

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
- ✓ 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.

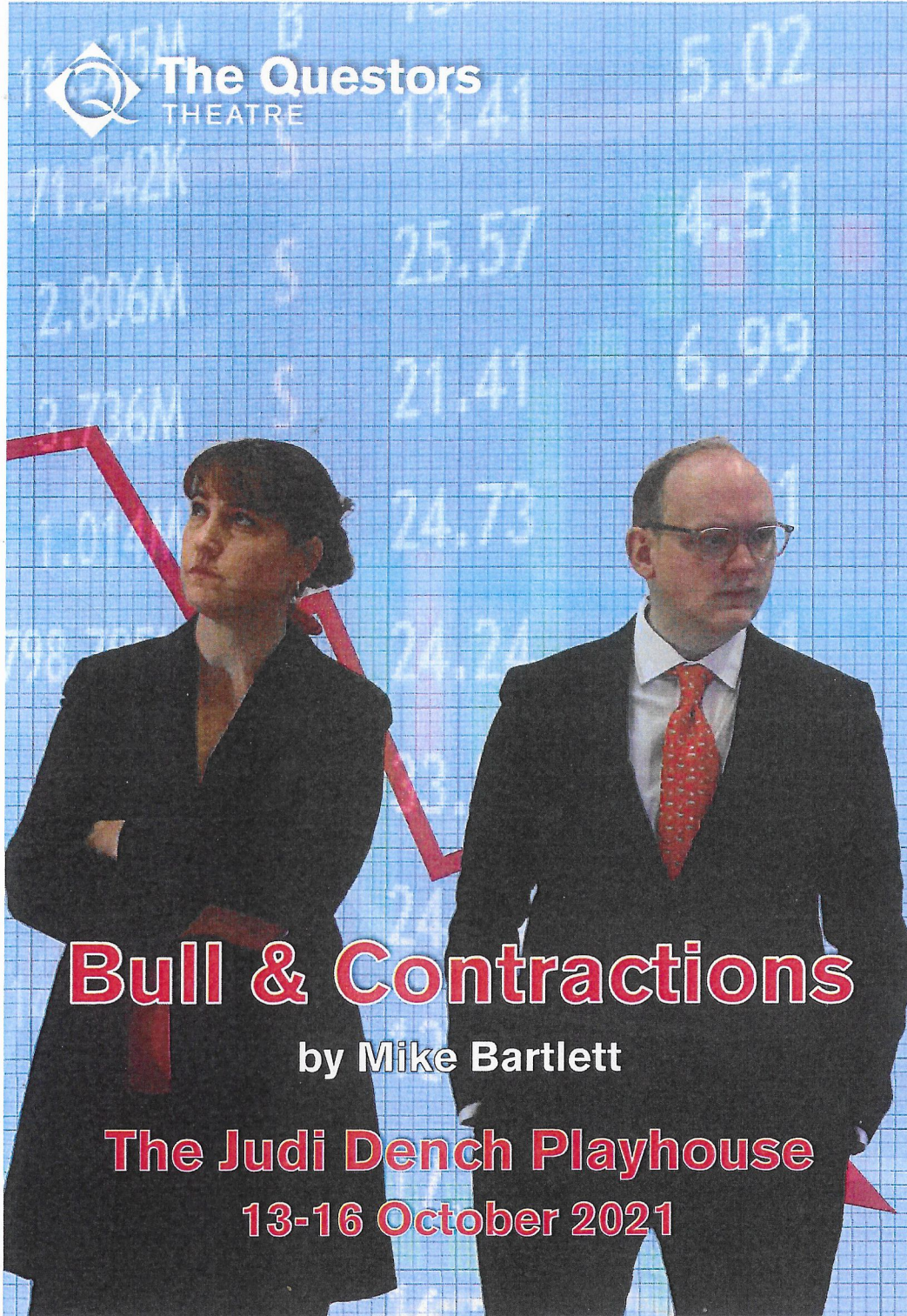
The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

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



The Questors
THEATRE

Bull & Contractions

by Mike Bartlett

The Judi Dench Playhouse

13-16 October 2021

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 six 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 2021 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 – 10:30 pm (Monday – Wednesday)

7:00 pm – 11:00 pm (Thursday – Saturday)

Sunday lunchtime: 1:00 pm – 3:00 pm

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

Fields and the Grapevine accept payments by card.



image: Jane Arnold-Forster

Bull & Contractions

by Mike Bartlett

The Judi Dench Playhouse

13 – 16 October 2021

BULL & CONTRACTIONS

Contractions was first performed at the Royal Court Theatre in May 2008 and revived at Sheffield Crucible in 2016. It was developed from an earlier radio play, *Love Contract*, first broadcast on BBC Radio 4 in November 2007.

