

Join Us

Club Membership – Benefits

- ✓ The right to participate in club activities, including putting on shows
- ✓ A say in the running of the club through voting rights at the AGM and in electing the Board of Trustees
- ✓ Access to our members' website and receive a regular club newsletter by email
- ✓ Full credit to your account for booked tickets to Questors productions if you let us know that you can't make the show
- ✓ Priority booking for courses or special events
- ✓ Meet new people and learn fresh skills as part of the Questors team
- ✓ Feel great about being a member of one of Europe's largest community theatres with over 90 years of contribution to the arts

Note that this new, lower-priced membership does not include ticket discounts.

We have a wide range of opportunities for you to become actively involved throughout the theatre. Volunteer help is always needed for selling programmes, stewarding or serving behind the bar, and training is provided if you'd like to work in Box Office with our computerised system. 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 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.

Season Pass – Benefits

A Season Pass is also available to both Club Members (the combined cost is equivalent to that of the old-style membership) and non-members, which gives the following benefits:

- ✓ Ticket discounts for every Questors production (except the pantomime):
 - up to 50% discount on an adult ticket for the Season Pass holder (to a minimum ticket price of £10, £8 concessions)
 - £2 off ANY number of additional adult or concession tickets
 - up to FOUR child tickets at up to 50% discount
- ✓ Will receive other *audience loyalty* special offers from The Questors or other organisations performing at The Questors
- ✓ Available to all – you do not need to be a club member

Further details and pricing of Club Membership (and enhanced Supporter Memberships), the Season Pass and Questors Youth Theatre can be found on the Questors website: questors.org.uk.

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

THE CANE

BY MARK RAVENHILL



16 - 23 NOVEMBER

THE STUDIO



Write your name into the history books of our theatre by sponsoring one of the new seats in the Judi Dench Playhouse. Find out more and name your seat: questors.org.uk/seats

THE GRAPEVINE BAR

The Grapevine is our friendly club bar open to Members 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 proud of the quality of our real ales, we appear in the 2025 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, spirits and soft drinks – all at very reasonable prices.

Opening Hours (subject to change):

Monday – Saturday: 7:00 pm – 11:00 pm

Sunday lunchtime: 1:00 pm – 3:00 pm

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



image: Robert Vass

THE CANE

by Mark Ravenhill

The Studio

16 – 23 November 2024

THE CANE

From the pen of Mark Ravenhill, whose breakthrough play was *Shopping and F**king*, comes *The Cane* which was first performed at the Royal Court in 2018 and explores themes of power, justice and the consequences of complicity.

Let me take you back to the dull, drear and dusty days after World War II: the country was trying to rebuild itself after the trials and traumas of six years of open warfare. Change seemed to be almost inevitable and in the following decade there was a gradual relaxation of the old repressed even reverential Britain. 'Keep a grip, stiff upper lip' was fast fading as a national trait and a more relaxed attitude to the rules and regulations under which society normally operated began to permeate slowly through. Out of the grey of the 1950s came the 1960s' cornucopia of psychedelic colour. A freer society was eventually emerging from the misery of post-war Britain. Yet it took until 1986 for corporal punishment to be outlawed in state schools in England and Wales.

Despite being firmly placed over 30 years later, *The Cane* is set against a background of school punishment regimes, and follows events that impact on Edward, a soon-to-be retired Deputy Head Teacher, his long-suffering wife Maureen and their estranged daughter Anna, who represents the new order.

Edward has dedicated 45 years of his life to teaching. Maureen is helping to plan a celebration of his time with the same school prior to his officially being retired. Anna, an educationalist, arrives into the volatile household of her childhood and early adulthood. She is a damaged individual – no more or less than both her parents – who works within the education system responsible for converting failing schools into Academies. The drama is up and running.

The revelation that Edward was once responsible for punishing misbehaving pupils with the cane (despite it being legal at the time) has led to angry recriminations, demonstrations and protestations from pupils, both past and present. Anna's arrival coincides with Edward and Maureen's house being besieged by demonstrating pupils.

The Cane explores the fractured family dynamic in parallel with dramatic changes in Britain's education system. Generational differences are heightened by their attitudes towards education, authority and corporal punishment.

In 1979, slipping and caning were brought into question by a pressure group formed by teachers called STOPP (the Society of Teachers Opposed to Physical Punishment). They requested the Secretary for Education to collate statistics on canings and strappings from school punishment books across the country. Their aim was to prove that:

"It can damage through fear, the educational, psychological, and sexual development of any child, and, in particular, the nervous child, whether or not it is actually administered to that child."

