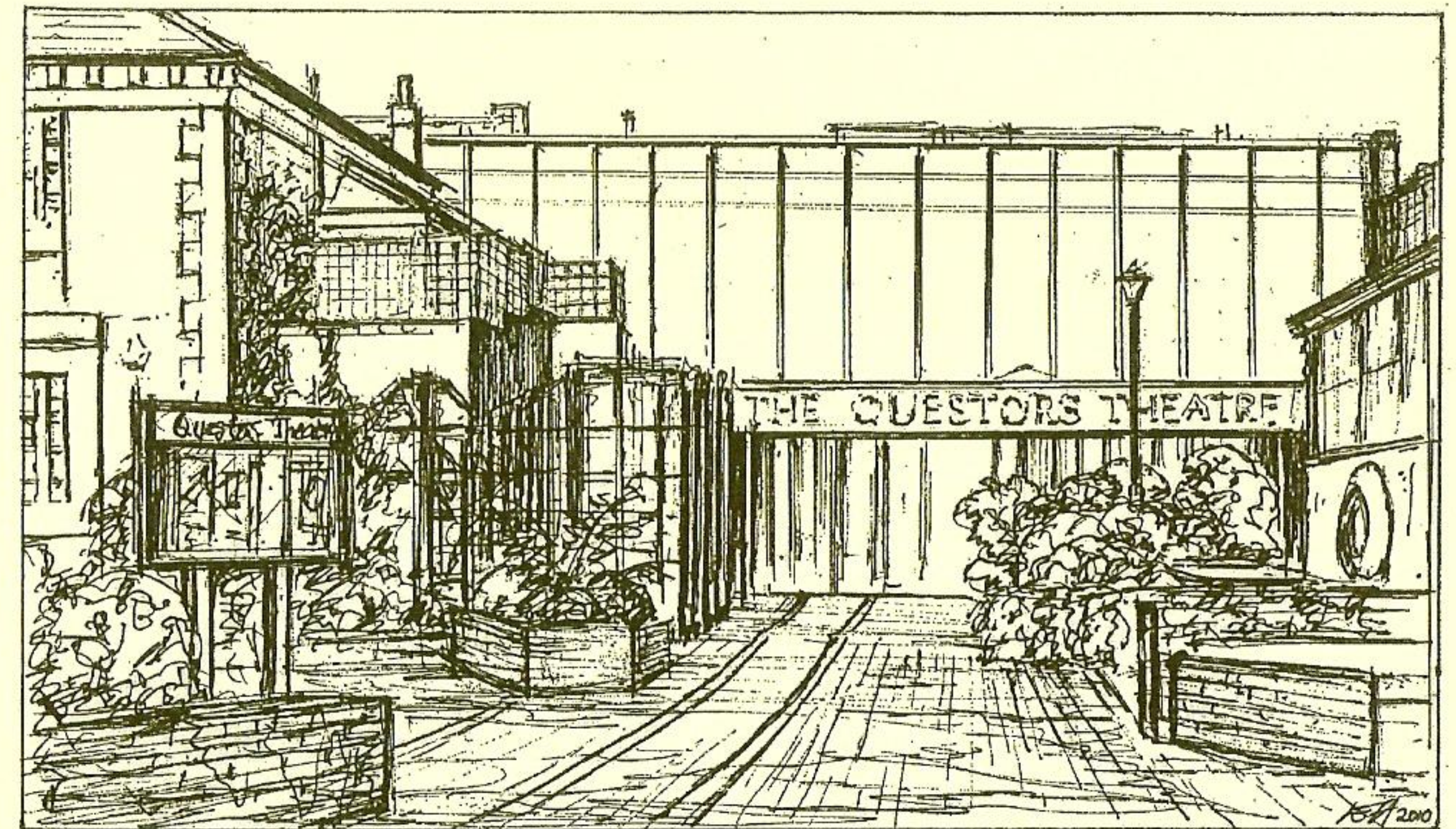




Questors, Ealing's Theatre



VOYAGER & LOVERS

by Tony Rushforth

The Studio

4 – 12 November 2011

Qafé

Pop in for lunch or an afternoon snack – serving specialist teas and coffees, hot chocolate and soft drinks, with a selection of sandwiches cut to order.

