perhaps the most striking aspect of *Betrayal* is its reverse chronology, beginning in 1977 – two years after Emma and Jerry's affair has ended – and closing with the affair's first flowering in 1968. Pinter to Gussow again:

"[I decided to go backwards in time] after I found out what [the two people in the pub] were talking about. They were talking about the past. So, I thought I'd

better go back there and see what happened [...] You have two people in a pub and you wonder when they first met. Where was it? When I realized what was going on, this movement in time, I was very excited by it."

From the neutral meeting-ground of a pub, the play takes us back and forth in time, and into more private spaces until we reach a bedroom, the most intimate of human territories and, here, far from dark. Certainly, we have seen the affair unravel into something fractured, but the play's close, in itself, is fresh and urgent with the excitement of love blossoming and a best-friendship as yet unsullied.

A Brief Encounter with Harold Pinter

In the 1990s I was working in a Hampstead bookshop and happened one evening to be on duty at a reading given by, I think, four female crime-writers. Antonia Fraser was there in her guise as the author of the Jemima Shore books. Accompanying her was an imposing, unsmiling figure, somberly dressed. If I hadn't known that this was her husband, Harold Pinter, I might have hazarded a guess that he was her bodyguard. I was keen to meet him, so my assistant manager introduced me to him as 'a fellow playwright'. This caused me instant embarrassment: my meagre output and relative anonymity could hardly permit me to be considered on equal terms with a celebrated author who'd made such an impact on twentieth century theatre. Nevertheless, there we stood in tandem near the section with books on self-help, as I remember; he clad in his trademark black with a white wine on the go, me shifting nervously, wondering what to say. He broke the silence (definitely a silence, not a pause) with a gruff, but not unfriendly, "What are you writing?" I explained that I was working on a play about two writers set in Fitzrovia (an area of London to the west of Bloomsbury) in the 1940s and 50s. "I was THERE!" he bellowed at me in return.

I could well imagine it: a younger Pinter haunting the pubs in and around Charlotte Street, eavesdropping on the conversations between duffle coated poets and perhaps considering himself one of their number. It's the kind of world that Robert and Jerry – 'bright young men...editors of poetry magazines' – might have found themselves gravitating towards in the hope of commissioning work from the likes of Louis MacNeice or George Barker. It's possible that Pinter might well have encountered bohemian characters like Julian MacLaren Ross, forever wearing aviator sunglasses and dodging from one set of furnished rooms to another (shades of Spinks, one of the offstage writers in *Betrayal*). But I was far too shy to respond meaningfully to that barked-out comment.

"What's your name?" he asked. I told him. "Well...good luck. I'll look out for it." I somehow doubt that *Time Out's* rather cool review of my play, when it came to be staged, impelled him to phone the theatre for tickets. Or even, assuming he read the review (I suspect not), that it caused him a Pinteresque pause for thought.

Simon Roberts, director

BETRAYAL

by Harold Pinter

First performance of this production at The Questors Theatre: 4 October 2013

CAST

in order of appearance

Emma	Jananne Rahman
Jerry	Mike Hadjipateras
Robert	Myles Brown
Waiter	Adam Sutcliffe

SCENES

Scene 1	1977 Spring	Pub
Scene 2	1977 Spring (later)	Jerry's House
Scene 3	1975 Winter	Flat
Scene 4	1974 Autumn	Robert and Emma's House
Scene 5	1973 Summer	Hotel Room in Venice
Scene 6	1973 Summer (later)	Flat
Scene 7	1973 Summer (later)	Restaurant
Scene 8	1971 Summer	Flat
Scene 9	1968 Winter	Robert and Emma's House

MUSIC

<i>Distance and Enchantment</i>	Judith Weir
<i>Quartet for the End of Time</i>	Oliver Messiaen
<i>The Look of Love</i>	Bacharach/David

The performance lasts approximately 1 hour and 15 minutes with no interval.