The Thatcher government tried to oppose abolition in 1986, but was narrowly defeated in the Lords by 94 for abolition to 92 against. It was a near-run thing. Amazingly birching was still being used on adult criminals in the Isle of Man until 1976!

The Cane is not just a play about a dysfunctional family and a demonstration by angry pupils. It also raises questions of how we as a nation react to history – as a society or as individuals. Whether we identify as left-wing, right-wing, liberal or 'snowflake' (as Maureen might say), times change and with them opinions. Should we be accountable for the past? Is it right to topple the statue of a known Bristolian merchant/slaver, or to pay reparations to colonised countries for loss of wealth, treasures, culture? Is sorry enough or even the right reparation for past wrongs? Can the sins of the fathers or mothers be adequately apologised for and ultimately be granted absolution?

I am very much a victim or should I say survivor of the old system; it took me decades to recover from my 'education'. It took me decades to finally learn to learn.

This visceral and viciously intelligent play is full of revelatory secrets and asks whether understanding the past can become a way of excusing the past.

An absorbing challenge of a play for both cast and audience.

Dare you watch as a family falls apart?

John Turner, Director

THE CANE

by Mark Ravenhill

First performance of this production at The Questors Theatre: 16 November 2024

CAST

in order of appearance

Maureen **Pamela Major**

Anna **Sarah Keller**

Edward **Robert Baker-Glenn**

Act One: Maureen and Edward's home

Act Two: The same plus a ladder

The performance lasts approximately 1 hour and 55 minutes
including a 15-minute interval

PRODUCTION

Director **John Turner**

Assistant Director **Emily Hawley**

Set Designer **Juliette Demoulin**

Costume Designer **Jenny Richardson**

Lighting Designer **John Green**

Sound Designer **Russell Fleet**
assisted by **James Connor**

Stage Manager **Mel Pereira**

Assistant Stage Managers **Reyhan Rajput-Khan, Jennifer Sills**

Properties **Maggie Turner**

Rehearsal Prompter **Sue Kendrick**

Stunt Advisor **John Fryer**

Lighting Assistants **Sydney Stevens, Andrew Whadcoat**

Lighting / Sound Operator **Sydney Stevens**

Set Constructors **Juliette Demoulin, Roger Brace,
Alex Marker**

Set Installers **Mobolaji Babalola, Gabrielle Hervé,
Reyhan Rajput-Khan, Jennifer Sills**

Set Painters **Chloe Coxhill, Gabrielle Hervé**

Photo/Videographer **Robert Vass**

Thanks to **Michael Chislett, Lloyd Wallis**

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



Robert Baker-Glenn – Edward

Robert has been a member of The Questors for twenty years, having previously worked with several other groups throughout the country. He has been largely absent from the stage for the last ten years because of work commitments but returned a few weeks ago as one of the performers of *White Rabbit Red Rabbit*, and is delighted to be following that up with *The Cane*. Previous productions at The Questors have included *The Cherry Orchard*, *The Chairs*, *The London Cuckolds*, *Much Ado About Nothing*, *'Tis Pity She's a*

Whore, *A Christmas Carol*, *Ladies' Day*, *Ladies Down Under*, *Saliva Milkshake* and *Otherwise Engaged*.



Sarah Keller – Anna

Sarah's acting life began at The Questors when she trained with Questors Student Group 49; a training she will always cherish. She went on to train further with The Actors Company in Hoxton where the training faculty included tutors from the Royal Shakespeare Company, CSSD, LAMDA and RADA. Sarah additionally attended many courses at The Actors Centre including improvisation, acting for film, Meisner training and Meisner drop-in classes. Theatre roles at The Questors, various theatre companies and off-West

End include: *Here Comes a Chopper* (Jeanne/Various), *The Suicide* (Margherita), *The Typists* (Sylvia), *A Doll's House* (Nora), *Three Sisters* (Masha), *A Chaste Maid in Cheapside* (Various), *The Pillars of Society* (Dina), *The Voyage Inheritance* (Alice) and *Contractions* (Emma).



Pamela Major – Maureen

Pamela has been acting in London since 1990, when she completed Questors Student Group 43. After a period living overseas, she returned to The Questors in 2015 and has since performed in several productions, including *The Master Builder* (Aline), *Bird on the Wire* (Olga), *When the Rain Stops Falling* (Gabrielle), *King Charles III* (Prime Minister), *The Children* (Hazel) and *Apologia* (Kristin). Pamela has also appeared in *Six Bad Poets* (2019) at The Playground Theatre; and *The Call* (2020) at The Chiswick Playhouse. This is her

first return to the stage since the 'COVID era', and very good it feels too!