Opening Hours:

Tuesday to Friday	11:30 am – 7:30 pm
Saturday	9:00 am – 5:00 pm
Sunday	2:00 pm – 5:00 pm

For Playhouse productions:

Hot meal menu up to 7:00 pm followed by drinks, ice creams and snacks through the first interval.

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 2012 edition of The Good Beer Guide and we are 2011 CAMRA Greater London 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

Grapevine Malt Whisky Tasting – Friday 2 December

See questors.org.uk/grapevine for more details

**Neither the Qafé nor the Grapevine
is able to accept credit or debit cards.**

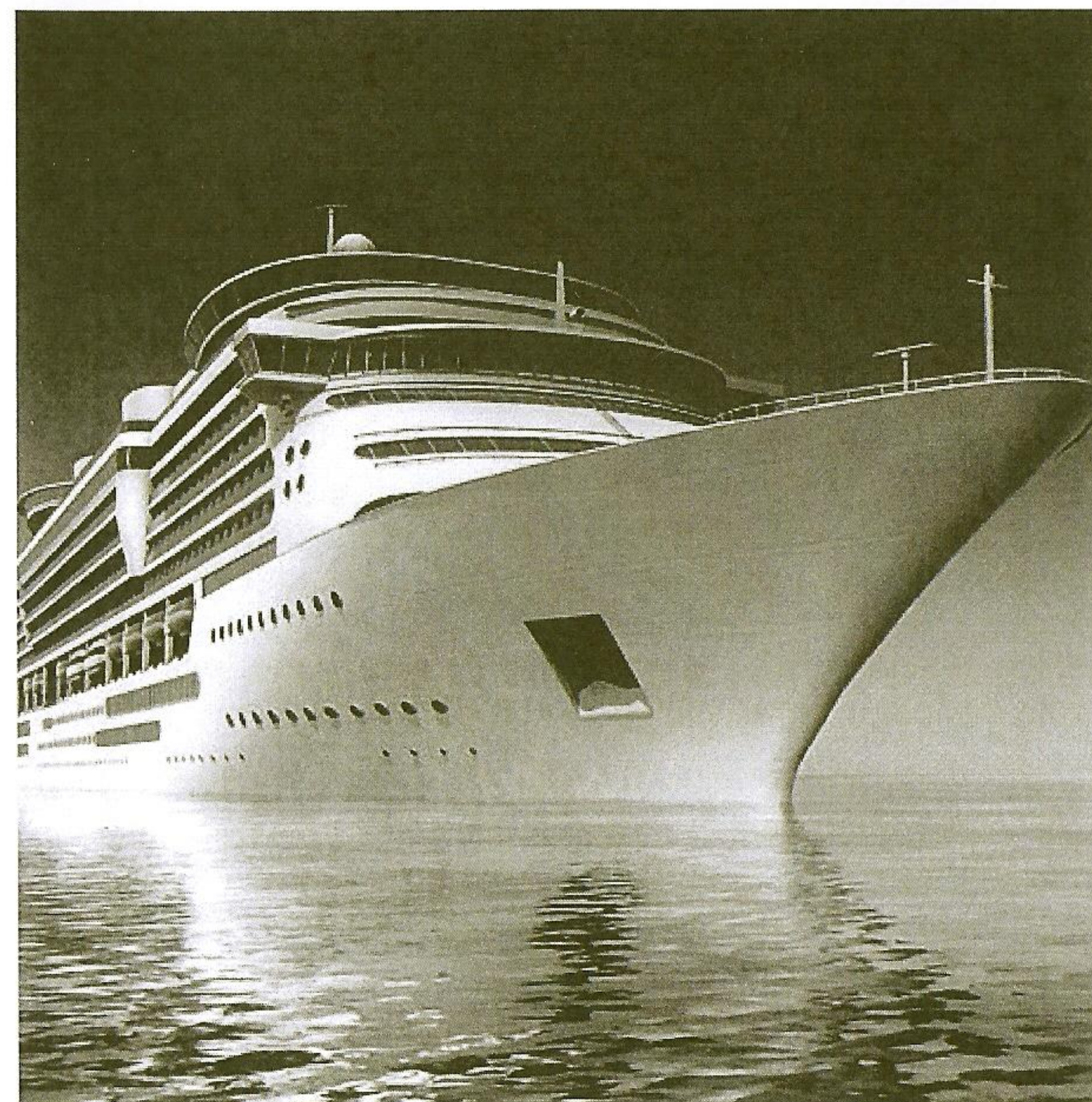


Image: © James Steidl / iStockphoto.com

VOYAGER & LOVERS

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4 – 12 November 2011

Voyager & Lovers

VOYAGER

The untold want – by life and land ne'er granted
Now voyager, sail thou forth to seek and find.

Walt Whitman – *The Untold Want*

The setting for *Voyager* came as a direct result of my wife and I going on a Baltic cruise two years ago. It seemed the ideal place to use as a starting point for characters to meet and a setting that, other than in Musical Theatre, has not been over used – perhaps Shaw's one act play *Village Wooing* with its opening scene on the sun-deck of a cruise ship where the couple meet was subconsciously at the back of my mind?

I admire Noël Coward's short, economical play *Still Life* – another love story (which as an extended screenplay became the well known film *Brief Encounter*). Coward's one act play was divided into five scenes and this structure seemed to support not only what I wanted to say but also the time span for *Voyager*.

The main thrust of the plot, 'Margot's story', came from the life of an actress who I worked with many years ago – and this story had stayed with me waiting, as it were, to be given 'dramatic life'.

Comedy seemed to be the best genre for the piece while at the same time giving scope to make some serious comment on different aspects of love.

Meet The Company – Tuesday 8 November

Come and meet the director, cast and crew for an informal discussion in The Studio as soon as possible after the Tuesday performance.

LOVERS

What we call the beginning is often the end
