

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 PILLOWMAN

BY MARTIN MCDONAGH



11 - 19 OCTOBER
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.

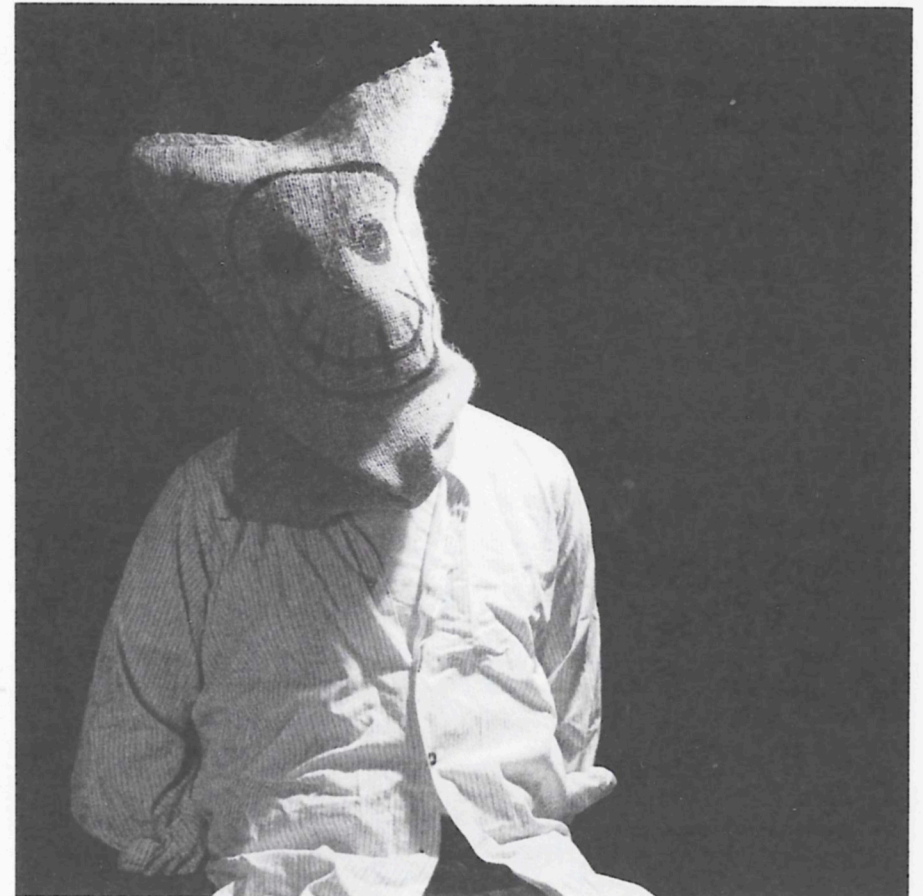


image Robert Vass

THE PILLOWMAN

by Martin McDonagh

The Studio

11 – 19 October 2024

THE PILLOWMAN

"The first duty of a storyteller is to tell a story.

Or was it the only duty of a storyteller is to tell a story?" (Katurian)

The Pillowman is deservedly regarded as one of the greatest plays of the last 25 years. Not only is it beautifully written but it asks difficult questions about the way art can be used to process trauma, and the responsibility the artist has for the impact that art has – or can have – on the world. It also deals with incredibly violent themes that focus on the suffering of children, which inevitably disturb the audience. No surprise then that *The Pillowman's* first outing, at the National Theatre in 2003, was met with a lukewarm response from an audience unsettled by the themes of child murders and torture intermixed with moments of black humour.

Despite this, the play went on to win the Olivier Award for best play of the year before transferring to Broadway where it ran for six months. The play returned to the West End in 2023 in a production partnered with PEN International, the worldwide association of writers. PEN President, Burhan Sönmez declared the play to be "a reflection of the price paid for exercising the right we all have to freedom of expression".

