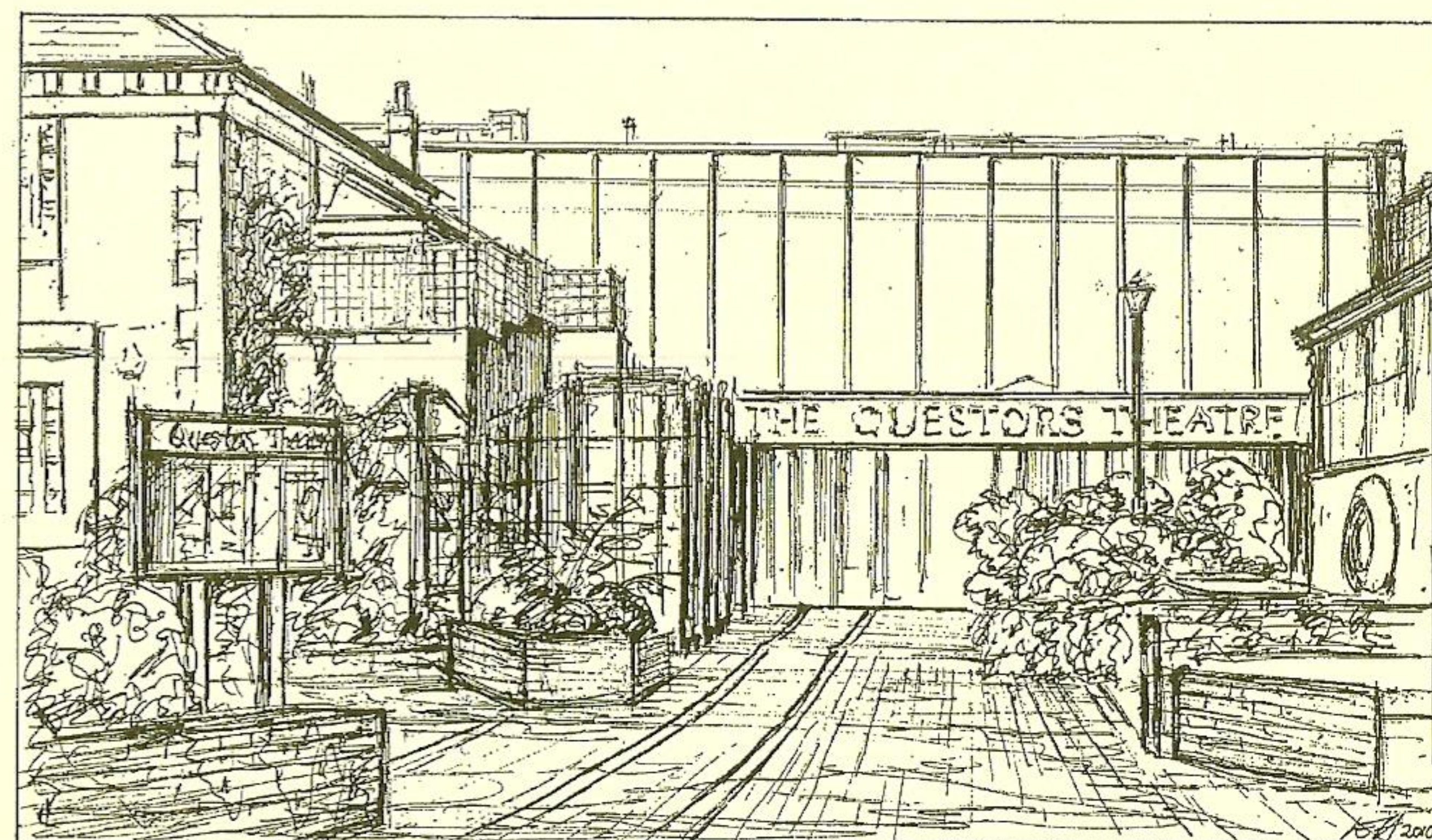




Questors, Ealing's Theatre



ON THE RAZZLE

by Tom Stoppard

adapted from *Einen Jux will er sich machen* by Johann Nestroy

The Playhouse

12 – 20 July 2013

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 – 7:00 pm*

Saturday 9:00 am – 5:00 pm

*last orders for food at 6:30 pm

For Playhouse productions:

Hot meal menu up to 6:30 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 2013 edition of The Good Beer Guide and we are **CAMRA National Club of the Year 2012**. 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

