

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: Robert Vass

The Questors Theatre

Box Office: 020 8567 5184

Email: enquiries@questors.org.uk

Programme: Nigel Bamford

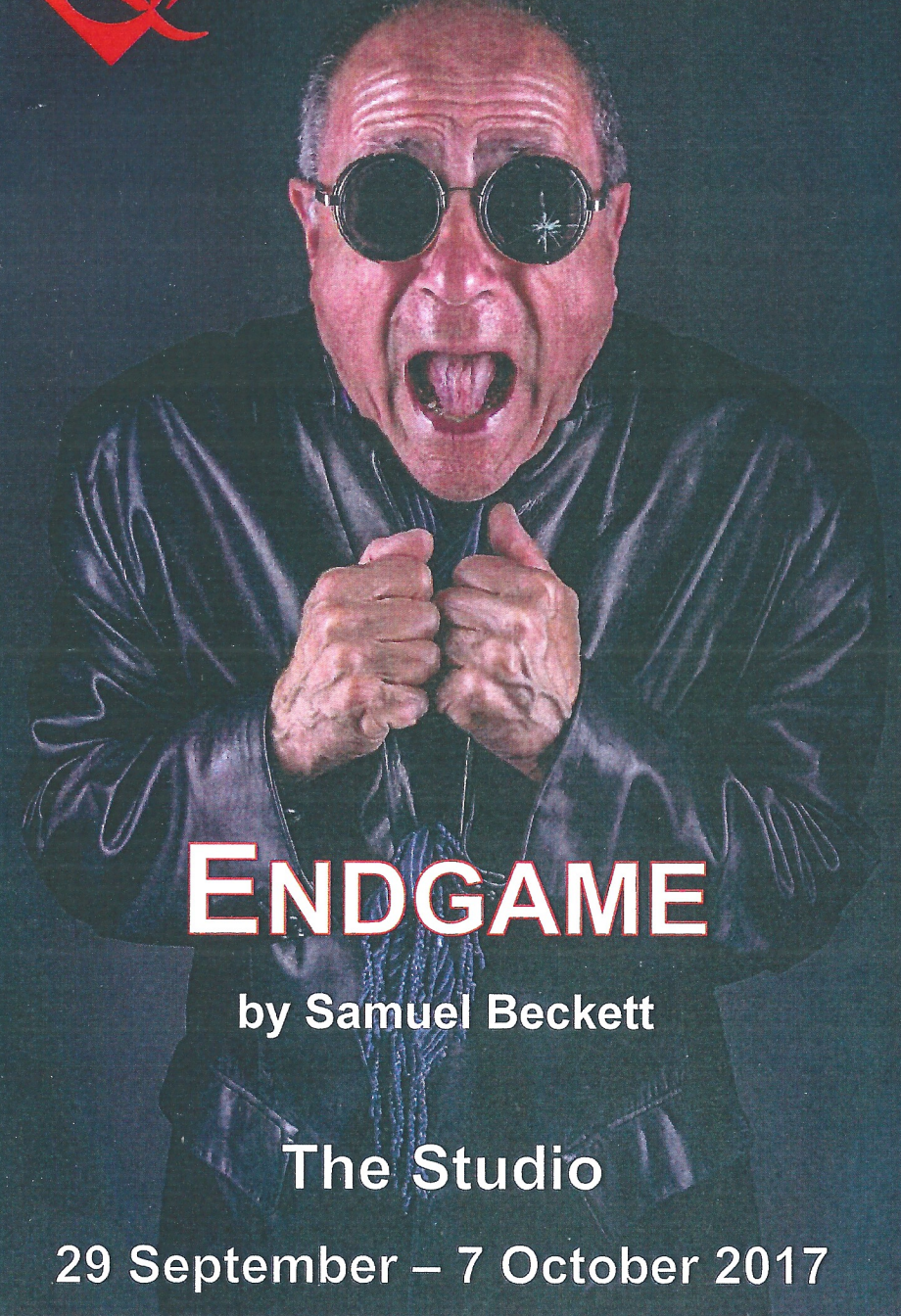
12 Mattock Lane, Ealing, W5 5BQ

Theatre Office: 020 8567 0011

Registered Charity No. 207516



Questors, Ealing's Theatre



ENDGAME

by Samuel Beckett

The Studio

29 September – 7 October 2017

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 2018 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

Autumn Beer Festival Thursday 26 to Saturday 28 October

A choice of ten real ales, all winners in the recent Champion Beer of Britain competition held at the Great British Beer Festival in Olympia in August.