Author Martin McDonagh is known to many as the writer and director of films such as *In Bruges*, *Three Billboards Outside Ebbing, Missouri* and *The Banshees of Inisherin*. His film work has earned him seven Oscar nominations with one win. His plays have been equally successful, scoring three Olivier Awards and nominations for five Tonys. McDonagh came to writing in somewhat of a roundabout way. Having dropped out of school at 16, he spent his days listening to punk music and, when finances allowed, visiting the theatre. A production of David Mamet's *American Buffalo* had a profound effect. "It was everything I imagined theatre should be." From then on McDonagh embarked on the journey to becoming a writer. Twenty-two unproduced radio plays later, he finally scored his first commission and at the age of just 27 had the rare distinction of four of his plays running simultaneously in the West End.

McDonagh describes *The Pillowman*, which he wrote in two and a half weeks, as one of his favourite plays. "I don't usually want to say something in a play, but that one says as much in a poetic way as I'll

ever want to, or try to." Much of McDonagh's inspiration came from his experience, early on in his writing career, of rewriting the fairytales he remembered from childhood. "There's something dark about them that doesn't come through."

The setting of *The Pillowman* is that of an unnamed totalitarian state where freedom of expression comes under scrutiny following a number of child murders. Writer Katurian finds himself the chief suspect when the police discover that the brutal murders perfectly mirror events in short stories he has written. Central to the play is Katurian's interrogation by two detectives, whose casual use of torture to elicit information and a confession mirrors the horrific abuses described in Katurian's stories, and Katurian's relationship with his elder, brain damaged brother, Michal who, for a number of years, has served as the sole audience and supporter of Katurian's stories.

Katurian's stories take the form of fairy tales and almost all are dark in nature. Children are routinely mistreated and, even if they are happy, are doomed to eventually lead miserable lives as adults. Similarly, the characters in the play itself have suffered profound traumas and each has searched for ways to deal with that trauma and, in doing so, attempt to make sense of their experiences and the world. For writer Katurian it is through his stories – stories in which the violence is so cruel, so downright sadistic that they provoke a response that is visceral. Small wonder that audiences of the play continue to feel unsettled, a fact McDonagh has addressed. "We're all cruel, aren't we? We're all extreme in one way or another and that's what drama since the Greeks has dealt with. I hope the overall view isn't just that though, or I've failed in my writing. There have to be moments where you glimpse something decent, something life-affirming even in the most twisted character. That is where real art lies."

The play is awash with other themes, such as art as legacy and if what we leave behind after death is more important than the life we actually live. It also poses a number of questions about the very nature and purpose of art. Is art capable of corrupting? Should writers be made to face consequences if their stories contain violence and child abuse? Is it right that great art feeds off suffering and should it be celebrated if it does? As in any great play, *The Pillowman* doesn't attempt to offer up easy answers or indeed any answers at all.

Paula Robinson, Assistant Director

THE PILLOWMAN

by Martin McDonagh

First performance of this production at the Questors Theatre: 11 October 2024

CAST

in order of appearance

Katurian	Rory Hobson
Tupolski	Simon Roberts
Ariel	Dan Dawes
Michal	Adam Hampton-Matthews
Father	James Rushbrooke
Mother	Claudia Carroll
Act One Girl	Lottie Brown or Alice McCauley
Act Three Girl	Lottie Brown or Alice McCauley

The performance lasts approximately 2 hours and 55 minutes
including two 15-minute intervals

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	Roger Beaumont
Assistant Director	Paula Robinson
Set Designer	Philip Lindley
Costume Designer	Jenny Richardson
Lighting Designer/Operator	Martin Walton
Composer	Oleta Haffner
Stage Managers	Sarah Clopet, Paula Robinson
Assistant Stage Managers	Joana Anjos, Bernie Brady, Sara Canelli, Diego Fonjac, Tina Harris, Emily Hawley, Jennifer Kerr, Tracey Logan, Sarah Vass
Properties	Roger Beaumont, Paula Robinson
Rehearsal Prompter	Tina Harris
BSL Signing Teacher	Asha Gill
Choreographer	Michelle Spencer
Fight Arranger	John Fryer
Sound Team	Emerson Bramwell, Aleks de Gromoboy, Russell Fleet
Sound Operator	Russell Fleet
Lighting Rigger	Alastair Graebner
Set Constructors	Roger Beaumont, Roger Brace
Set Painters	Roger Beaumont, Philip Lindley
Get In Assistance	Derek Stoddart
Photo/Videographer	Robert Vass
Rehearsal Photographer	Paula Robinson
Chaperones	Alice Brown, Meriel McCauley
Thanks to	Anne Sawbridge, Madeleine Tavaré, Questors Office, Questors Youth Theatre

Biographies

Claudia Carroll – Mother

Claudia is a freelance actor, director and facilitator of drama. She has many Questors productions under her belt and was last seen in *The Slaves of Solitude*. She also works in the Youth Theatre and has volunteered in many departments of the theatre, but mainly she enjoys drinking prosecco in the Grapevine.

