

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
- ✓ Opportunity 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.*

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

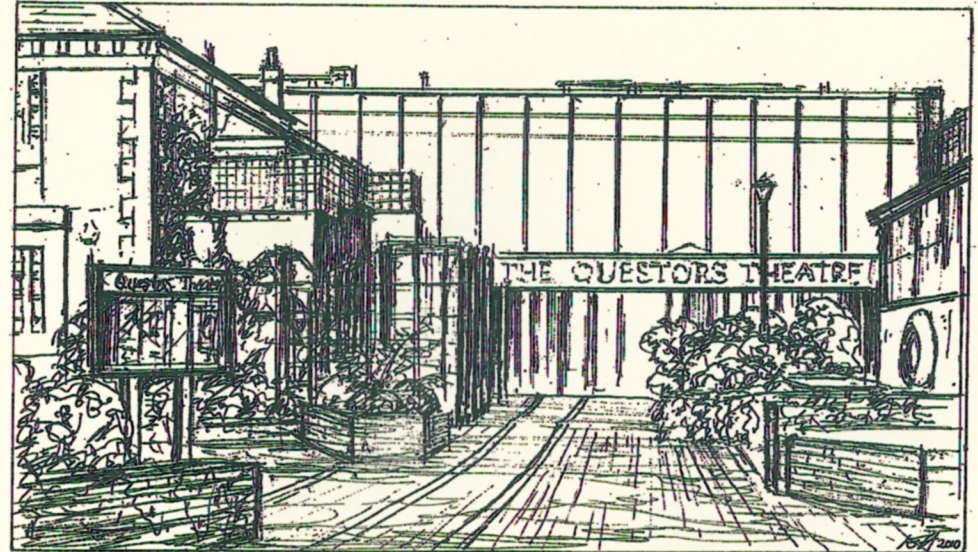
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan
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Registered Charity No. 207516



Questors, Ealing's Theatre



AFTER THE END

by Dennis Kelly

The Studio

30 September – 8 October 2016



Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 5:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to takeaway, ice cream and a selection of cold drinks.

See teadarling.co.uk for more information about Tea Darling.

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 2017 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

Grapevine Autumn Beer Festival – 27 to 29 October

See questors.org.uk/grapevine for more details

The Grapevine now accepts payments by card (contactless only).



Image by Scott Drummond

AFTER THE END

by Dennis Kelly

The Studio

30 September – 8 October 2016

After the End

Cycles of Violence

Dennis Kelly's *After the End* is a violent play. There are very few scenes that do not contain implied or actual violence – physical or psychological. From psychological attacks on sense of self to the overt violence of a nuclear explosion, from deeply personal micro aggressions to global catastrophe, *After the End* is filled with violence. But *After the End* is not alone in depicting acts of violence on stage. From Euripides' sickening (off-stage) violence in *Medea* and the real violence in ancient Roman re-enactments (in which condemned criminals were dressed as ancient heroes and slaughtered), to the 2016 National Theatre production of Sarah Kane's *Cleansed* (which was so horrifying audience members were reportedly forced to seek medical attention), violence has always been a part of theatre.

But what is the dramatic function of violence on stage? Is it simply titillation like the ancient Roman gladiatorial events, or does it speak to something universal in the human psyche?

Violence as entertainment can be broken into three categories: violence as a simple act of destruction and pain (i.e. dog-fights, snuff films, etc.); violence as physical virtuosity (such as Jackie Chan's body of work); and violence as a means of exploring the deeper recesses of human psychology, and that great conundrum beloved of dramatists, the 'human condition'.

Kelly writes first and foremost to elicit a reaction. As he has stated, "I always want my plays to have tension... Whether the audience hates it or loves it is up to them, but I never want them to be bored".

But *After the End* is more than just titillation. If shock and gore were all we desired, we could stay at home and watch horrifying scenes play out on the Internet. To liken Kelly's work to online gore is to liken Shakespeare's experiment with Senecan violence in *Titus Andronicus* to Elizabethan bear-baiting. *After the End* examines, often with dark humour, the human psyche; what we might be willing to do if our sense of self, autonomy, freedom or survival is threatened and, crucially, what we are not willing to do. It asks us 'how do you fight?' The play explores how violence changes us and the cycles of violence in which we find ourselves trapped.

Perhaps the violence that fills our stages is, as Lucy Nevitt contends in her book *Theatre and Violence*, an effort to understand violence and, through that understanding, to create a more peaceful world. Or perhaps we need the violence as a catharsis in a world where 24/7 news channels bring us constant graphic evidence of horrors unleashed on our fellow humans by our fellow humans. As it did for the ancient Greeks, violence in theatre helps us come to terms with violence we have been victim to, seen, or perpetrated in the real world.