See questors.org.uk/grapevine for more details

The Grapevine accepts payments by card (contactless only).



ENDGAME

by Samuel Beckett

The Studio

29 September – 7 October 2017

ENDGAME

'I loathe Beckett...all those dreary dustbins' (Francis Bacon, artist)

*'Shuffle off this mortal coil, you c***'
(Sergeant Alexander Blackman, soldier)*

'...Beckett's work is as much about persisting and continuing as it is about ending' (James Knowlson, Beckett's official biographer)

*'One abandons ambiguity at one's peril'
(Cardinal de Retz, 17th century French churchman)*

*'When we are born we cry that we are come
To this great stage of fools'
(William Shakespeare from King Lear)*

Bacon's complaint about Beckett's work is, perhaps, not an uncommon one, albeit a remark that is at once gloriously camp and reductively throwaway. Dustbins are certainly rather dull objects, but as far as I know *Endgame* is the only one of Beckett's works for the stage in which they feature. And as emblematic as they have come to be of Beckett's first major work after *Waiting for Godot*, there is, of course, far more to *Endgame* than a pair of trashcans. What's more, as hopefully you will notice from Bron Blake's splendid set design and Nichola Thomas's 'screaming pope' look for the central figure of Hamm, Bacon has been a strong visual influence on our production. Modern mankind has never had itself so viscerally reflected as in the paintings of Bacon, nor been so painfully stripped bare as in the theatre of Beckett.

Another problem with Bacon's dismissal of Beckett is that it wrongly conforms to a view of Beckett as an arch-miserabilist. The singer-songwriter Morrissey continues to suffer the same mis-judgement; undeservedly, neither playwright nor lyricist have garnered much of a reputation for being funny, although admittedly one's sense of humour needs to be painted a few shades black to get the joke. Anyway, let's not get too carried away; there's no escaping the play's central message, expressed not that much less harshly than Sergeant Blackman's words to an injured, unarmed Taliban fighter in 2011 before shooting him dead. More eloquently, Beckett has Hamm intone, 'Old endgame lost of old, play and lose and have done with losing' towards

the end of the play as he approaches his own inevitable ending. Put bluntly: listen up, people: you're going to die. Comprenez?

Endgame is the very antithesis of an occurrence in book one of Ovid's *Metamorphosis*. Deucalion and his wife Pyrrha, walking through a world destroyed by the Flood, create a new race of men. As they walk, they throw stones over their shoulders; the stones lose their hardness, become soft and take on human form. In *Endgame* some kind of apocalypse may also have taken place (a Biblical flood? A nuclear explosion?) in which the autocratic Hamm, his servant-son Clov, and Hamm's bin-confined parents Nagg and Nell, are clinging on to the tattered fragments of what remains. However, unlike the post-diluvian world that Deucalion and Pyrrha manage to bring new life to, the impetus to create something new out of disaster in *Endgame* has ceased altogether. Further life-flow is stanchd ('Old stancher!'); a heap of grain is described as 'impossible', rather than swollen with possibility; the earth is 'extinguished' and coloured 'light black...from pole to pole'; the universe is sent 'to hell'; Clov's seeds will never sprout; new life – a flea, a small boy – are easily squashed or confidently predicted to die. God (if the bastard exists) forbid that Hamm and Clov should have to witness the awful cycle of life start all over again.