After leaving university, Bartlett was part of a group of young writers, who called themselves 'The Apathists' and put on new plays every month, together with his friend and fellow playwright Duncan Macmillan, who told *The Guardian*: "It was an opportunity to test our practice and each other's practice and provoke each other to push our work in different directions and try things out. We had the absolute right to fail and try something out, and God did we fail. And at the same time, some magic really came out of it".

One of those plays was *Contractions*, which Macmillan directed for its US premiere in 2013. "I've always wondered if he enjoys being a bit of a provocateur", Macmillan has said of Bartlett. His work is never "a typically comforting left-wing piece of propaganda, it was always a little more complicated than that. You get plays like *Contractions*, about how capitalism bulldozes humanity, which is a far left-wing idea, but then you get other plays which implicate us who politically lean that way. He attacks apathy. No one gets out of his plays unscathed, and that includes himself. Primarily he's writing about his own attitudes, ideas, weaknesses, strengths".

Bull opened in Sheffield in 2013, winning Best New Play in that year's UK Theatre Awards, before transferring to the Young Vic in 2015. Bartlett began writing it at the same time as his 2009 hit, *Cock*, which was performed at the Royal Court. Bartlett has said: "I was doing a writers' exchange in Mexico City where they have both cock-fighting and bull-fighting. I went to a bull-fight and I was struck that really it's not a sport at all, it's a blood ritual. It elicited something disturbing in the audience and yet it was thrilling. We don't really get that sort of thing anymore but, historically, audiences flocked to see public executions and the torment and torture of animals and people. And it made me think: what is the play related to that experience?"

The title also evokes the concept of bullying. Bartlett has said he knew at once his story had to take place in an office environment. "I didn't want a school playground. I wanted to ask why horrible bullying happens between intelligent adults. We've all been in situations where what starts as banter becomes nastier and the situation turns and suddenly there's a victim. I'm asking why we seem to enjoy cruelty."

Bartlett has since expanded and complicated the narrative into a three-part ITV series, *Sticks and Stones*, which was broadcast in 2019. "I don't think that every playwright should go on television", he has said. "But if a subject is going to strike a chord with millions of people on the sofa at home, that's a good reason to do it. I think the drama's trying to unpack the impulse for profit. That's what business is about – not humanity, dignity, kindness, whatever the slogans say."

The dog-eat-dog ethos is a stark reality for many, he has said. "I think it's one that a lot of people have to confront every day when they get up and go to work. London is full of people who have to put on a suit, get on the tube, go to an office and win."

MIKE BARTLETT

Bartlett grew up in Oxfordshire. His mother was a head teacher and his father a psychologist. He went to the private Abingdon School, then to Leeds University where he studied English and theatre studies. He originally wanted to be a director but switched to writing. After university, he joined the Royal Court theatre in London's young writers' programme.

In July 2005, Bartlett took part in the Old Vic's New Voices 24-Hour Plays culminating in the performance of his play *Comfort. My Child* and *Contractions* premiered at the Royal Court in 2007-8 while he was Pearson Playwright-in-Residence. Other plays include: *Artefacts* (Bush Theatre, 2008); *Cock* (Royal Court, 2009); *Earthquakes in London* (National Theatre, 2010); *Love, Love, Love* (Royal Court, 2010); *13* (NT, 2010); *Chariots of Fire* (based on the film, Hampstead/West End, 2012); *Bull* (Sheffield Theatres/Young Vic, 2013/2015); *An Intervention* (Paines Plough/Watford Palace, 2014); *King Charles III* (Almeida/West End/Broadway, 2014-2015); *Game* (Almeida Theatre, 2015); *Wild* (Hampstead Theatre, 2016); *Albion* (Almeida Theatre, 2017); *Snowflake* (Old Fire Station, Oxford, 2018; revived at Kiln Theatre, 2019); and *Vassa*, adapted from Maxim Gorky's play (Almeida Theatre, 2019).

He is perhaps best known to the wider public as the writer of TV series *Doctor Foster*, which ran on BBC1 in 2015 and 2017 and won Best New Drama at the National Television Awards, and for the 2017 TV adaptation of *King Charles III*. Other work for television includes *Sticks and Stones* (ITV, 2019), *Press* (BBC One, 2018), *Trauma* (ITV, 2018) and *The Town* (ITV, 2012).