Dan Dawes – Ariel

Dan worked in theatre as an actor, director and writer for ten years, co-founding the company Idle Discourse. Despite moving into the gaming industry full-time as a narrative designer, he still works on freelance theatre projects. At The Questors, he has worked on multiple plays. He also ran Questival, a bi-annual new writing festival, was the Director of Studies for the Acting for All classes, and sat on the Board of Trustees.

Adam Hampton-Matthews – Michal

Adam's most recent performance for The Questors was as Angus in *Neville's Island* (2023). Previous castings include Tim in *Consent* and Thomas in *Bull*. Acting credits elsewhere include: Matthew in *Rules for Living*, Ben in *Deposit*, Christophe in *Wolf Hall*, Ned in *Nell Gwynn*, Edgar/Poor Tom in *King Lear*, Lomax in *Major Barbara*, George in *Sons of Paradise*, *The Producers* (all for Tower Theatre), Lawrence in *Calendar Girls*, Rosencrantz in *Rosencrantz and Guildenstern are Dead* (WEOS) and a very brief appearance in *Byker Grove* (Zenith). Adam is delighted to be able to be part of a stellar cast in one of his favourite plays of all time and can't wait to see how audiences react to McDonagh's writing.

Rory Hobson – Katurian

A graduate of QYT and Student Group 71, Rory is delighted to be back on the Questors stage after last appearing as Billy in *Sleeping Beauty* (2018) and a venture into directing with *King Arthur and the Twelfth Knight* and *Whispers in the Wings*. Rory is an alumnus of the National Youth Theatre and Artists Theatre School.

Simon Roberts – Tupolski

Simon has appeared in a number of Questors shows, most recently as Guy Burgess in Alan Bennett's *Single Spies*. Simon is also a writer and director. His adaptation of Patrick Hamilton's novel *The Slaves of Solitude* was premiered at The Questors in May 2024. He will be directing Dylan Thomas's *Under Milk Wood* in the Studio next spring.

James Rushbrooke – Father

James is a playwright and screenwriter who joined The Questors in 2021. He is the author of the last two Questors pantomimes and recent youth production *Whispers in the Wings*. He predominantly remains glued to his keyboard but can be persuaded to costume up (if the subject matter is sinister enough).

Roger Beaumont – Director

Roger fell in love with the theatre aged 13 when he played a boy scout in a play called *Brussels* at London's Royal Court, and he has been making theatre, in one way or another, ever since.

Oleta Haffner – Composer

Oleta is a composer for film and theatre. She has worked on Questors productions since 2018, including *George Orwell's 1984*, *Not About Heroes*, *Things I Know to be True*, *Cat on a Hot Tin Roof* and *Medea*. She was a participant in the Jonas Gwanga Initiative which is run by the Academy of Motion Pictures Arts and Science.

Philip Lindley – Set Designer

Since joining The Questors, Philip has worked on a range of productions including *Ladies' Day*, *The Winterling*, *Titus Andronicus*, *Present Laughter*, *Annie*, *Greek*, *Night of the Soul*, *Blue Remembered Hills*, *ENRON*, *House & Garden*, *The Duchess of Malfi* and *The Water's Edge*.