PRODUCTION

Director	Simon Roberts
Set Designer	Bron Blake
Costume Designer	Nichola Thomas
Lighting Designer / Operator	Chris Newall
Sound Designer / Operator	Paul Wilson
Stage Managers	Tina Harris, Sylvia Wall
Deputy Stage Manager	Penny Seyfert
Assistant Stage Managers	Bernard Brady, Maria Daker
Properties	Harriet Parsonage
Prompter	Debbie Abel
Photographer	Jane Salisbury
Thanks to	Jeff Baynham, Grace Craddock, Tim Hayward, Doug King, Terry Mummery, Liz Prior, Jenny Richardson, Alan N. Smith

Please turn off all mobile phones and similar electronic devices.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Bron Blake – Set Designer

Bron has been an active member since the early 1970s, and has been doing set design and scenic art since 2004. Productions include *Vincent in Brixton*, *The London Cuckolds*, *The Seagull*, *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Voyager & Lovers*, *The School of Night* and *After October*.

Myles Brown – Robert

Myles joined The Questors Theatre in 2008 and this will be his sixth performance, having appeared in *The Seagull*, *Glengarry Glen Ross*, *Abigail's Party*, *The Winterling* and *The School of Night*. Myles would like to dedicate his performance to Geoff Webb who sadly passed away in June this year but with whom he had such a great time working on *The Winterling* in 2011, and who also directed *Betrayal* the last time it was performed here at The Questors in 1982.

Mike Hadjipateras – Jerry

Mike joined The Questors in 2003, since when his productions have included *Bouncers*, *Conversations After a Burial*, *Richard III*, *The Dog in the Manger*, *'Tis Pity She's a Whore*, *The Country*, *The Seagull*, *Glengarry Glen Ross*, *The Marvellous Land of Oz*, *The Comedy of Errors*, *A Flea in Her Ear*, *Doctor Faustus*, *Present Laughter*, *Calendar Girls*, *Mary Stuart* and, most recently, *Mrs Warren's Profession*. Mike also teaches History and Drama at the Rudolf Steiner School in Hertfordshire.

Chris Newall – Lighting Designer

Chris first joined The Questors in 1968 and rejoined around 1988 after a short hiatus because of illness. He has been an active 'techie' since 1995, mostly in lighting and maintenance but with occasional forays into sound and construction. He has lit over 30 productions from Ayckbourn and Bennett to Wilde and Williams, most recently *Parlour Song* and *Mary Stuart* in the Studio, and *Romeo and Juliet* in the Playhouse.

Meet The Company – Wednesday 9 October

Come and meet the director, cast and crew for an informal discussion in the Studio as soon as possible after the Wednesday performance.

Jananne Rahman – Emma

Betrayal is Jananne's 15th Questors production since she made her first appearance as Tilda Price / Henrietta Petowker in *Nicholas Nickleby* in 2003. Other roles have included Kathy in *Company*, Mrs Joe in *Great Expectations*, Helene in *Festen*, Beverly in *Abigail's Party* and Rosie in *Humble Boy*. She most recently played Claudia Roe in *ENRON* earlier this year. Away from The Questors, Jananne works for satellite communications provider Inmarsat. She is married to Simon Roberts (your director tonight) which has made for some interesting dynamics in *Betrayal* rehearsals.

Simon Roberts – Director

Recent Questors appearances include Crofts (*Mrs Warren's Profession*); Peter (*Blue Remembered Hills*); Felix Humble (*Humble Boy*); Christian (*Festen*); Pip (*Great Expectations*) and Vladimir (*Waiting for Godot*). He has directed *Doctor Faustus*, *Abigail's Party*, and Jim Cartwright's *Two*. Simon is a member of The Questors Artistic Team.

Adam Sutcliffe – Waiter

Adam's introduction to The Questors was as Merriman in *The Importance of Being Earnest*, followed by 23 bit-parts from Lester Piggott to John Le Mesurier in *Jeffery Bernard is Unwell*. Earlier this year, he ranted as Creon in *Antigone* and sang for his supper as part of the foyer entertainment for *Engaged*. Elsewhere he has played Frank in *Educating Rita* and Tio William in a Spanish-language sit-com, *Peter Punk*. This is his first 'Italian' role.