So what's there to laugh about in a play that Beckett himself described as 'more inhuman than *Godot*'? A recently published mini reading guide to the play suggested that Beckett 'is an anti-humanist' and that his characters 'are closer to animals than humans and the little humanity they have, they wish they did not have it.' Bullshit. In 'the without', there might be the end of the world (might be, we can't be sure; 'perhaps' is everything in Beckett), but within there are at least clowns to keep us company. Sure, broken, blind and bickering clowns trapped in a room in which they have nothing left to do but enact, night after night, a play in which death looms large for the benefit of you the audience. And, yes, as performers they may tire of their ritual ('Let's stop playing!' Clov implores), but it's a ritual that is leavened with a very human wit and intelligence and will go on and on ('Never!' Hamm replies). Yet more poignantly, glimpsed through their suffering routine are moments of tenderness, vestiges of dignity and attempts to reach out to one another; seen at a glance through the window is a potential procreator who may yet survive. If the laughter is bitter, it's better than crying; if tears are shed, at least it's a sign that you're still living.

More inhuman, but still human. Just.

Simon Roberts, Director

ENDGAME

by Samuel Beckett

First performance of this production at The Questors Theatre: 29 September 2017

CAST

in order of appearance

Clov	Julian Smith
Hamm	Paul Collins
Nag	Jeff Baynham
Nell	Mary Davies

The performance lasts approximately 90 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	Simon Roberts
Set Designer	Bron Blake
Costume Designer	Nichola Thomas
Lighting Designer / Operator	Chris Newall
Sound Designer	Paul Wilson
Stage Manager / Properties	Sue Collins
Deputy Stage Managers	Sarah Clopet, Jane Dwyer
Prompter	Bridgett Strevens
Sound Operator	Fengfan Zhou
Lighting Riggers	Angus Duke, Fengfan Zhou
Set Realisation	Toby Burbidge, Doug King, Geoffrey Moore, Robert Willin
Get-In Team	Jeff Benny, Tina Harris
Photographer	Robert Vass
Videographer	Nick Scarborough
Thanks to	Alan N Smith, Kall Kwik Chiswick

Biographies

Jeff Baynham – Nagg

Jeff's introduction to acting was at Swansea University and since then he has performed with many companies over the years. Jeff started acting at The Questors playing the part of Lucifer in *Doctor Faustus*. This was followed by the title role in *Titus Andronicus*, Don in *Business* and the roles of Count Bellière and Sir James Melville in *Mary Stuart*. His last performance at The Questors was in the role of Frank, the Lecturer, in *Educating Rita*. For many years, Jeff has been an actor with the Chiltern Shakespeare Company. His most recent role there was a reprise of Shylock in *The Merchant of Venice*, originally performed some twenty years before. Similarly, as an actor with the Fourways Theatre Company playing Prospero in *The Tempest* was a repeat of the part originally performed with The Chiltern Shakespeare Company some years previously.

Bron Blake – Set Designer

Bron has been an active member of The Questors since the early 1970s, doing set design since 2004. Productions include *The Seagull*, *Glengarry Glen Ross*, *Doctor Faustus*, *The School of Night*, *Betrayal*, *Be My Baby*, *Rope*, *The Master Builder*, *The Village Bike*, *Twelfth Night*, *Measure for Measure* and *Larkin with Women*.

Paul Collins – Hamm

Paul has acted at The Questors for many years, most recently as Philip Larkin in *Larkin with Women*. He directed the recent modern dress productions of *Measure for Measure* and *An Ideal Husband*.

Mary Davies – Nell

Mary has been a member of The Questors since 1978, so fast-forward to her old ladies, a gallery of largely misguided stalwarts, including Mrs Betterton in *Playhouse Creatures*, Old Woman in *The Chairs*, Doreen in *Night of the Soul*, Gladys in *Carer* and Mrs Wilberforce in *The Ladykillers*. Her favourite is still a tiny part from long ago: Lady Ganton, ample of bosom and belly, in *The Revengers' Comedies*.

Chris Newall – Lighting Designer

Chris first joined The Questors in 1968 and since 1997 he has designed the lighting for more than 40 Questors productions, several Musical Theatre Summer Schools and a couple of RSC Showcases. Over the last few years he has designed the lighting for *The Duchess of Malfi*, *An Ideal Husband*, and *Don't Dress for Dinner* in the Playhouse, as well as *The Pride*, *The Wonderful World of Dissocia* and *The Village Bike* in the Studio. Most recently he lit *The Country Wife* both here and at the Minack open-air theatre in Cornwall.