See questors.org.uk/grapevine for more details

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

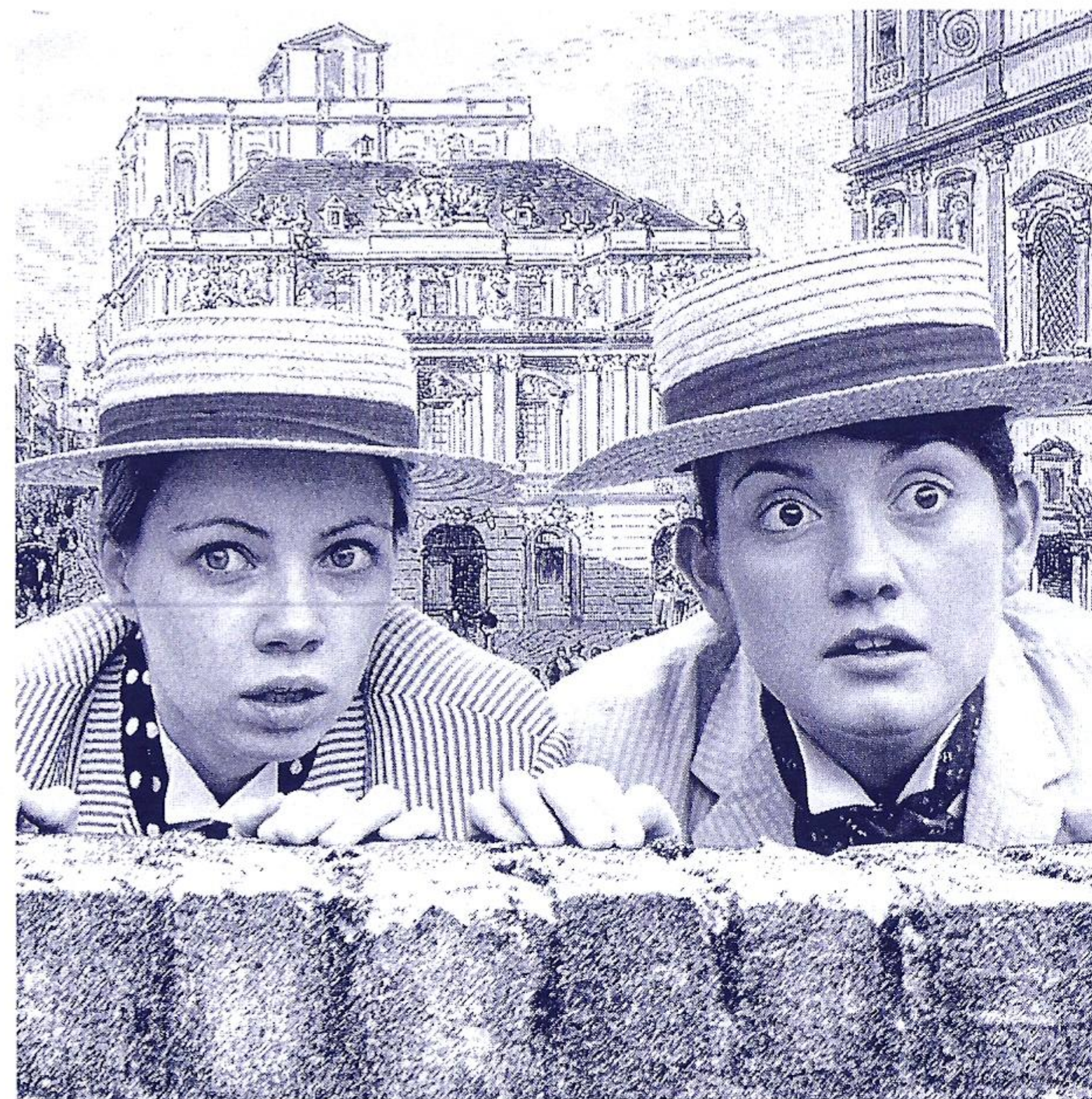


Photo by Robert Vass

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On the Razzle

There are four neat connections we can make between *On the Razzle* and this theatre.

Money

Firstly this season has contained a run of plays with money as a major theme: *ENRON*, *The Miser*, *Engaged*, *Mrs Warren's Profession* and now *On the Razzle*, Stoppard's reworking of Johann Nestroy's *Einen Jux will er sich machen* (*He's Out For a Fling*). One can particularly link W.S. Gilbert (who wrote *Engaged*) to Nestroy. If the former can be said to be one of the greatest satirists of the English theatre in the nineteenth century (and I believe he can), the latter is his equivalent in the Viennese style.