And to make an end is to make a beginning,
The end is where we start from.

T.S. Eliot – *Four Quartets*

In *Lovers*, I return in the setting to my North Yorkshire and Catholic roots.

There were two main influences in developing the play:

- firstly wanting to observe in a contemporary setting the classical, dramatic unities of time, place and action. I have always admired Synge's use of the unities in his classic one act play *Riders to the Sea*.
- secondly I have been for many years intrigued by the potential impact of the off-stage character and his/her bearing on the lives of the other characters. In this case the off-stage character, Michael, is dead – one can't be more 'off-stage' than that!

This play's theme, as with *Voyager*, is also about 'love' – hence the title. It is also about deception and the choices we make in life to support that deception.

I wish to thank Rajan Chetsing, Gerard Boynton and Erin Pizzey for their valuable discussions over the early drafts of the plays. In rehearsal, the actors themselves have most generously and perceptively contributed to the final revisions and I am very grateful to them.

I must also thank the design, stage management and technical crew for their inspiring commitment to the staging of my plays and to Adrienne Talbot for acting as Production Co-ordinator.

Tony Rushforth, Playwright and Director

VOYAGER & LOVERS

by Tony Rushforth

First performance of this production at The Questors Theatre: 4 November 2011

CAST

VOYAGER

Isabel	Anne Neville
Margot (her daughter)	Caroline Bleakley
Waiter / Mario	Lewis Brown
Stephen	Tony Barber

Place: the deck of a cruise liner sailing on the Baltic Sea

Time: last year, summer

Scene One: mid afternoon

Scene Two: the same day, before and after dinner

Scene Three: two days later, before and after dinner

Scene Four: two days later, early afternoon

Scene Five: two days later, early evening

LOVERS

Maureen	Wendy Megeney
Bob	Robin Ingram
Anna	Helen Walker

Place: a graveyard in the small town of Threshton in the North Yorkshire Dales

Time: this year, early summer

The performance lasts approximately 2 hours and 25 minutes including a 20-minute interval between the plays.

We ask the audience to leave the auditorium during the interval.

