

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
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on **iQ** and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

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

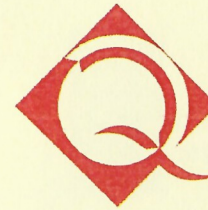
The Questors Youth Theatre – QYT

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

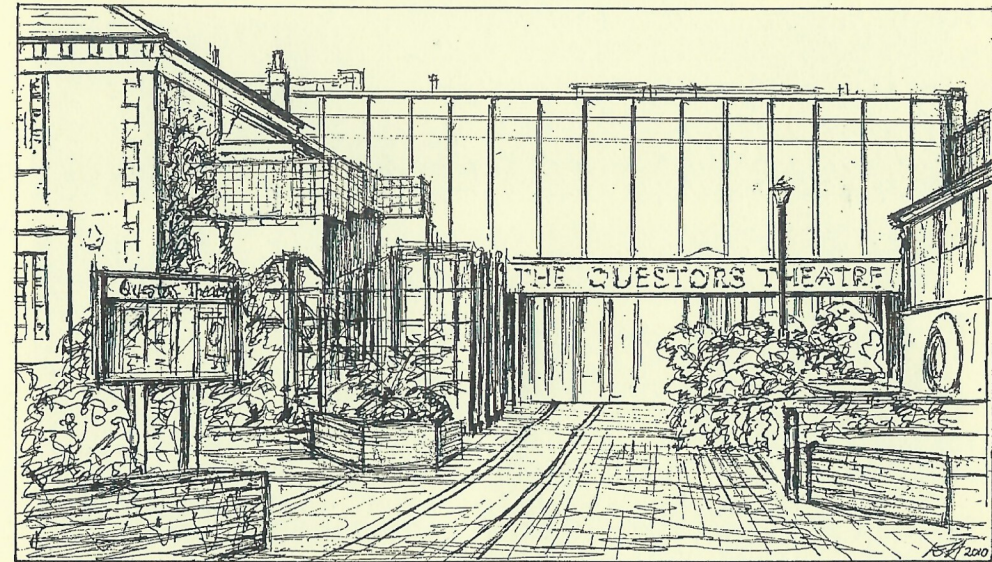
Cover Image: Elaine Hagan

The Questors Theatre
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk

Programme: Nigel Bamford
12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
Registered Charity No. 207516



Questors, Ealing's Theatre



FUTURES

by Jonathan Skinner

I AM THE WALRUS

by Pete Barrett

The Studio

26 – 29 November 2014

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 – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm with drinks, ice creams and snacks during the first interval.

Sunday Cream Tea Matinees as advertised.

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

Scotch Malt Whisky Tasting – Friday 28 November

See questors.org.uk/grapevine for more details

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



© Jiri Jura & Polapov Alexander / Shutterstock.com

FUTURES

by Jonathan Skinner

I AM THE WALRUS

by Pete Barrett

The Studio

26 – 29 November 2014

Futures

Futures was really born out of experimentation. I was playing around with the idea of a random encounter between two disparate personalities, using a minimum of scenery and props, just to see where it might lead. For the setting, a single bench seemed about as simple as it gets, and an off-the-rails city futures trader running into a quirky homeless young woman offered a potentially intriguing mismatch of mindsets. As the two characters' voices started to emerge, conflict – the stuff of drama – was thankfully abundant, and I began to feel that there was indeed a story to be told. Without giving too much of the game away, some sort of reversal of fortunes was just too juicy to resist. *Futures* was the result.

Writing without a plan was exhilarating, although I'm not entirely sure I would recommend it. Somehow I managed to resist thinking ahead until the final page, so I had no idea what would eventually become of the two characters and it almost felt as if I were letting them work it out for themselves. I'm still not sure if it's a happy or sad ending – maybe that's up to the audience to decide.

Futures isn't a play about knocking the finance industry (some would say the finance industry has done a good enough job of that itself). Rather, it's a story about an unlikely friendship, about how finding oneself in another's shoes might change one's view of the world, and how attitude of mind can affect how we approach life and its challenges. If all that sounds a bit pretentious, it's also a story about a hedgehog, a line of cocaine, a cheese sandwich, and a bottle of vodka. Take your pick.

Winning the inaugural Paul Darby Prize for Dramatists was a totally unexpected pleasure and a real boost for me as a playwright. The prize represents a wonderful opportunity for new writing and I hope it continues and thrives. I didn't have the pleasure of meeting Paul, but one or two people have mentioned that they feel sure he would have been pleased with the event and I hope that between us we have done him proud.