It is impossible to discuss violence in theatre without mentioning Antonin Artaud and the Theatre of Cruelty. Artaud wanted audiences to find in theatre not an escape, but a forum for the realisation of their worst nightmares and deepest fears. Artaud's theatre, born of the horrors of World War One, used every facet of theatricality available, particularly violence, to force a confrontation with the audience's shadow selves and thereby explored that which, on a grander scale, had enabled mass atrocities. The cruelty he envisaged required a rigour and determination necessary if performers and audiences were to confront the dark and terrifying responses that lie at the heart of every human being. By watching characters perpetrate extreme acts of violence, we are confronted by the possibility that we too could act violently if pushed to it.

After the End is a psychological thriller; a genre defined by suspense, anxiety and life-threatening violence. Masterful films and books in this genre abound, but few plays spring to mind. For a psychological thriller to work, it is necessary for the audience to see themselves in the victim's place. A book can directly reveal the thoughts of its characters, and filmmakers use shot composition and editing to achieve this; but theatre makers face unique challenges. It is for this reason that Imogen Brown and I decided to make life infinitely more difficult for the cast and fight director by staging this production in traverse, putting the audience as much into the action as possible and removing the safety of end-on staging. There is very little hiding space on the stage, just as there is very little psychological hiding space in the script. I would particularly like to acknowledge the bravery of this cast in exploring not just the physical violence and nudity, but the threat and fear of the psychological violence and the emotional vulnerability.

For all of that, Dennis Kelly's play is thrilling, entertaining, shocking and, at times, very funny. We hope you enjoy it.

Scott Drummond, Director

AFTER THE END

by Dennis Kelly

First performance of this production at The Questors Theatre: 30 September 2016

CAST

Louise	Lydia King
Mark	David Hovatter

The performance lasts approximately 1 hour and 25 minutes with no interval.

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

PRODUCTION

Director	Scott Drummond
Set Designer	Imogen Ffion Brown
Lighting Designer	Francois Langton
Sound Designer	Emma Lee Clegg
Fight Director	Nicholas Jonne Wison
Stage Manager	Sarah Vass
Deputy Stage Manager	Penny Seyfert
Assistant Stage Manager	Mel Pereira
Properties	Peter Salvietto, Imogen Ffion Brown
Lighting and Sound Operator	Halle Stephens
Lighting Riggers	Terry Mummery, Andrew Whadcoat
Wardrobe	Sylvia Wall
Set Constructors	Rachel Coll, Andrina Dew, Charlotte Young
Make-Up	Peter Salvietto
Photographer	Carla Evans
Videographers	Joe Foster, Natasha Vasandani
Marketing Assistant	Tom Cantwell
Thanks to	Ariana Drummond, Gemma Drummond, Alex Marker

Biographies

David Hovatter – Mark

David most recently directed *The Overcoat* for this year's Questival, and earlier this year was involved in the event commemorating Shakespeare's death. He last appeared in *Burnt by the Sun*. David is a lover of devised theatre, doing a devised play last year (*The Haunted Kimono*) and taking another (*Potter's Amazing Fleas*) to a festival in Slovenia two years ago. David last worked with Lydia King 13 years ago in *Nicholas Nickleby*.

Lydia King – Louise

Lydia trained at the Oxford School of Drama. Last year, her musical comedy show *Lydia King: A Date with Density* was at the Underbelly for the Edinburgh Fringe. Theatre credits include: *London Road* (Bridewell), *A Little Night Music*, *The Saliva Milkshake*, *NSFW*, *The Hound of the Baskervilles* and *Nicholas Nickleby* (The Questors), *Starfore for Beginners* (Theatre 503), *Form 84B* (Old Red Lion), *Chicks* (New Diorama).

Scott Drummond – Director

This is Scott's first main season directorship for The Questors. Other directing at The Questors includes *The Saliva Milkshake* (Director's Showcase), *Drum* (24-Hour Plays, 2016) and *Light at the End of the Tunnel* (24-Hour Plays, 2014). Scott has also performed in various Questors shows, such as *Macbeth*, *Woyzeck* (as part of *Questival*, 2014), *Othello*, *Romeo and Juliet*, *The Complete Works of William Shakespeare (abridged)* (and at the Minack Theatre), *Three Sisters* and *Glengarry Glen Ross*, and many other shows outside of The Questors. At other theatres, Scott's directing credits include *Sweet Road*, *Boundary Street*, *Spring Awakening*, *Life Cycles*, *Vanity Pied* and *The Orphanage Project* (Assistant Director). Writing credits (in collaboration with his wife) include *Will You Lick My Eyeball?*, *Vanity Pied* and *Light at the End of Tunnel*.

