

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.

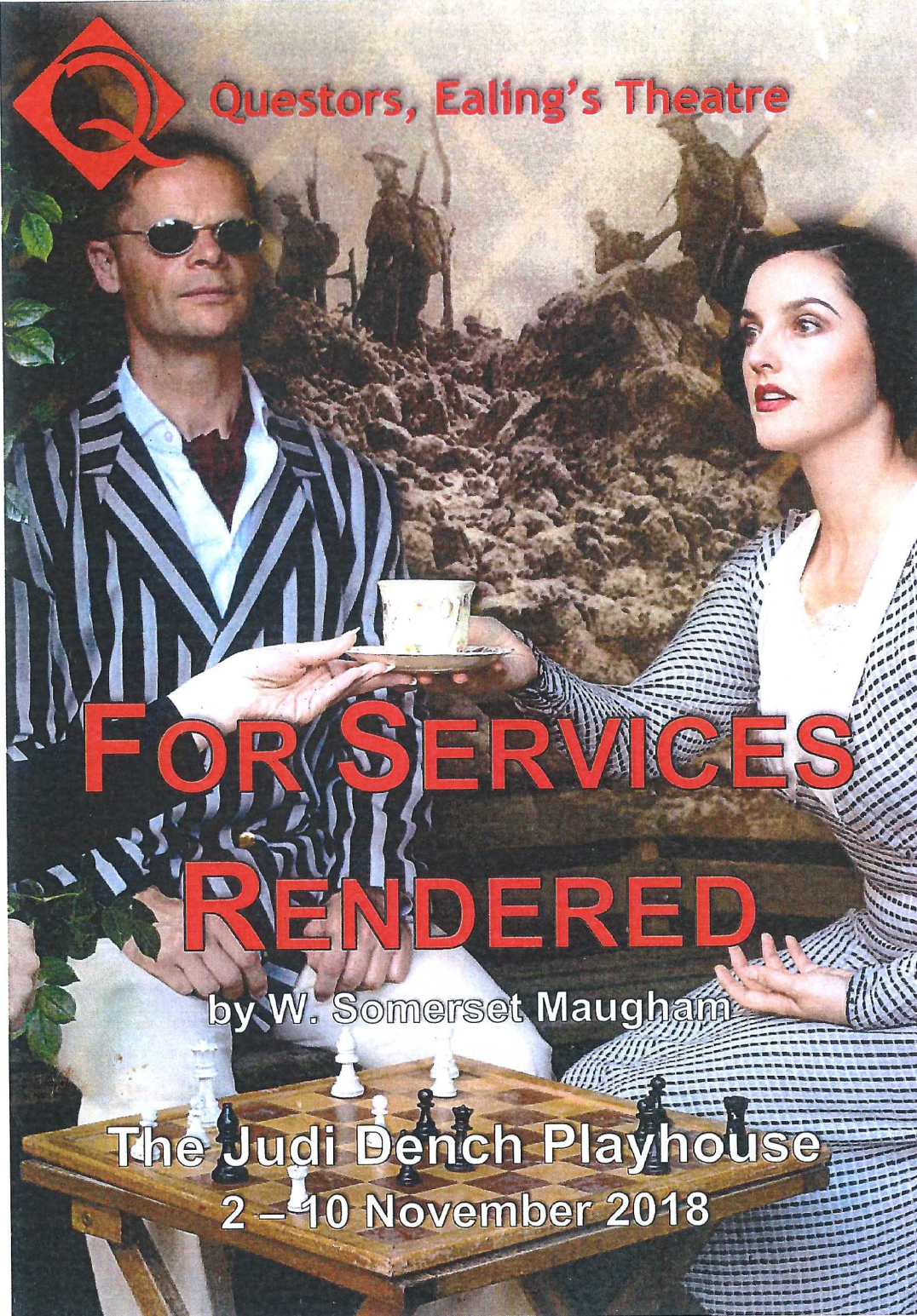
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

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.

The Questors Theatre
12 Mattock Lane, Ealing, W5 5BQ
Registered Charity No. 207516

Programme: Nigel Bamford
Theatre Office: 020 8567 0011
Box Office: 020 8567 5184
Email: enquiries@questors.org.uk



Questors, Ealing's Theatre

FOR SERVICES RENDERED

by W. Somerset Maugham

The Judi Dench Playhouse

2 – 10 November 2018

Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, hearty meals and handmade cakes, and is the perfect spot for a pre-theatre meal or intermission ice-cream.

Order interval drinks before the show to beat the crowds.