I can't speak highly enough about The Questors and it's very encouraging that such an established theatre supports new writing. While attending rehearsals over the past few months, I've been made very welcome and have been totally impressed with the professionalism and enthusiasm of everyone involved. I can't imagine a warmer, more supportive atmosphere in which to have one's work produced and I realise how lucky I've been to have such an experienced pair of hands directing our brilliant actors. On that note, my thanks and appreciation extends to everyone involved in the production. The fact that The Questors also happens to have an award-winning real ale bar has nothing whatever to do with my growing affection for the place.

Although I live on the other side of London now, I briefly resided in nearby West Acton some thirty years ago and vividly remember coming to see a play at The Questors long before I ever dreamt of writing drama myself, so it will be somewhat surreal to see my own play performed here all these years later. Thanks for coming, have a great evening and I hope you enjoy the performance.

Jonathan Skinner, Playwright

I Am the Walrus

John Lennon was fed up with the Beatles' lyrics being analysed and wrote what he considered to be a complete nonsense song. It didn't work as, shortly after publication, self-styled gurus produced their erudite analyses of the meaning of *I Am the Walrus*. Lewis Carroll included *The Walrus and the Carpenter* in *Alice Through the Looking Glass*. Pete Barrett has woven these two poems and other literary references into the history of religion and Christianity in a way that became clearer and clearer during rehearsal and which I/we hope will be clear and entertaining to the audience. The texts of both poems can be found later in this programme.

Geoffrey Morgan, Director

The Paul Darby Prize for Dramatists

This competition for previously unperformed plays was set up in memory of Paul Darby. He was a good friend of Richard Mead (Chairman of the Board of Trustees) and The Questors worked with Paul's friends, family and particularly with his widow, Sarah, to launch the contest in the autumn of 2013. Over a two-month period at the start of 2014, a team of readers read the 71 plays which had been submitted, whittling the list down to four finalists. Rehearsed readings of these four were given in the Playhouse over two evenings in June with a team of judges agreeing on the winner. Paul Darby's family and friends donated the first prize of £1,000 and proceeds from the competition were shared between The Questors and the Royal Brompton Hospital charity.

Tonight you will see the winner, Jonathan Skinner's *Futures*, and the runner-up, Pete Barrett's *I Am the Walrus*.

Next Questors Productions

JACK AND THE BEANSTALK

by Ben Crocker

13 December 2014 – 3 January 2015

The Judi Dench Playhouse

Will Jack get a good price for Daisy the Cow? Will the Princess be forced to marry the nasty Giant? And will the nasty Giant manage to enjoy his nap without being disturbed? Join us for this lively panto to entertain both young and old.

ROPE

by Patrick Hamilton

17 – 31 December 2014

The Studio

This 1929 thriller of Nietzsche, death and a dinner party made Hamilton's name and was adapted into a celebrated film by Hitchcock in 1948. More recently, *Rope* had a successful production at the Almeida Theatre in 2009.

FUTURES

by Jonathan Skinner

the winner of the Paul Darby prize for Dramatists

and the runner-up: **I AM THE WALRUS** by Pete Barrett

World premieres at The Questors Theatre: 26 November 2014

CASTS

Futures

directed by **John Turner**
assisted by **Scott Drummond**

Penny	Lisa Varty
Richard	Tom Cantwell

Music: *The Crane Dance* and *I Due Fiumi (The Two Rivers)*,
both composed by Ludovico Einaudi.

A play in eleven scenes set in a quiet residential street in an affluent area of a big city. The play takes place over a couple of warm summer weeks and lasts approximately 1 hour and 20 minutes, followed by a 15-minute interval.

I Am the Walrus

directed by **Geoffrey Morgan**

The Walrus	Daniel Cawtheray
The Carpenter	Russell Fleet

This play lasts about 1 hours and 15 minutes.

PRODUCTION

Lighting Designer	Martin Stoner
Sound Designer	Paul Wilson
Stage Manager	Russell Fleet
Deputy Stage Manager	Laura Hughes
Assistant Stage Managers	Niki Koncz, Maggie Turner, Jason Welch
Properties	Laura Hughes
Prompter	Pam Smith
Costumes	Jennie Yates
Projections	Richard Mead
Lighting Operator	Carole Swan
Lighting Assistants	James Gadsdon, Terry Mummery, Chris Newall, Laurie Swan
Sound Operator	Kamil Marek
Rock Constructors	Students from Kingston College and the University of West London
Photographer	Peter Collins
Thanks to	Alex Marker, Joel Schrire