John Turner – Director

John has been a member of The Questors since 1959, starting in the Young Questors, then Student Group 16 under Alfred Emmet. Subsequently, he was a youth group tutor and later New Members' Secretary, and served on the Committee of Management (the precursor to the Board of Trustees). John has appeared in over 100 productions and directed 15 plays, most recently Anouilh's *The Rehearsal* in 2023. He works (very occasionally) as a professional actor.

Juliette Demoulin – Set Designer

Juliette is the Resident Assistant Designer at the Finborough Theatre where she designed Beryl Cook's *A Private View* (for which she was nominated for the OffWestEnd Award for Best Set Design) and *Burnt Up Love*, and co-designed *The Trumpeter*. She trained in Architecture and Set Design at Ecole Nationale Supérieure d'Architecture de Paris. Designs include *Until She Sleeps* (White Bear Theatre) and *How to Disappear Completely and Never be Found* (The Questors). Assistant Designs include *La Tour de Balbel* (MC 93 Maison de la Culture de Seine-Saint-Denis Bobigny, Paris) and as a Scenic Artist on Tom Jones (The Questors).

Russell Fleet – Sound Designer

Russell trained as an actor in the 1990s and joined The Questors in 2006. He has since been involved in over 50 productions as an actor, sound designer, stage manager and director. Most recent sound work includes *Blithe Spirit* and *The Pillowman*.

John Green – Lighting Designer

John has had a lifelong interest in the use of light to sculpt a space, set a mood and direct the eye. In his twelve years as a member of The Questors he has taken on a number of show lighting roles. Shows as Lighting Designer in the last few years include *Dead Boy Café*, *Loveplay*, *How To Spot An Alien*, *Much Ado About Nothing*, *Whispers in the Wings* and *Tom Jones*.

Emily Hawley – Assistant Director

Emily joined The Questors in 2021 as member of Student Group 75. She is an actor, writer, ASM and is now dipping her toes into the world of directing, having assistant directed the youth production, *Whispers in the Wings*. She has appeared in *The Gut Girls* as Annie, Emily and Eady, and in *On the Razzle* as Frau Fischer. She then played Lucile in *The Rehearsal* and Honour in *Tom Jones*. She took part in the Overnight Plays 2024, where she wrote her sci-fi romcom *I Think We Need Space* and she is now in the process of redrafting her first full length play.

Jenny Richardson – Costume Designer

After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, recently for *The Pillowman*, *Medea*, *The Slaves of Solitude*, *Whispers in the Wings*, *You Can't Take It With You*, *Albion*, *The Herd*, *The Contingency Plan*, *Murder on the Nile*, *Cat on a Hot Tin Roof*, *Little Dorrit*, *Peregrine Proteus* and *Hangmen*. Jenny is also frequently in demand as an upholsterer.

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Price is determined by the dish of higher value/cost.
You must present Questors Theatre ticket or ticket confirmation email to redeem.
Offer valid once per person per ticket/show. For Dining In only.
Must be redeemed within 1 week of your booked performance.
Offer available Monday - Friday from 12PM and Saturday - Sunday from 3PM.
Not available in conjunction with other promotions, Happy Hour & Lunch Set Menu.

The Questors THEATRE
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NEXT AT THE QUESTORS

JACK AND THE BEANSTALK
by Mark Oldknow

6 – 31 December 2024

The Judi Dench Playhouse

Join Jack on his quest up into the clouds to defeat the Giant and save the Princess aided (or maybe hindered) by his mother and brother. It's the feel-good family show you've BEAN waiting for. Get ready for some Fee Fi Fo FUN with all your traditional panto favourites – expect slapstick, villains, dance routines and piles of audience participation. Can the cow, Pat, save the villagers? Will Jack triumph over the Giant and his evil henchman? Join us for a show full of magic, mishaps and mayhem.

THE MYSTERY OF FELLSTONE MANOR

by Jude Emmet

13 – 30 December 2024

The Studio

Returning to his ancestral home with his bride-to-be, a groom keenly anticipates his Christmas wedding. The snow-covered Fellstone Manor looks like the perfect venue for a seasonal celebration. But the dark secrets of the past start to haunt the present. Will an ancient curse stand in the way of the couple's future happiness? Immerse yourself in this chilling and enchanting story at the world premiere of Jude Emmet's spellbinding new play.