Regular opening hours:
Monday to Saturday,
9:00 am to 7:30 pm

Also open before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



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 2019 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

See questors.org.uk/grapevine for more details.

Fields and the Grapevine accept payments by card.



image: Jane Arnold-Forster

FOR SERVICES RENDERED

by W. Somerset Maugham

The Judi Dench Playhouse

2 – 10 November 2018

FOR SERVICES RENDERED

Maugham wrote *For Services Rendered* in 1932, when he was 58 and at the height of his fame. His short stories were enormously popular, and he had already published a number of best-selling novels, including *Of Human Bondage* (1915), *The Moon and Sixpence* (1919) and *Cakes and Ale* (1930). He was also a well-established and very successful playwright. In one year (1917) he had no fewer than four plays running simultaneously in the West End, and later comedies such as *Home and Beauty* (1920), *The Circle* (1921) and *The Constant Wife* (1927) had all been enormous successes.

For Services Rendered was not a success. Maugham (who was now living in France, where he could live more freely as a gay man) was probably unsurprised. He claimed that the play was written for artistic fulfilment rather than commercial gain. A passionate and even shocking piece, with its condemnation of the futility of war, it certainly did not please all the critics. For an audience used to Maugham as a crowd-pleasing author of drawing-room comedies, the play was as welcome as an exploding bomb. In *The Daily Express*, the novelist Cecil Roberts published an article entitled "Should Maugham get away with it?". "It is worse than a bad play" he thundered, "it is a play of malevolent propaganda against those who live with courage and hope." The young Wimbledon champion, Bunny Austin, defended the play as vigorously as Roberts had condemned it, but it seems that his was a minority opinion. Despite a strong cast (including a young Ralph Richardson, and Flora Robson as Eva in a performance that established her reputation as one of the leading actresses of her generation), the play closed after only a modest 78 performances.

After Maugham fell out of fashion in the 1950s (along with writers such as Terrence Rattigan) his plays were infrequently performed. However, a major revival of *For Services Rendered* at the National Theatre in 1979 was a triumph, hailed by Francis King in *The Sunday Telegraph* as a theatrical masterpiece. More recently, Howard Davies directed a fine revival at Chichester in 2015. Seeing it then, I was struck by how honest the play is. It is passionate and disturbing, yet wholly unsentimental. For a play of its time, the treatment of sex is remarkably frank and unsparring; it is particularly interesting to see how the three sisters are given a voice few other contemporary writers would have dared to allow. The word Chekhovian is invoked rather too easily, but Maugham is surely a worthy successor to the great Russian.

After *For Services Rendered*, Maugham wrote only one more play, *Sheppey* (1933), the tale of a barber who suddenly receives a small fortune and determines to follow Christ's teaching and "sell what [he] has and give to the poor". It asks a very profound and difficult question: how can one do practical good in the world? Despite Ralph Richardson again appearing in the leading role, this too was not a success in its day. However, a wonderful revival of this strange and challenging piece at the Orange Tree in 2016 encouraged me, for one, to seek out more of Maugham's plays. Now that Rattigan appears to be fully back in favour, surely Maugham's time has come as well.

Francis Lloyd, Director

DOES IT MATTER?

Siegfried Sassoon

Does it matter? – losing your legs?
For people will always be kind,
And you need not show that you mind
When others come in after hunting
To gobble their muffins and eggs.

Does it matter? – losing your sight?
There's such splendid work for the blind;
And people will always be kind,
As you sit on the terrace remembering
And turning your face to the light.

Do they matter? – those dreams from the pit?
You can drink and forget and be glad,
And people won't say that you're mad;
For they know that you've fought for your country,
And no one will worry a bit.

BLIND

Siegfried Sassoon

His headstrong thoughts that once in eager strife
Leapt sure from eye to brain and back to eye,
Weaving unconscious tapestries of life,
Are now thrust inward, dungeoned from the sky.
And he who has watched his world and loved it all,
Starless and old and blind, a sight for pity,
With feeble steps and fingers on the wall,
Gropes with his staff along the rumbling city.

Meet the Company – Wednesday 7 November

Come and meet the Director, Cast and Crew for an informal discussion in the Upper Foyer as soon as possible after the Wednesday performance.