Pantomime and the 'breeches role'

Gilbert then leads us to our next connection. I have recently completed writing *Aladdin* for The Questors and both Gilbert, Nestroy – and, indeed, on this occasion – Stoppard are not too far away from the pantomimic style. Many of you will be familiar with Gilbert and Sullivan's operettas; not so many – if any at all – will know Nestroy's farces. This one is at least the fourth incarnation of the basic plot. Taking John Oxenford's *A Day Well Spent* as his inspiration, Thornton Wilder wrote *The Merchant of Yonkers*, which he later rewrote as *The Matchmaker*. This became the musical *Hello Dolly!* In all, we see the curmudgeonly older man, the crafty servant and the lovers. They are all familiar characters in *commedia dell'arte*, which, of course, is also a big influence on our pantomime.

The original production of *On the Razzle* featured Felicity Kendal as Christopher. The style of women playing men – the 'breeches roles' – was there in the Viennese comedy and nearly a quarter of the plays produced on the London stage between 1660 and 1700 contained one or more roles for actresses in male clothes. It's there in opera (Cherubino in *The Marriage of Figaro* is but one example of many) and we, of course, have our own tradition of breeches roles in pantomime. It was originally a sly way of getting ladies' legs on view but that is no longer a novelty.

We have gone overboard with the convention, mainly, I confess, in order to supply decent parts for each of the students. It also does add to the general daftness of the piece, particularly when we have a woman playing a man pretending to be a woman. Shakespeare, of course, was there ahead of Stoppard in *Twelfth Night* (man/woman/man) and it could be argued that the breeches roles of the restoration theatre were probably a reaction to the former prohibition against real women appearing on stage.

Nestroy, Stoppard, the censor and the dirty joke

Stoppard wrote, 'All the main characters [in *On the Razzle*] and most of the plot come from Nestroy, but not much of the dialogue attempts to offer a proper translation of what he wrote. My method might be compared to cross-country hiking with map and compass, where one takes a bearing on the next landmark and picks one's own way towards it.'

Before Nestroy, Viennese comedy was fantastical, including gods, goddesses, magicians and fairies. Nestroy abandoned this and added a good dose of social satire. He wrote, 'I believe the worst of any human being – even of myself – and I have seldom been mistaken.' He was, however, working with a public censor looking over his shoulder. (A censor, he said, was a 'pencil in human form, or a human being in the form of a pencil.') Still, by using a cunning mixture of innuendos and puns, he could be assured that his audiences would understand his criticism without writing anything directly disrespectful of authority. Again, we can see this in Gilbert and, indeed, in lots of other British comedy. Stoppard again: '[The puns in *On the Razzle* have] less to do with Nestroy than with my unregretful capitulation to the possibilities of sexual innuendo as and when they occurred.' He's in good company; there is a – perhaps apocryphal – story of the censor objecting to the music hall lyric, '*She sits among the cabbages and peas*'. The great Marie Lloyd, who sang this, changed it to '*She sits among the cabbages and leeks*'. This was, apparently, acceptable. Much later in *Round the Horne* Kenneth Williams used a character who gloried in the name 'J. Peasemold Gruntfuttuck'. When asked if another piece of risqué humour would get through the censorship, he replied, 'If you can get away with Gruntfuttuck, you can get away with anything.' There are many other priceless examples: Max Miller, Williams and Hugh Paddick as 'Julian and Sandy' (again *Round the Horne*) and, of course, the 'kids-friendly' puns employed in pantomime.

Stoppard

Sir Tom Stoppard has a long-established connection to The Questors. In 1964, a group of Questors actors travelled to Berlin under the auspices of James Saunders' *Playwrights' Symposium*. Their task was to put on an evening of newly-developed one-acters, including *Guildenstern and Rosencrantz*, written and directed by Stoppard. This production was then presented in our Studio upon their return. The two characters' billing was later switched and the play became Stoppard's first big success. The Questors student group is celebrating its two-thirds of a century this year; next year marks half a century of Stoppard at The Questors. We've had enormous fun with this production and hope you enjoy a real razzle of an evening.