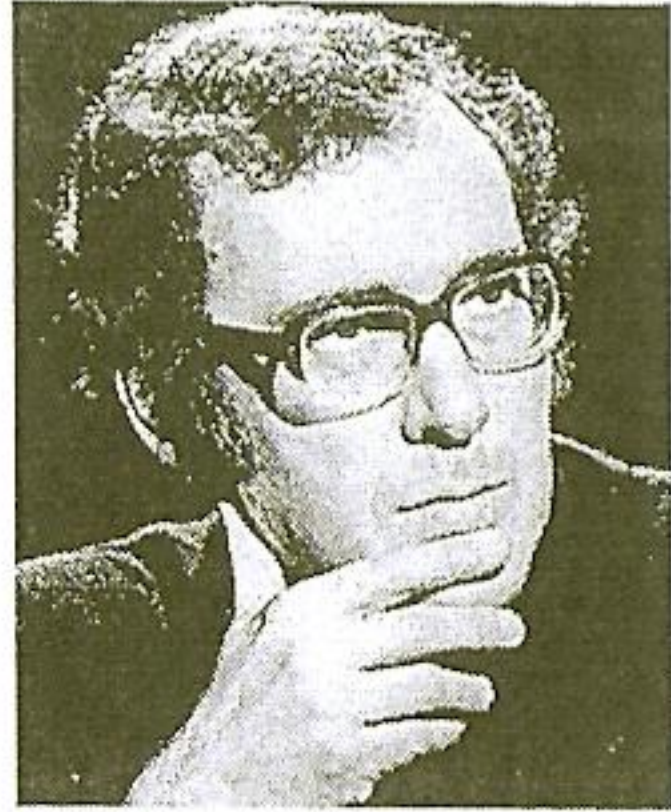
Nichola Thomas – Costume Designer

Nichola has worked on numerous shows at The Questors over the past 11 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*, *Present Laughter*, *The Railway Siding* and *Mrs Warren's Profession*.

Paul Wilson – Sound Designer

Paul has designed the sound for many productions at The Questors, most recently for *On The Razzle*. He has also helped with the construction of many sets.

HAROLD PINTER



Harold Pinter, CH, CBE (10 October 1930 – 24 December 2008) was a Nobel Prize-winning playwright, screenwriter, director and actor. One of the most influential modern British dramatists, his writing career spanned more than 50 years. His best-known plays include *The Birthday Party* (1957), *The Homecoming* (1964) and *Betrayal* (1978), each of which he adapted for the screen, as well as adapting screenplays from others' works. He also directed or acted in radio, stage, television and film productions.

Pinter was born and raised in Hackney. He attended RADA but did not complete the course. He was fined for refusing National Service as a conscientious objector. Subsequently, he continued training at the Central School of Speech and Drama and worked in repertory theatre. In 1956 he married actress Vivien Merchant and had a son, Daniel, born in 1958. He left Merchant in 1975 and married author Lady Antonia Fraser in 1980.

Despite frail health after being diagnosed with oesophageal cancer in December 2001, Pinter continued to act on stage and screen, last performing the title role of Samuel Beckett's one-act monologue *Krapp's Last Tape* for the 50th anniversary season of the Royal Court Theatre in October 2006. He died from liver cancer on Christmas Eve 2008.

Adapted from Wikipedia

Next Questors Productions

HOUSE & GARDEN

by Alan Ayckbourn

30 October – 9 November 2013

The Playhouse and the Studio

Two comedies performed simultaneously, one in the Playhouse and one in the Studio, with the actors moving between the two plays. Classic Ayckbourn comedy to leave you with a big smile.

HAVE I NONE / BOX AND COX

by Edward Bond /

John Maddison Morton

20 – 23 November 2013

The Studio

A contrasting double bill – a modernist drama of a collapsing society and an entertaining Victorian farce.

A Questors Directors' Showcase.

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 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.

The Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. 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

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