



Enquiries: 020 8567 0011
 Box Office: 020 8567 5184
 Fax: 020 8567 8736
 e-mail: enquiries@questors.org.uk
 Web site: www.questors.org.uk

Welcome to The Questors Theatre, one of London's best kept secrets - except to its 3,000 members. How do I know about the Questors? I am proud to have been their President for over 17 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of membership) and the many and varied shows in our newly refurbished 350 seater Playhouse Theatre and more intimate Studio Theatre.

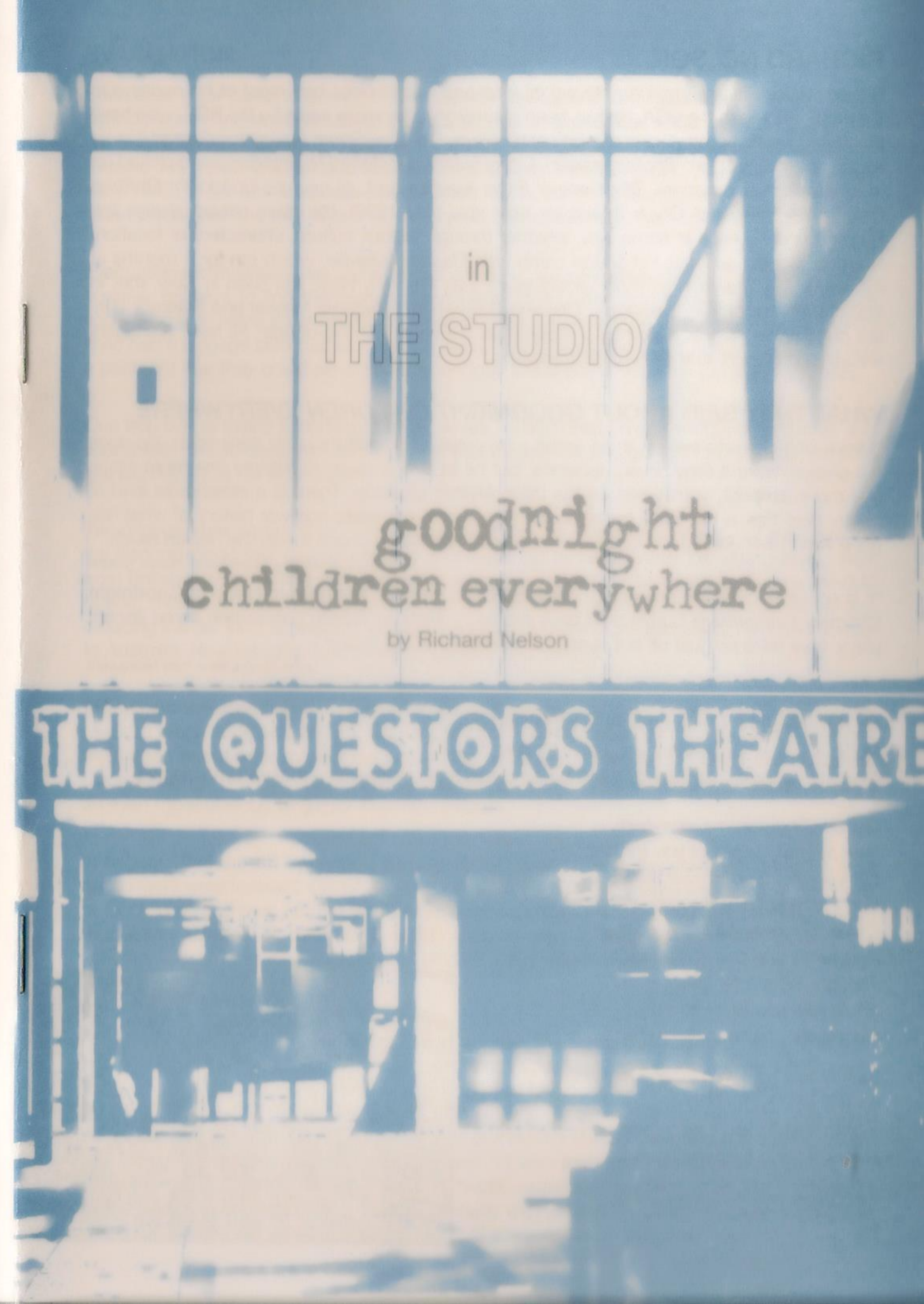
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership costing as little as £23.50 (including up to 8 free shows) it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into? Definitely!

Judi Dench

Dame Judi Dench
 President of The Questors Theatre



in
THE STUDIO

*goodnight
 children everywhere*

by Richard Nelson

THE QUESTORS THEATRE

RICHARD NELSON

Richard Nelson is an American playwright who has nevertheless had most of his success in England rather than the USA. He has been championed for many years by the RSC, who have presented the first productions of many of his plays, including *Some Americans Abroad* (Olivier Award nomination), *Two Shakespearean Actors* (which transferred to Broadway and picked up a Tony Award nomination), *The General From America* and, of course, *Goodnight Children Everywhere* (winner of Olivier Award for best new play 1999). His plays almost always link England and America in some way, whether through history, culture, characters or location. Nelson's biggest success in London came with *Madame Melville*, which ran for 6 months at the Vaudeville Theatre. His most recent piece was *Franny's Way*, first seen in New York in 2002. These last three, *Goodnight Children Everywhere*, *Madame Melville* and *Franny's Way* are companion pieces, linked by the common theme of coming-of-age. All have teenagers entering adulthood as their central characters.