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

Jonathan Skinner – Writer (*Futures*)

Jonathan is the winner of the inaugural *Paul Darby Prize for Dramatists*, the *2014 Starts One Act Play Competition* and the *2014 Sandalle International Playwriting Competition*. He was shortlisted for the *2014 Rubery International Book Award*. Jonathan's short plays have been performed on the London fringe, throughout the UK and internationally. Recent credits include: *Tissues & Biscuits* (Tron Theatre, Glasgow), *Top Banana* (Yvonne Arnaud Theatre), *Chuggers* (Old Red Lion Theatre) and *The Assistant* (Greenwich Theatre). His short play *Indignitas*, first performed at Theatre503 in London, subsequently enjoyed a week's run at the King Street Theatre, Sydney, followed by a performance at the Seymour Centre at the Variety Gala of the Short + Sweet Festival.

John Turner – Director (*Futures*)

John has been a member of The Questors since 1959. He has worked on over a hundred shows as an actor. *Futures* is his eleventh play as a director, his most recent productions being *Luca's Spoon* and *Bedroom Farce*.

Scott Drummond – Assistant Director (*Futures*)

For The Questors, Scott has performed in the *Questival (Woyzeck)*, *Othello*, *Romeo and Juliet*, *The Complete Works of William Shakespeare (abridged)*, *Three Sisters* and *Glengarry Glen Ross*. Outside of The Questors, Scott has performed in many productions as well as directing and playwriting.

Tom Cantwell – Richard

This is Tom's seventh play at The Questors having graduated from Student Group 61. Previous roles have included Antonio in *The Rover*, George in *Luca's Spoon*, Tom Stone in *The School of Night*, Delio in *The Duchess of Malfi* and, most recently, Eric Cross in *No Fairy Tale*.

Lisa Varty – Penny

Lisa studied Theatre at the University of Glasgow, where she was an active member of the renowned STaG (Student Theatre at Glasgow), performing in many of their productions. She joined The Questors in 2011 to train in Student Group 66, playing Lotte in *Trojan Barbie* and Frau Fischer in *On the Razzle*. Most recently, she played Sally Platt in *House and Garden* and Norma in *Be My Baby*.

Enjoyed the Show?

Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.

Follow us @questorstheatre  and find us on Facebook 

Pete Barrett – Writer (*I Am the Walrus*)

Pete started writing when he was teaching nearly forty years ago when he wrote and produced three epic musicals each featuring over three hundred children. Since then he has written over thirty plays and has numerous amateur and profession productions under his belt. Seven years ago he retired from IT to write full time. Plays produced professionally at the Wolsey Theatre in Ipswich include broad comedies like *The Complete Corruption of Carrington* and *Revenge of the Mutant Cockle* (runner-up in the 2012 All England Play Competition), satirical pieces like *Guilty* and serious pieces like *Day-Dreaming on the Motorway*. *The Dying of the Light* was given a full length production at the Wolsey; *Sense and Sensibleness* won the Supernova prize at the Bench Theatre in 2013; *Dawn of the Deaf* was runner-up for the Ronald Duncan Prize at the Certainty of Chance Theatre Company; *Shark! What Shark?* was selected by the Real Deal Theatre for the Popcorn Saturday Series.

Geoffrey Morgan – Director (*I Am the Walrus*)

Geoffrey has been a member of The Questors for about 12 years and has acted and been occupied in a variety of roles backstage and front of house. Last year, having completed the Directors' Course, he directed *Box and Cox* and introduced a 'first' for The Questors as two of the cast alternated roles night by night. He looks forward to directing a full length play in due course.

Daniel Cawtheray – The Walrus

I Am the Walrus is Daniel's tenth appearance on a Questors stage, his last being *Box and Cox* where he alternated between the two title characters each night of the run. Daniel has previously appeared at The Questors in such delights as *A Flea in Her Ear*, *Parlour Song* and the Etherics' production of *Bent*.

Russell Fleet – The Carpenter

Russell's acting roles include Hysterium in *A Funny Thing Happened on the Way to the Forum*, Harold Gorringer in *Black Comedy*, Pirelli in *Sweeney Todd* and Ash in *Dealer's Choice*. He also designs sound and is the Stage Manager for *Futures* and *I Am the Walrus*.

Martin Stoner – Lighting Designer

Martin has been a member since 1976. He has been the Lighting Designer for many Questors productions, including *Clybourne Park*, *Arsenic and Old Lace*, *Kvetch*, *The Talented Mr Ripley* and *Greek*. He has been on stage in small parts, most recently as Merik in *The Seagull*.