Simon Roberts – Director

Simon is an experienced theatre actor and director. For The Questors, he has directed *Rope*, *Betrayal*, *Doctor Faustus*, *Abigail's Party* and Jim Cartwright's *Two*. This is his third foray into Beckett, having appeared as Vladimir in *Waiting for Godot* (The Questors, 2007) and The Director in *Catastrophe* (LSE Literature Festival, 2017).

Julian Smith – Clov

Julian runs the touring theatre company Teatro Unfortunato where he continues an unhealthy obsession with ukuleles and peanut butter on toast. He has appeared recently in *Twelfth Night* and *Measure for Measure* at The Questors.

Nichola Thomas – Costume Designer

Nichola has been a member of The Questors since 2001. She has designed costumes for numerous productions in the Playhouse and the Studio, most recently *Shadowlands*, *Burnt by the Sun* and *The Last of the Haussmans*.

Paul Wilson – Sound Designer

Paul has been involved in many productions at The Questors. Most recently he was sound designer for *The Last of the Haussmans*, *Larkin with Women* and *Trelawny of the 'Wells'*.



Simon Roberts (left) and Anthony Curran in *Waiting for Godot*

FEATURED MUSIC

For Aaron Copland for Solo Violin

Morton Feldman

For Samuel Beckett

Morton Feldman

Architektur der Empfindungen

Jürg Frey

Sonata for Solo Cello: 1 Dialogo

György Ligeti

Quatuor pour le Fin de Temps 1-22

Olivier Messiaen

Für Alina

Arvo Pärt

Lamentate – Fragile e Conciliante

Arvo Pärt

COINCIDENCES?

In 2007, I felt very privileged to be cast as Vladimir in Roger Beaumont's Questors production of *Waiting for Godot*. During the run itself, I happened to find myself one afternoon walking along a path that crossed a small common. At the end of the path to my left stood a gnarled tree with a few leaves on it and at the base of the tree, splayed out Charlie Chaplin-style, were a pair of black boots. Anyone familiar with *Godot* will realise that just such a tree and just such a pair of comedy boots are part and parcel of the landscape of the play. Admittedly, I had just been to the pub but, no, I was sober.

Fast forward to December 2016. I was in Paris and had just made a pilgrim's visit to 38 Boulevard Raspail in Montparnasse (site of the premiere of *Godot* in 1953), when I received a call on my mobile. It was from Anne Neville, Artistic Director of The Questors, ringing to discuss whether I might be interested in directing...that's right, *Endgame*. Later that same day, I met up with my wife and we strolled round the Cimetière du Montparnasse, encountering – among other celebrated internees – the graves of, you've guessed it, Samuel Beckett and his wife Suzanne. I listened closely, but didn't hear any rattling of bones at the possibility of my taking up Anne's suggestion.

February this year. A Thursday evening. I've just performed Beckett's short piece, *Catastrophe*, as part of the Literature Festival at the LSE, where I teach. An email comes through from Anne. It confirms we've got the rights to *Endgame*.

Coincidences? Stalkings from beyond the grave, I'd say. Hopefully, its contents aren't now spinning and the notoriously litigious Beckett Estate don't throw the book at me. Yet I note that The Questors staged an all-female production of *Waiting for Godot* in 1973. However did the theatre get permission for *that*?? Or did it dare even ask...?

In the event of the Beckett Inquisition strapping me to the rack or worse, it's been nice knowing my talented and patient cast and crew, and having you, the audience, bear witness. Thank you and goodnight!

Simon Roberts, Director

Next at The Questors



THE EFFECT

by Lucy Prebble

27 October – 4 November 2017

The Studio

Tristan and Connie are guinea-pigs in a clinical trial for a new anti-depressant. They develop intense feelings for each other, but is it love or a side-effect? Does it matter? Are we more than the sum total of our chemistry?

7.45pm with a 2.30pm Sunday matinee



SEASON'S GREETINGS

by Alan Ayckbourn

3 – 11 November 2017

The Judi Dench Playhouse

It's the Christmas family get-together at the Bunker home. The men watch TV and go down the pub. The women do all the cooking and look after the kids. It's the same every year. Except this time... After this, perhaps your own Christmas won't feel quite so bad.

7.45pm with a 2.30pm Sunday matinee