WHAT THEY SAID ABOUT GOODNIGHT CHILDREN EVERYWHERE

"I have long believed Nelson to be among the greatest dramatists of his generation. He does not always make it easy on an audience, but he is always ready to explore one more wave, one more tempest, sometimes on the trans-Atlantic crossing. There is a remarkable kind of poetry here that is not to all tastes, but if you want a complete postwar history of what has gone wrong with the hands across the sea, you can start and end it with the Nelson touch."

Sheridan Morley, International Herald Tribune

"It is possible for all the characters in a *comedy* to be mad, but Richard Nelson's **Goodnight Children Everywhere** purports to be a drama... Richard Nelson has written some decent plays; here he is not just off but, it seems, positively off his rocker."

John Simon, New York Metro.com

GOODNIGHT CHILDREN EVERYWHERE

Music & Lyrics: Gabriel Rogers, Harry Philips

Originally recorded January 2, 1940 by Ambrose & his orchestra with Vera Lynn singing

*Goodnight children everywhere,
Your mummy thinks of you tonight.
Lay your head upon your pillow,
Don't be a kid or a weeping willow.
Close your eyes and say a prayer
And surely you can find a kiss to spare.
Though you are far away
She's with you night and day.
Goodnight children, everywhere.*

*Sleepy little eyes in a sleepy little head,
Sleepy time is drawing near.
In a little while you'll be tucked up in your bed.
Here's a song for baby dear:*

*Goodnight children everywhere,
Etc.*



EVACUATION

Soon after Hitler came to power, Britain secretly made plans for evacuation - moving infants, schoolchildren and some adults to the countryside. In September 1939, several days before war was officially declared, the plan was put into action. Evacuation was voluntary, but within 3 days, 1½ million children and adults were evacuated, including 600,000 from London. By early 1940, 3 out of 4 evacuees had returned home, as the expected heavy air raids hadn't taken place. With the Blitz later that same year, evacuation was soon hurriedly begun again.

Evacuation within Britain was something of a lottery. Children arrived back at school from their summer holidays to find themselves being taken to a station and transported they did not know where. In many instances parents had no idea where their children would end up. Every child had a luggage label tied around their neck, stating their name and parents' address, and a postcard that they could send home when they found out where they were going to stay.

One little boy at Ealing Broadway station, where 50,000 children entrained, had a bucket and spade with him. To cheer him up his mother had told him he was going to the seaside. Actually, she did not know his destination.

The original plans were just to evacuate people to places of safety in Britain, not overseas. As the Second World War progressed and an invasion of Britain became increasingly likely, offers from British dominions and other countries were taken seriously. Many felt it would be a sensible option, meaning children and others could be kept safe, far away from the war whilst also reducing the demand for limited food and resources in Britain. Children started to travel abroad to Australia, New Zealand, South Africa, Canada and the USA.

Evacuation overseas began on a small scale, and the number of evacuees sent overseas was never to reach huge proportions. Passenger ships that had been used to transport evacuees were soon needed for more important duties, such as movement of troops and prisoners. Once this began, any remaining passenger ships that could be used for evacuation became an even more obvious target for German U-boats.

In August 1940 the SS *Volendam*, carrying British children, was torpedoed, but thankfully all passengers were rescued. On 17 September 1940, the *City of Benares* was sunk with the loss of 77 children and over 200 adults. The British government immediately stopped the overseas evacuation scheme. In total some 3,000 children were evacuated under the government scheme, with around 10,000 evacuated privately. This was a small proportion when compared with those evacuated within Britain.

Life for evacuated children was often quite a surprise. Many had been brought up in cities, and had no experience or understanding of the countryside. Many found themselves billeted with families quite unlike their own: working class children found themselves in middle class homes; middle class children found themselves with miners. This was hardly surprising - in many cases children simply arrived in their hundreds at a railway station, were lined up against a wall, and the volunteer foster parents took their pick: "I'll take that one" was a common saying. As a result, while some children had many very happy experiences, others were utterly miserable and lonely. The failure to match children properly with families, understandable though it was in the circumstances, was the greatest failing of the evacuation scheme.

goodnight children everywhere

by Richard Nelson

First performance of this production Thursday 20 November, 2003

CAST

BETTY	STEPHANIE WILLIAMS
ANN	ALISON WINTER
VI	AOIFE HYSLOP
PETER	CIARÁN CORSAR
MIKE	PATRICK McQUILLAN
HUGH	NIGEL LAWRENCE
ROSE	KERRY-ANN LADWA