FOR SERVICES RENDERED

by W. Somerset Maugham

First performance of this production at The Questors Theatre: 2 November 2018

CAST

Leonard Ardsley, a country solicitor

Mrs Ardsley, his wife

Sydney, their son

Eva,
Ethel,
Lois, } their daughters

Collie Stratton, Commander RN

Wilfred Cedar, a retired businessman

Gwen Cedar, his wife

Howard Bartlett, a farmer, married to Ethel

Dr Prentice, Mrs Ardsley's brother

Gertrude, the Ardsleys' parlour maid

Robin Ingram

Anne Neville

Matthew Benson

Claire Wilkinson

Caroline Ash

Rosie Louden

Robert Seatter

Robert Gordon Clark

Sarah Morrison

John Barron

Anthony Curran

Deborah Flatley

The action of the play takes place in the Ardsleys' family house at Rambleston, a small country town in Kent, near the cathedral city of Stanbury.

Act One: September

Act Two: Late November

INTERVAL

Act Three: The following day

The performance lasts approximately 2 hours and 15 minutes including a 15-minute 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

Set Designer

Costume Designers

Lighting Designer

Sound Designer

Production / Stage Manager

Deputy Stage Manager

Assistant Stage Managers

Properties

Prompter

Wardrobe Master

Wardrobe Assistants

Hair and Make-Up

Lighting Assistant

Lighting / Sound Operator

Set Realisation

Photographer / Videographer

Thanks to

Francis Lloyd

Fiona McKeon

Raymond Childe, Nichola Thomas

Chris Newall

Russell Fleet

Jane Arnold-Forster

Adam Carvell

Henry Broom, Aoifa Harrington,
Jessica Lissok, Iona McEwan, Sara Mearza,
Penny Seyfert, Rob Willin

Harriet Parsonage

Bridgett Strevens

Shaan Latif-Shaikh

Jan Auvache, Jean Derby,
Helen Karasiewicz,
Kevin McGovern, Sue Peckitt,
Alison Simmons, Shobi Springer,
Jeremy Vines

Inez Clark, Ava Gillies, Kate Lindsey,
Alexandra Leyton Nattsén, Niamh Sharkey,
Rebecca Whyte

John Green

Chris Newall

Henry Broom, Bernd Gauweiler, Doug King,
Steve Souchon, Rob Willin

Jane Arnold-Forster

Alec Atchison, Amy Churchill, Tina Harris,
Alun Jones, Richard Lewis,
Rebecca Maynard, Terry Mummery,
The Wig Store, Trading Posts

FOR SERVICES RENDERED

by W. Somerset Maugham

First performance of this production at The Questors Theatre: 2 November 2018

CAST

Leonard Ardsley, a country solicitor

Mrs Ardsley, his wife

Sydney, their son

Eva, }
Ethel, } their daughters
Lois, }

Collie Stratton, Commander RN

Wilfred Cedar, a retired businessman

Gwen Cedar, his wife

Howard Bartlett, a farmer, married to Ethel

Dr Prentice, Mrs Ardsley's brother

Gertrude, the Ardsleys' parlour maid

Robin Ingram

Anne Neville

Matthew Benson

Claire Wilkinson

Caroline Ash

Rosie Louden

Robert Seatter

Robert Gordon Clark

Sarah Morrison

John Barron

Anthony Curran

Deborah Flatley

The action of the play takes place in the Ardsleys' family house at Rambleston, a small country town in Kent, near the cathedral city of Stanbury.

Act One: September

Act Two: Late November

INTERVAL

Act Three: The following day

The performance lasts approximately 2 hours and 15 minutes including a 15-minute 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

Set Designer

Costume Designers

Lighting Designer

Sound Designer

Production / Stage Manager

Deputy Stage Manager

Assistant Stage Managers

Properties

Prompter

Wardrobe Master

Wardrobe Assistants

Hair and Make-Up

Lighting Assistant

Lighting / Sound Operator

Set Realisation

Photographer / Videographer

Thanks to

Francis Lloyd

Fiona McKeon

Raymond Childe, Nichola Thomas

Chris Newall

Russell Fleet

Jane Arnold-Forster

Adam Carvell

Henry Broom, Aoifa Harrington,
Jessica Lissok, Iona McEwan, Sara Mearza,
Penny Seyfert, Rob Willin

Harriet Parsonage

Bridgett Strevens

Shaan Latif-Shaikh

Jan Auvache, Jean Derby,
Helen Karasiewicz,
Kevin McGovern, Sue Peckitt,
Alison Simmons, Shobi Springer,
Jeremy Vines

Inez Clark, Ava Gillies, Kate Lindsey,
Alexandra Leyton Nattsén, Niamh Sharkey,
Rebecca Whyte