Jenny Richardson – Costume Designer

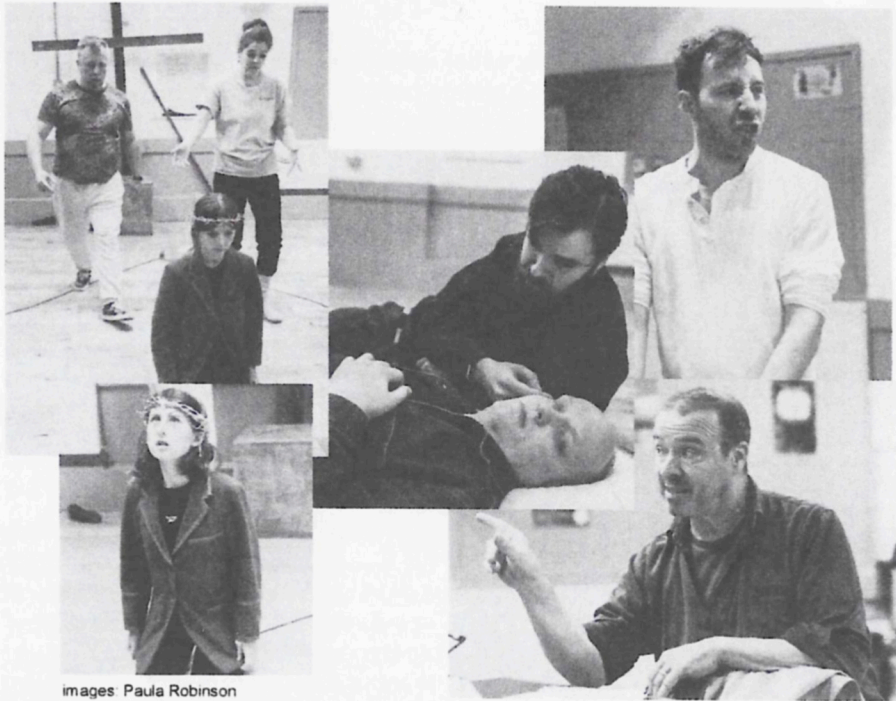
After many years working in stage management, props and set design, Jenny enjoyed a change of direction to costume design, recently for *Medea*, *The Slaves of Solitude*, *Whispers in the Wings*, *You Can't Take It With You*, *Albion*, *The Herd*, *The Contingency Plan*, *Murder on the Nile*, *Cat on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

Paula Robinson – Assistant Director

Paula has worked as deputy stage manager on a number of Questors productions before stepping up to stage manage *Cat on a Hot Tin Roof* and *The Physicists*. As part of the QExtra Work in Progress Festival, she directed a script in hand production of *There* and, this year, was Assistant Director on the Questors production of *Medea*.

Martin Walton – Lighting Designer

Martin has been lighting theatre productions for over 20 years. Recent credits include *The Little Mermaid* and *The Hunchback of Notre Dame* for Centre Stage, *Little Shop of Horrors* for GEOIDS, *A Midsummer Night's Dream* for SEDOS and *You Can't Take It With You* for The Questors. When not in a theatre, he works as an electronics engineer.



images Paula Robinson

ENJOY 2 MAIN MEALS FOR THE PRICE OF 1 AT BOBO SOCIAL

TWO
... for ...
ONE



BOBO SOCIAL

Restaurant & Bar
in Filmworks Walk
Just around the corner!

www.bobosocial.com

T&Cs: Includes any main dish from our A La Carte Menu; excludes Brunch menu.
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

Proudly supported by

HANWELL TOWN FC

FOOTBALL IN THE HEART OF EALING

POWERDAY STADIUM
RIVERVALE
UB8 8TL

X @hanwelltownfc
IG @hanwelltownfc
O Hanwell Town FC

SCAN FOR TICKETS

hanwelltown.com

NEXT AT THE QUESTORS

WHITE RABBIT RED RABBIT

by Nassim Soleimanpour
29 October – 2 November 2024
The Studio

Get ready for a journey of discovery that will never be repeated. Join a new performer every night as they step on stage, remove a script from a sealed envelope and begin a solo show they have never seen or read before. Who will you see perform it for the first and only time?

Barred from leaving Iran, *White Rabbit Red Rabbit* was created by award-winning playwright Nassim Soleimanpour to have his voice heard around the world.

THE WELKIN

by Lucy Kirkwood
1 – 9 November 2024

The Judi Dench Playhouse

It's 1759 and in the English countryside a young woman faces a death sentence for a gruesome crime. Desperate to avoid execution, she claims to be pregnant. This assertion leads to an extraordinary gathering of twelve women, pulled from their daily lives and tasked with deciding her fate. In a world dominated by men, this rare moment of female authority is both disruptive and empowering. From the author of Olivier Award winning play *Chimerica*.