PRODUCTION

Director	Tony Rushforth
Set Designer	Bron Blake
Costume Designer	Nichola Thomas
Lighting & Sound Designer	Alan N. Smith
Video Designer	Richard Mead
Stage Manager	Steven Cowan
Deputy Stage Manager	Cathy Swift
Production Co-ordinator	Adrienne Talbot
Assistant Stage Managers	Lucy Flach, Peter Forsyth, Rory Greenfield, Andy Lewis, Kevin Wai
Prompters	Pam Smith, Bridgett Strevens
Lighting and Sound Operator	Richard Halberstadt
Lighting Assistants	Tim Hayward, Francois Langton, Chris Newall, Tim West
Construction Manager and Technical Advisor	Colin Horne
Furniture Maker (<i>Voyager</i>)	Zyg Staniaszec
Scenic Artists	Bron Blake, Tessa Ingram
Get-In Crew	Richard Williams, Paul Wilson
Photographer	Paul Walker
Thanks to:	Sue and Paul Collins, Anthony Curran, Andrea D'Allesandro, Simon Dagleish, Alex Drofiak, Gregory Fattorini, Barry Jones, Ashley Kim, Sonia Pearson, Mary Rushforth, Sylvia Wall, Colin Walters, Bloom Studio of 136 South Ealing Road, Julie Cruttenden and Greasepaint Ltd.

Please turn off all mobile phones, pagers and watch alarms.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Tony Barber – Stephen (Voyager)

Tony's first appearance at The Questors was in 1957 in Alfred Emmet's production of *Henry V*. Since then there have been numerous performances, including *Ring Round the Moon* (the twin brothers Hugo and Frederic), *Juno and the Paycock* (Joxer Daly) and *The Weir* (Jack Mullen). This is his third appearance in Tony Rushforth's plays. He also doubles as a Duty House Manager.

Caroline Bleakley – Margot (Voyager)

Was first directed by Tony Rushforth in Pirandello's *Right You Are If You Think So* in 1987. Has appeared in over 30 plays at The Questors including: *Translations*, *The Rivals*, *Yerma*, *Dancing at Lughnasa* and *Heartbreak House*. Parts include Lady Macbeth (*Macbeth*), Hermione (*The Winter's Tale*), Elizabeth Proctor (*The Crucible*), Betty (*Lady Betty*), Fanny Squeers (*Nicholas Nickleby*), Muriel (*Habeus Corpus*), Else (*Festen*), Merteuil (*Les Liaisons Dangereuses*), Arkadina (*The Seagull*) and more recently as Mrs Lovett in *Sweeney Todd*.

Lewis Brown – Waiter / Mario (Voyager)

Lewis appeared as Naz in *Mercury Fur* directed by Gary Reid before joining The Questors Student Group. Since graduating, Lewis has appeared in a number of plays including *The Libertine*, *The Talented Mr. Ripley* and *A Flea In Her Ear* as the jealous homicidal Spaniard, Carlos Homonides de Histangua. Most recently, Lewis made his musical debut in the highly acclaimed rock-opera *Rent* directed by Gary Reid.

Robin Ingram – Bob (Lovers)

Robin has been a member of The Questors since 1961 when he made his debut as the Boy Messenger in *Waiting for Godot*. He has worked with Tony Rushforth in the *Ghost Sonata* by Strindberg and since then on several of Tony's other projects. Robin was last seen on stage at The Questors playing Max in Pinter's *The Homecoming*. He played George in *The Madness of George III* directed by Brian Ingram (no relation).

Wendy Megeney – Maureen (Lovers)

Wendy joined The Questors in 1986 and her first role was 'Foolish Mucky Molly' in the romping production of *Tom Jones* which went to the Minack theatre in Cornwall. Wendy was also lucky enough to play Clea in *Black Comedy* which went to Tokyo as the UK entry in an international drama festival. Played comedic parts like Doreen the saucy maid in *Tartuffe* and sang in the wartime musical *Somewhere in England*, before gradually moving into more serious and tragic parts like Andromache in *Trojan Women*. This is the fourth production in which Wendy has been directed by Tony Rushforth, all requiring accents, one Australian, three Irish.