John Green

Chris Newall

Henry Broom, Bernd Gauweiler, Doug King,
Steve Souchon, Rob Willin

Jane Arnold-Forster

Alec Atchison, Amy Churchill, Tina Harris,
Alun Jones, Richard Lewis,
Rebecca Maynard, Terry Mummery,
The Wig Store, Trading Posts

Biographies

Caroline Ash – Ethel Bartlett

Caroline is thrilled to be making her first appearance for The Questors by playing Ethel, a subtle character who is in denial of the hardships she faces, but who tries to make the best of things. Caroline has also performed at The Bridewell Theatre, with credits including *Les Liaisons Dangereuses* (Merteuille), *Trivial Pursuits* (Mona) and *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* (Joanne).

John Barron – Howard Bartlett

John has been acting and back-staging at The Questors for over a decade. He has performed in a number of shows over this time including as Orin the Dentist in *Little Shop of Horrors*, Shelley in *Bloody Poetry*, Neil in *Dogs Barking* and Henry in *When the Rain Stops Falling* among others. He also occasionally writes for the stage, including for the Overnight Plays, *The Errors of Comedy* and several independent productions.

Matthew Benson – Sydney Ardsley

Matthew trained at Webber Douglas Academy and has experience in TV, short film, theatre, voiceover and corporate work. This is Matthew's first production with The Questors.

Anthony Curran – Dr Prentice

Anthony is a graduate of Student Group 47 (1994). He has played parts that ranged from Truffaldino in *A Servant to Two Masters* to Estragon in *Waiting For Godot*. His last appearance was as Bottom in *A Midsummer's Night Dream*.

Deborah Flatley – Gertrude

Following two years of Acting for All and Encore acting courses at The Questors, Deborah has recently become an acting member. This is her first full production at The Questors, and she is delighted to be part of such a wonderful cast.

Robert Gordon Clark – Wilfred Cedar

In recent years, Robert has played Colonel Pickering (*Pygmalion*), Joe Ryan (*When the Rain Stops Falling*), Harry Dalton (*Equus*), George Pye (*Humble Boy*), Gremio (*The Taming of the Shrew*), Rod (*Calendar Girls*) and various cameo parts in *Peer Gynt*, *ENRON* and *Coarse Shakespeare – The Final Folio* from a monkey to a city trader to Egyptian eunuch. He previously worked with Francis Lloyd on the premiere of *Bird on the Wire* and is delighted to be doing so again.

Robin Ingram – Leonard Ardsley

Robin was a graduate of Student Group 21 (tutored by Alfred Emmet) and of the Guildhall School of Music and Drama, as well as Manchester Metropolitan School of Theatre in the early 1970s. He has since appeared in Questors productions too numerous to mention, or even remember. He was last seen in *Sleepers in the Field*, a Peter Whelan premiere.

Rosie Loudon – Lois Ardsley

Rosie trained as an actor at Cygnet Training Theatre in Exeter, graduating in 2014, and now runs the partnerships department for a theatre marketing agency. Rosie joined The Questors last summer, recently performing in *Taking Sides* as Tamara Sachs. Recent roles outside of The Questors include Olivia in *Twelfth Night* (tour), Sophie in *Strawberries in January* (King's Head Theatre), Hermia in *A Midsummer Night's Dream* (Lion and Unicorn) and Jane in *Jane Eyre* (tour).

Sarah Morrison – Gwen Cedar

Sarah has been an active acting member since 1980 and has appeared in over 60 productions. Recent performances include Mrs Squeamish (*The Country Wife*), Mokhova (*Burnt by the Sun*) and Maria (*Twelfth Night*). As Sarah Stoddart, she recently directed *The Bear*, which subsequently toured to Lithuania, representing UK and Central Europe at the Baltic Flight International Festival.

Anne Neville – Mrs Ardsley

Anne has acted at The Questors since 1983. Parts include Ansty in *No Fairy Tale*, Madame Armfeldt in *A Little Night Music*, Rebecca Nurse in *The Crucible*, Grace Winslow in *The Winslow Boy*, Miss Havisham in *Great Expectations*, Miss Shepherd in *The Lady in The Van*, Winnie in *Happy Days*, Maggie in *Dancing at Lughnasa*, Ranyevskaya in *The Cherry Orchard*, Mrs Alving in *Ghosts*, Mother Courage, and Amanda Wingfield in *The Glass Menagerie*.