A flat in Clapham, late spring 1945

Scene 1:	Monday, late afternoon
Scene 2:	Monday, evening
Scene 3:	Tuesday, morning

INTERVAL OF 15 MINUTES

Scene 4:	Tuesday, early evening
Scene 5:	Tuesday, late evening
Scene 6:	Wednesday, morning
Scene 7:	Wednesday, early evening
Scene 8:	Several months later, midnight

Running time:

about 2 hours 15 minutes, including interval

PRODUCTION

Directed by	DAVID EMMET
Designed by	DONATELLA LAZZARI
Costumes designed by assisted by	SARAH ANDREWS, IZABELLA URBANOWICZ
Lighting by	DAMIEN LAZELL
Sound by	PAUL WILSON
Stage Manager	CHRIS BENNETT
Deputy Stage Manager	DANIEL TARRANT
Assistant Stage Managers	INMA DEL CASTILLO, ABI NIJJAR, JUDE CLAYBOURNE, LAURA FURONES, ERRIN TARALDSVIK
Rehearsal prompter	HELEN BENNETT
Construction	RICHARD WILLIAMS
Special Effects	NIGEL WORSLEY
Hair and Make Up	SARAH GRAY, LIZZIE ALLSOP
Get-in crew	LOUIS TONNA, ADRIAN ASHER
Thanks to:	ABIGAIL LEWIS, TOM MOORE, TERRY MUMMERY, MARK WHITE, JENNY YATES

COMING SOON

The Witches by Roald Dahl, adapted by David Wood
In **The Playhouse**, 13 December - 3 January

'This is not a fairy tale, this is a story about real witches.'
But real witches don't look like witches, they look like ordinary women, so how can you tell when you meet one? Luckily, grandmother is wise to their ways and warns her grandson all about them. Despite the warnings, however, the witches turn the boy into a mouse and he discovers their evil plans to destroy all the children in the world. This wonderful adaptation is full of dazzling illusions, slapstick humour and magic that carry you along on a glorious journey of fiendish fantasy. Perfect family entertainment - chilling but thrilling! (ages 7 upwards)

The Princess and the Pea by Bernice Wolfenden
In **The Studio**, 20 December - 11 January

Magic is needed to find a real princess for Prince Nigel. There are princesses aplenty, but before he finds the real one he has to dance with a lot of unsuitable girls. Join him in his search in this enchanting retelling of a traditional fairy tale with songs, dancing, comedy and, of course, a pea! (age 2 - 7, 45mins.)

Bouncers by John Godber
In **The Studio**, 20 December - 10 January

This is one of Godber's most popular plays, a fast moving comedy set in the world of a nightclub. Four actors portray a cast of over forty characters, young and old, comic and tragic and, of course, both male and female. Meet the smooth talking DJ, the lager swilling lads looking for a lay and the lipsticked, lacquered girls gyrating to the pulse of the dance floor. Whilst outside in the freezing cold, skulk the ever watchful, ever ready, ever observant Lucky Eric, Judd, Les and Ralph. And so begins the journey into the secrets of a Friday night.

Mike Green Presents

Coarse Acting Rides Again - January 22, 23, 24 at 7.45pm

Yes, folks, there's no hiding place. The dreaded Coarse Acting strikes once more in January as the first of our special events celebrating The Questors' 75th anniversary year. This time, we are presenting four of the best plays from the Coarse Acting competitions over the years. First is *Streuth*, winner of the original contest in 1972, followed by *A Collier's Tuesday Tea* (both were in the triumphant Edinburgh Fringe tour of 1977). They are followed by two more recent winners: *A Fish In Her Kettle* and John Davey's hilarious Tennessee William's take-off *The Glass Ménage à Trois*.

PHOTOGRAPHIC EXHIBITIONS

8-29 November

In the Upper Foyer

LIVING IN LONDON—*Interpreted by three photographers*

Tim Robinson, Margaret Smith, John Ullens

Tim has included people in his photographs relating to events supported by the Mayor of London: faith, bars, night shots and sport.

Margaret has interpreted the theme to include pictures of people from all ages and backgrounds amidst the leafier aspects of healthy London.

John's digital images show some of his feelings about 'London full of life'—including images of people taken in Soho, at the Notting Hill Carnival, and near the Millennium bridge, of runners with movement and blur, and portraits.

In the Grapevine

BARBARA DORRELL

Barbara Dorrell started taking photographs seriously nearly three years ago and got hooked immediately. One year later she joined the Ealing and Hampshire House Photographic Society. She has found that mixing with other photographers and taking part in competitions has helped to develop her skills and has increased her enthusiasm. This is Barbara's first exhibition. Photography helps her to see something special in the commonplace - people, streets, markets and architecture - in England and abroad. Barbara was born and educated in Poland but now lives in Ealing with her husband.

Book now for our wonderful Christmas production of



The Witches

by Roald Dahl, adapted by David Wood

13th December - 3rd January

BOX OFFICE 020 8567 5184

Adults £9.00

Children £7.00

Family ticket (2 adults and 2 children) £29.00