Anne Neville – Isabel (Voyager)

Anne has acted and directed at The Questors for nearly thirty years. Productions include *A Winter's Tale*, *Translations*, *A Servant to Two Masters*, *The Weir*, *She Stoops to Conquer*, *Faith Healer*. Parts include: Miss Havisham, Miss Shepherd in *The Lady in The Van*, Madam Ranyevskaya in *The Cherry Orchard*, Winnie in *Happy Days*, Rima in *Dolly West's Kitchen* and Mephistopheles in *Doctor Faustus*.

Helen Walker – Anna (Lovers)

In an early role, Helen played Sally Bowles in *Cabaret*. Other acting credits include *Dancing at Lughnasa*, *Long Way Away* and Eily in Tony Rushforth's play *The Kerry Dance*. Helen was Artistic Director of the Studio, directed *Cold Times* at the Edinburgh Fringe and taught The Questors Student Group. Helen has an MA in Playwriting and has worked professionally as a writer and director.

Tony Rushforth – Playwright / Director

Tony has been acting and directing at The Questors for over thirty years. Two of his productions went on successful tours : Strindberg's *The Ghost Sonata* to the Edinburgh Festival and *The School For Scandal* to the Georgian Theatre Royal in Richmond, North Yorkshire. His productions include works by Anouilh, T.S. Eliot, Ibsen, Pirandello, O'Casey, Bond and McDonagh. In 2008 his production of Chekhov's *The Seagull* was presented as part of the celebrations for the centenary of the birth of our founder, Alfred Emmet.

Bron Blake – Set Designer

Active member since early 1970s, has been doing set design and scenic art for past six years. Productions include *Seascape & Charade*, *Vincent in Brixton*, *The London Cuckolds*, *Separate Tables*, *A Midsummer Night's Dream*, *The Seagull*, *Broken Glass* and *Doctor Faustus*.

Alan N. Smith – Lighting and Sound Designer

Designs both Sound and Lighting ranging from *Hans Kohlhaas* (1972), *The Accrington Pals*, *Lark Rise*, *The Beauty Queen of Leenane*, *Nicholas Nickleby*, *A Streetcar Named Desire*, *Travesties*, *Seascape & Charade*, *Great Expectations*, *The London Cuckolds*, *Waiting for Godot*, *Festen*, *Les Liaisons Dangereuses* to *Titus Andronicus* (2011).

Nichola Thomas – Costume Designer

Nichola has worked on numerous shows at The Questors over the past nine years, including more recently *This Happy Breed*, *Dance of Death*, *Waiting for Godot*, *Separate Tables*, *Two*, *The Seagull*, *Hay Fever*, *Broken Glass*, *Sweeney Todd*, *The House of Bernarda Alba*, *Humble Boy*, *Doctor Faustus* and *Present Laughter*.

The One Act Play

There is a mistaken belief in some quarters – presumably quarters that don't include playwrights – that writing a one act play is somehow *easier*, requiring less skill, less expertise than in its full length counterpart. Would that it were. I personally would have written dozens by now – as opposed to the handful I have done.

Of course, the truth is that, like its equivalents in other media, the short story as opposed to the novel, the chamber piece compared to the full blown orchestral symphony, it is neither harder *nor* easier. It is different.

Alan Ayckbourn

The One Act Play Companion – Rex Walters and Colin Dolley

Next Questors Productions

THE FLINT STREET NATIVITY

by Tim Firth

2 – 17 December 2011

The Studio

A cast of adults re-create the intrigue, political wrangling and drama of a primary school nativity in this hilarious alternative to the usual Christmas fare.

ANNIE

book by Thomas Meehan,
music by Charles Strouse,
lyrics by Martin Charnin

10 – 31 December 2011

The Playhouse

The heart-warming rags-to-riches story of Little Orphan Annie's adventures in the Great Depression of the 1930s.

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
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website <http://members.questors.org.uk>
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

*Reduced prices exclude certain events. [†]Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

Introductory offer – as a welcome for first-time members, get your first 12 months' membership for the price of six.

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 computerized 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 light 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 16. 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.

Cover Image: Elaine Hagan

The Questors Theatre

Box Office: 020 8567 5184

Email: enquiries@questors.org.uk

Programme: Nigel Bamford

12 Mattock Lane, Ealing, W5 5BQ

Theatre Office: 020 8567 0011

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