Robert Seatter – Collie Stratton

Robert has been a Questors member since 1990, playing lead roles in *Engaged* and *The Importance of Being Earnest* (both also directed by Francis Lloyd), *Translations*, *The Recruiting Officer*, *Les Liaisons Dangereuses*, *Much Ado about Nothing* and most latterly *A Midsummer Night's Dream*. He is also a published poet, and you can catch him reading his work in a February QExtra.

Claire Wilkinson – Eva Ardsley

Claire trained at Guildford School of Acting and now works as a television producer. She joined The Questors in 2013, appearing in *House and Garden* as Pearl the maid, followed by *London Assurance* as Pert the maid. She's delighted to be in *For Services Rendered*, in a role that isn't a maid!

Raymond Childe – Costume Design

Raymond has costumed productions at The Questors since the 1970s, at the same time as being a professional television designer. At The Questors he has designed costumes for fifteen Christmas productions as well as *Nicholas Nickleby*, *Hedda Gabbler*, *The Merchant of Venice*, *Mary Stuart* and, last spring, *A Midsummer Night's Dream*.

Russell Fleet – Sound Designer

Russell trained as an actor in the 1990s and joined The Questors in 2006. Over 33 productions, he has also taken on the roles of Stage Manager, Sound Designer and Director. Recent credits include *Krapp's Last Tape / Rockaby* (Sound Designer), *Taking Sides* (Helmuth Rode), *The Bear / A Priest in the Family* (Stage Manager) and *The Heiress* (Director).

Francis Lloyd – Director

Plays directed at The Questors include *After the Dance*, *Charley's Aunt*, *The Importance of Being Earnest*, *Engaged*, *Otherwise Engaged*, *Hobson's Choice* and *Season's Greetings*. New plays that he has directed include *French Pasté* by Richard Gallagher and two plays by Brian Abbott, *No Fairy Tale* and *Bird on the Wire*. He recently directed a Dark Monday performance of Christopher Reid's *Six Bad Poets* which he hopes to develop into a full production next year.

Fiona McKeon – Set Designer

Fiona moved to the UK in 2014 to continue her career in set and costume design. *For Services Rendered* is her seventh design for The Questors, following *Mojo*, *When the Rain Stops Falling*, *Jumpers for Goalposts*, *The Lying Kind*, *Beautiful Thing* and *Boeing-Boeing*. She trained at the Victorian College of Arts, Melbourne. Australian credits include *Splendor in the Grass*, *August: Osage County*, *Savage in Limbo* and *Three Sisters*.

Chris Newall – Lighting Designer

Chris has designed the lighting for well over 40 Questors productions, half a dozen Musical Theatre Summer Schools and a couple of RSC Showcases. Most recently he collaborated on *Mother Goose* and 2018's *The Giant Coarse Acting Festival*. Chris designed the lighting for Questival III and *The Country Wife* (which toured to the Minack in Cornwall) in the Judi Dench Playhouse, and *Endgame* and *Peer Gynt* in the Studio.

Nichola Thomas – Costume Designer

Nichola has worked on numerous shows at The Questors over the past 15 years, including more recently *Mrs Warren's Profession*, *House & Garden*, *Shadowlands*, *Burnt by the Sun*, *The Last of the Haussmans*, *Endgame* and *Tess of the d'Urbervilles*.

The Questors – The Future

Help to make The Questors an even better place! Donations and bequests are continuing to contribute to the life of this unique theatre. For instance, a generous donation made possible a recent training programme for young ESOL students (English for Speakers of Other Languages), and ambitious work on the fabric of the site is ongoing. This is your theatre and the theatre of future generations of playgoers and participants. Donate now or in your will, anonymously if you prefer. Andrea Bath our Executive Director (020 8567 0011) will answer any enquiries, in confidence. Or go to questors.org.uk/giving to see ways in which you can support The Questors.

giftaid it



Next at The Questors

NOT ABOUT HEROES

by **Stephen MacDonald**

9 – 17 November 2018

The Studio

A play about the friendship of Siegfried Sassoon and Wilfred Owen, two of the most celebrated poets of World War I. Both fought on the Western Front and met as patients in a military hospital in 1917. Through their poetry they spoke out against the patriotism of war – and brought to light the horror of the trenches and the futile loss of life

SLEEPING BEAUTY

by **Ben Crocker**

14 – 31 December 2018

The Judi Dench Playhouse

Only true love's kiss can break the spell in our Christmas panto. Can Fairy Peaceful manage to change Carabosse's evil spell? Or will Carabosse win the day... Come along this Christmas for our fun, laugh-out-loud family panto. Sing along and shout at the wicked fairy Carabosse – if you dare!!!