Imogen Ffion Brown – Set Designer

Imogen is currently a third-year undergraduate of Theatre Production: Design and Management, at the London College of Music. This is her second set design at The Questors, her previous being a co-designer on *Dead White Males* earlier this year. She has previously worked in a range of roles in and outside of The Questors including ASM, DSM, props and construction.

Francois Langton – Lighting Designer

Francois is a freelance lighting designer with a variety of experience across theatre, opera, dance and live music. Recent shows include *La Traviata*, *Madame Butterfly* and *Don Giovanni* for Regents Opera; *A Little Night Music*, *Grimm Tales*, *The Wolves of Willoughby Chase*, *The Rise and Fall of Little Voice* and *Calendar Girls* for The Questors; and *The Mikado* and *La Belle Helene* for Julian Light Opera.

Emma Lee Clegg – Sound Designer

Emma Lee is studying Theatre Production: Design and Management at the University of West London. At The Questors she has done sound design for *Dead White Males* and *Questival II*, which included *Steel Tumbleweed* that transferred to the Courtyard Theatre. She has been a technician and production coordinator at the Edinburgh Fringe.

Nicholas Jonne Wilson – Fight Director

Jonne has worked professionally as an actor, director, writer, film maker, acting consultant and body language trainer for over thirty years. He has taught in many London drama schools and colleges, and has run master classes at the Actors' Centre in Leicester Square. Most of his teaching is now on a freelance basis, also working as an established acting coach to the profession. He is the founder of *The Body Method®* and runs workshops for actors, directors and teachers of acting in both the UK and Europe. He has directed over forty plays and been consultant on over two hundred. He is responsible for innumerable beatings, stabbings, shootings, stranglings, sexual assaults, full blown battles and general mayhem both for The Questors and elsewhere, and still manages to lead a fairly normal and well balanced life.

Sarah Vass – Stage Manager

Sarah belonged to another group for many years, gaining acting and stage management experience. She joined The Questors in 2011 and has stage managed *Dealer's Choice*, *Absurd Person Singular*, *An Ideal Husband*, *Equus* and *Beautiful Thing*. She was DSM for *ENRON*, *Aladdin and his Wonderful Lamp*, *The Rise and Fall of Little Voice* and *The Lying Kind*.

Meet the Company – Wednesday 5 October

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

Nuclear Bunker Playlist

<i>It's the End of the World as We Know It</i>	R.E.M.
<i>Underground</i>	David Bowie
<i>Help!</i>	The Beatles
<i>Hello Darling</i>	Conway Twitty
<i>Deeper Underground</i>	Jamiroquai
<i>Summertime</i>	Miles Davis
<i>Every Breath You Take</i>	The Police
<i>MacArthur Park</i>	Donna Summer
<i>Eighth Day</i>	Hazel O'Connor
<i>I've Got You Under My Skin</i>	Frank Sinatra
<i>Cosmic Girl</i>	Jamiroquai
<i>Stuck in the Middle with You</i>	Steelers Wheel
<i>Eve of Destruction</i>	Barry McGuire
<i>Going Underground</i>	The Jam
<i>Boom! Shake the Room</i>	DJ Jazzy Jeff & the Fresh Prince
<i>You're the First, the Last, My Everything</i>	Barry White
<i>We Gotta Get Out of This Place</i>	The Animals

Next Questors Productions

THE EXONERATED

by Jessica Blank and Erik Jensen
28 October – 5 November 2016
The Studio

This powerful piece of theatre tells the stories of six prisoners, using their own words, who spent years on death row in the USA, living in fear of the electric chair, before each was shown to be the victim of a miscarriage of justice.

MEASURE FOR MEASURE

by William Shakespeare
4 – 12 November 2016
The Judi Dench Playhouse

Shakespeare's queasy, unsettling and bawdy drama of justice, destructive sexual passion and government, where Isabella has to decide whether to save her own immortal soul or her brother's life.

Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 18 productions – old and modern classics, challenging recent drama, comedies and our great annual Panto. 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. You're reading this because live theatre means a great deal to you too.



Ealing and West London 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. But we receive no public funding.

Please consider making a donation to help us continue to make our huge contribution to the cultural life of the capital. 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/giving.

Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly – every gift of £1000 or more will be commemorated on the donor board in the foyer.

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, or would like any further information, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

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