Meet the Company – Thursday 27 November

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

The Walrus and the Carpenter

Lewis Carroll

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright –
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done –
"It's very rude of him," she said,
"To come and spoil the fun!"

The sea was wet as wet could be,
The sands were dry as dry.
You could not see a cloud, because
No cloud was in the sky:
No birds were flying overhead –
There were no birds to fly.

The Walrus and the Carpenter
Were walking close at hand;
They wept like anything to see
Such quantities of sand:
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year.
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."

The eldest Oyster looked at him,
But never a word he said:
The eldest Oyster winked his eye,
And shook his heavy head –
Meaning to say he did not choose
To leave the oyster-bed.

But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces washed,
Their shoes were clean and neat –
And this was odd, because, you know,
They hadn't any feet.

Four other Oysters followed them,
And yet another four;
And thick and fast they came at last,
And more, and more, and more –
All hopping through the frothy waves,
And scrambling to the shore.

The Walrus and the Carpenter
Walked on a mile or so,
And then they rested on a rock
Conveniently low:
And all the little Oysters stood
And waited in a row.

"The time has come," the Walrus said,
"To talk of many things:
Of shoes – and ships – and sealing-wax –
Of cabbages – and kings –
And why the sea is boiling hot –
And whether pigs have wings."

"But wait a bit," the Oysters cried,
"Before we have our chat;
For some of us are out of breath,
And all of us are fat!"
"No hurry!" said the Carpenter.
They thanked him much for that.

"A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides
Are very good indeed –
Now if you're ready, Oysters dear,
We can begin to feed."

"But not on us!" the Oysters cried,
Turning a little blue.
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said.
"Do you admire the view?"

"It was so kind of you to come!
And you are very nice!"
The Carpenter said nothing but
"Cut us another slice:
I wish you were not quite so deaf –
I've had to ask you twice!"
"It seems a shame," the Walrus said,
"To play them such a trick,
After we've brought them out so far,
And made them trot so quick!"
The Carpenter said nothing but
"The butter's spread too thick!"

"I weep for you," the Walrus said:
"I deeply sympathize."
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.

"O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again?"
But answer came there none –
And this was scarcely odd, because
They'd eaten every one.

I Am the Walrus

Lennon–McCartney

I am he as you are he as you are me
And we are all together
See how they run like pigs from a gun
see how they fly
I'm crying

Sitting on a cornflake waiting for
the van to come
Corporation teeshirt, stupid bloody
Tuesday
Man you been a naughty boy. You let
your face grow long
I am the eggman, they are the eggmen
I am the walrus, goo goo goo joob

Mister City Policeman sitting, pretty
little policemen in a row
See how they fly like Lucy in the sky,
see how they run
I'm crying, I'm crying
I'm crying, I'm crying

Yellow matter custard dripping from
a dead dog's eye
Crabalocker fishwife pornographic
priestess
Boy you been a naughty girl, you let
your knickers down
I am the eggman, they are the eggmen
I am the walrus, goo goo goo joob

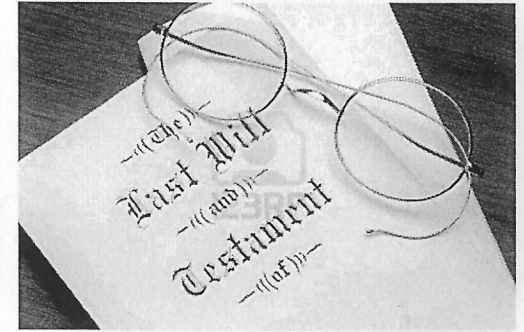
Sitting in an English garden waiting for
the sun
If the sun don't come
You get a tan from standing in the
English rain
I am the eggman, they are the eggmen
I am the walrus, goo goo goo joob
goo goo goo joob

Expert textpert choking smokers
Don't you think the joker laughs at
you?
(Ha ha ha! He he he! Ha ha ha!)
See how they smile like pigs in a sty,
see how they snied
I'm crying

Semolina pilchard climbing up the
Eiffel Tower
Elementary penguin singing Hare
Krishna
Man you should have seen them
kicking Edgar Alan Poe
I am the eggman, they are the eggmen
I am the walrus, goo goo goo joob
goo goo joob
Goo goo goo joob goo goo goo joob
Goo goooooooooooooo jooba jooba
jooba jooba jooba jooba
Jooba jooba
Jooba jooba
Jooba jooba

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 20 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.



We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

giftaid it