BULL & CONTRACTIONS

by Mike Bartlett

First performance of this production at The Questors Theatre: 13 October 2021

CONTRACTIONS

The Manager **Alison Griffin**
Emma **Anne Marie Ryan**

Running time 55 minutes followed by a 15 minute interval

BULL

Thomas **Adam Hampton-Matthews**
Isobel **Claire Durrant**
Tony **Joshua Perry**
Carter **David Erdos**

Running time 55 minutes

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 (<i>Contractions</i>)	Mike Hadjipateras
Director (<i>Bull</i>)	Stuart Watson
Set Designer	Alex Marker
Lighting Designer	Andrew Whadcoat
Sound Designer	James Connor
Stage Manager	Harriet Parsonage
Production Advisor	Jane Arnold-Forster
Deputy Stage Manager	Andrew Morris
Rehearsal Prompter	Sue Kendrick
Set Constructor	Toby Burbidge
Photographer	Jane Arnold-Forster
Thanks to	Anne Gilmour, John Green

Staying Safe when you attend The Questors

We are delighted to see you at The Questors this evening. In-line with government advice to 'remain cautious', and for your health and safety, we have NOT sold the Playhouse to capacity. In addition, we ask you to:

- use the hand sanitizer stations about the building;
- wear a mask when you are in communal areas;
- wear a mask when you are seated watching the show.

If Covid is diagnosed following a visit to The Questors please notify us via c19notifications@questors.org.uk stating when and where you were at the theatre.

Biographies

Alison Griffin – The Manager (Contractions)

Questors acting credits include *All My Sons*, *Season's Greetings*, *Tess of the d'Urbervilles*, *The Lying Kind*, *Improbable Fiction*, *Rhinoceros*, *What the Dickens?*, two *Questivals* and nine *Overnight Plays*. Prior to this, Alison toured for 18 months performing in her devised one-woman show, *Shaker*, before becoming Artistic Director of The Hawth's resident company. Dedicated to new writing, Alison directed *Trunks*, *The Sleeper* and *Briefs* (seven short new plays), often touring these to London and Brighton.

Anne Marie Ryan – Emma (Contractions)

Anne Marie joined The Questors in 2017 and has appeared in *Diana of Dobson's*, *Peer Gynt* and *The Heiress*. Most recently, she acted in the *Overnight Plays*. She is an enthusiastic member of The Slack Captains, The Questors' very own (and very silly!) improv comedy team. By day, she works in children's publishing and writes novels: *The Six Tales of Christmas* was published last year.

Mike Hadjipateras – Director (Contractions)

Mike joined The Questors in 2003. This is Mike's first production for The Questors as director, although he has directed *Bent*, *A Bigger Boat* and *Rain on Water* for visiting companies. His favourite acting roles since joining the company in 2003 include Trigorin (*The Seagull*), Faustus (*Doctor Faustus*), Abanazar (*Aladdin and his Wonderful Lamp*), Aaronow (*Glengarry Glen Ross*), Proctor (*The Crucible*), Gary Essendine (*Present Laughter*) and Charles II (*Nell Gwynn*). He is a History teacher and Jaws "finatic," having appeared as a Quint impersonator in a documentary produced by Universal Studios, *The Shark is Still Working*.

Claire Durrant – Isobel (Bull)

Claire joined The Questors as part of Student Group 65 in 2010, and Questors acting credits include *4.48 Psychosis*, *Yerma*, *Arms and the Man*, *Dracula – Fangs of Destiny*, *Dick Whittington & His Cat*, *The 39 Steps* and more. Other acting credits include zombie scare acting in live events, in film and on Spurs TV, the 2012 Olympic Ceremonies, corporate voiceover for several technology companies, and various other screen work.

David Erdos – Carter (Bull)

David Erdos has been a professional actor, writer, director, teacher and workshop leader for thirty years. His roles range from Macbeth to Sir Peter Teazle, including leading roles in Shaffer, Miller, Pinter, Orton and a range of new work at the Royal Court and Cockpit London, where he was artist in residence. He played O'Brien in *George Orwell's 1984* for The Questors' 90th anniversary and was the writer-director of the company's first online audio serial *Radio Refuge*. He is the author of seven books and the literary editor of *Mu Magazine*.

Adam Hampton-Matthews – Thomas (Bull)

Adam is a new member to The Questors and most recently performed in the latest rendition of the *Overnight Plays*. Acting credits elsewhere include: *Rules for Living*, *Deposit*, *Wolf Hall*, *Nell Gwynn*, *King Lear*, *Major Barbara*, *Sons of Paradise*, *The Producers* (Tower Theatre), *Calendar Girls* (WEOS) and a very brief appearance in *Byker Grove*.

Joshua Perry – Tony (Bull)

Joshua has been a member of The Questors since 2017 when he completed the two-year student acting course (Group 72), during which he appeared in *Future Conditional* and *Charley's Aunt*. Since then he has appeared in *Days of Significance* and a *Questival*.

Stuart Watson – Director (Bull)

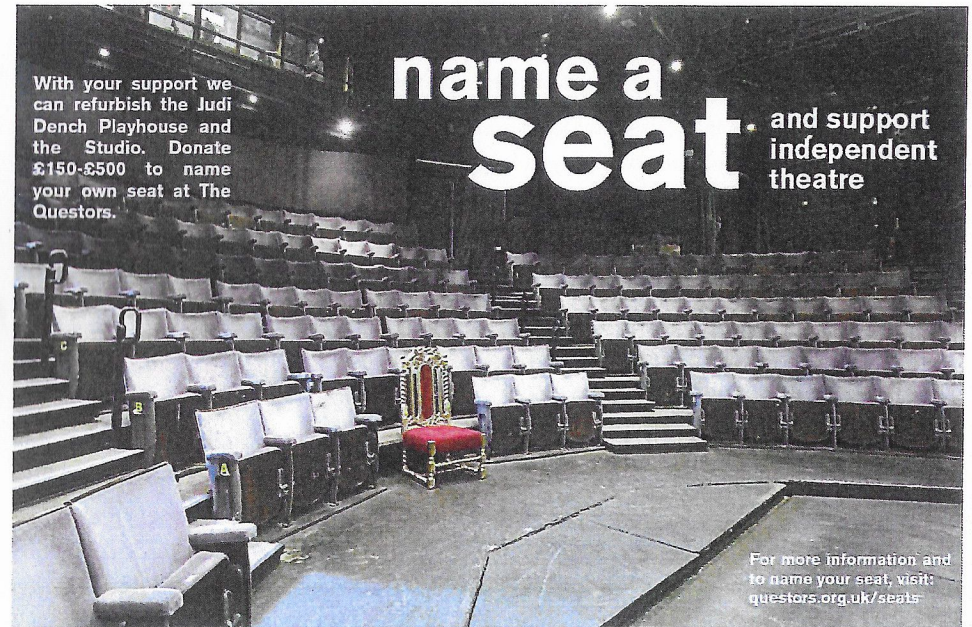
Stuart joined the company in 2003. Directing credits at The Questors include: *Twelfth Night*, *She Stoops to Conquer* (also Minack), *Rock 'n' Roll*, *Glengarry Glen Ross* and *Knives in Hens*. Directing credits elsewhere include *Sheltered* (Tabard) and *The Woodsman* (Old Red Lion) for Against the Grain Theatre Company, of which he is co-founder, and many productions at Putney Arts Theatre where he was Artistic Director from 2010 to 2013.

Alex Marker – Set Designer

2018 marked Alex's 30th anniversary at The Questors. He joined as a member of the Youth Theatre in 1988 and first appeared on stage in *The Penny Showman* in 1989. Since then he has served in nearly every kind of theatre job on, behind, above and under the stage. He is currently Artistic Director of The Questors, director of Questors Youth Theatre and was head of the Design Department for over 10 years. Alex trained in stage design at Wimbledon School of Art. He has designed around 50 productions for The Questors and over 100 productions for a wide variety of other venues including fringe, touring, regional and the West End. He has been known to direct and still occasionally appears on stage too. www.alexmarker.com.

Andrew Whadcoat – Lighting Designer

Andrew has worked in lighting since 2013. Recent lighting designs for The Questors include *Not About Heroes*, *Ariadne & the Monsters*, *The Dog & the Scarf*, *The Letter of Last Resort* and *India Gate*. He has also designed for AppEaling Theatre, Idle Discourse, Orange Moon and PlayGCTheatre both at The Questors and other venues.



Next at The Questors

THE WATER'S EDGE

by Theresa Rebeck

6 - 13 November 2021

The Studio

With theatrical imagery and heightened emotions, this profound one-act play leaves the impact of a grand Greek Tragedy. A father comes home after a 17-year absence with his new girlfriend in tow. His wife, displeased and scorned, decides to take matters into her own hands. But what happens when people believe that the only way to heal is to hurt?

THE GHOST TRAIN

by Arnold Ridley

12 - 20 November 2021

The Judi Dench Playhouse

When a young chap loses his hat out of a train window, a group of passengers miss their connection and find themselves stranded overnight in a 'haunted' station in the middle of the Cornish countryside. However, what was once construed as an old wives' tale soon mounts to a latent threat, as the stories of the ominous 'ghost train' begin to ring true. Climb aboard for this darkly comic, captivating thriller.