Richard Gallagher, director

THE QUESTORS STUDENT GROUP 66 PRESENTS

ON THE RAZZLE

by Tom Stoppard

adapted from *Einen Jux will er sich machen* by Johann Nestroy

First performance of this production at The Questors Theatre: 12 July 2013

CAST

in order of speaking

Zangler	Rory Greenfield
Gertrud	Tatsiana Shaliuta
Marie	Rachel Knightley
Sonders	Jamie King
Foreigner	Elena Vanzini
Melchior	Kassa Hailu
Hupfer	Jasmin Hinds
Christopher	Emma Armstrong Hawkins
Weinberl	Emily Newns
Philippine	Elena Vanzini
Madame Knorr	Marta Pequeño
Mrs Fischer	Lisa Varty
Waiter One	Elena Vanzini
Coachman	Tatsiana Shaliuta
Waiter Two	Jasmin Hinds
Constable	Richard Keeble
Miss Blumenblatt	Jasmin Hinds
Lisette	Elena Vanzini
Ragamuffin	Jasmin Hinds

The performance lasts approximately two hours including a 15-minute interval.

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	Richard Gallagher
Associate Director	Lucy Aley-Parker
Set Designer	Carla Evans
Lighting Designer	Ben Sandford
Sound Designer/Operator	Paul Wilson
Stage Managers	Sarah Clopet, Steven Cowan
Assistant Stage Managers	James Gadsdon, Barry Jones, Richard Keeble, Dorothy Lawson, Maud Martinelli, Zosia Paterson
Properties	Pip Egan, Claudia Kees, Harriet Parsonage
Prompter	Geoffrey Morgan
Design Consultants	Philip Lindley, Alex Marker
Constructors	Jeff Baynham, Peter Collins, Steven Cowan, James Gadsdon, Mike Hagan, Barry Jones, Alex Marker, Joe Smith, Zyg Staniaszek
Scenic Artist	Dennis Dracup
Lighting Operator	Cecily Johnson
Lighting Crew	Richard Mead, Terry Mummery, Chris Newall
Costume	Mary Davies, Helen Karasiewicz, Moonika Leisson, Claire Malyon, Jennie Yates
Hair and Make-Up	Juliette Buck, Kate Daniels, Rebecca Eklf Lofvenmark, Julia Holman, Yana Thomas
Photographer	Robert Vass
Thanks to	John Cooper, John Dobson

Biographies

Lucy Aley-Parker – Associate Director

Since completing the directors' course, Lucy has been sidetracked by acting opportunities, appearing in *Calendar Girls* and the upcoming *Potter's Amazing Fleas & Lightning Under the Waves* for Crucial Image. But she enjoyed working with the student group on last year's *Lorcas* so has come back for more fun with Stoppard. Her next directing project is Ayckbourn's amazing *House and Garden*, working alongside Pam Redrup.

Emma Armstrong Hawkins – Christopher

Emma trained as a musician, graduating from the Royal Academy of Music in 2010. Since then, she has been working in the field of artist management at IMG Artists. She joined Student Group 66 in 2011 and prior to performing as Cassandra in *Trojan Barbie*, worked backstage at The Questors on *Annie* as a member of the band and *Othello* as part of the sound team.

Carla Evans – Designer

Carla joined The Questors in January this year and worked on costume and props for *Mary Stuart*, where her first contribution was a pair of shoes for Elizabeth I. She has since been wardrobe mistress on *Engaged*, where she also helped create the show's traditional painted Victorian set. She is a picture editor and freelance illustrator for magazines, books and theatrical posters.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, favourite roles include *Twelfth Night* (Sir Toby), *Privates on Parade* (Terri), *Duet for One* (Feldman). He directed *Habeas Corpus* and co-directed his own play, *French Paste*. More recently he played Lady Bracknell in *The Importance of Being Earnest* and directed *Misery*. He has been tutor/director for the second year student group since Group 64. His last appearance was as Scrooge in *A Christmas Carol*.

Rory Greenfield – Zangler

During his time at The Questors, Rory has worked backstage, played a cameo role in *Voyager & Lovers* and Mica in *Trojan Barbie*. He has previously performed in Edinburgh, Luxembourg and Innsbruck. Rory has wide interests in science and the arts and looks forward to building upon his experiences in Student Group 66.

Kassa Hailu – Melchior

Kassa's various roles in *Trojan Barbie* marked his return to the stage after an absence of eight years. A keen performer throughout his schooldays, he studied drama to A-Level, before deciding to study Civil Engineering at University. Alongside his studies, he continued to follow his interest in performance arts by attending various acting workshops. He joined Student Group 66 in September 2011. Kassa is grateful to The Questors for giving him the opportunity to pursue his passion and for providing the ideal environment in which to do so.

Jasmin Hinds – Hupfer/Waiter Two/Miss Blumenblatt/Ragamuffin

Jasmin first appeared on The Questors stage at the age of six in a visiting production of *Gigi* back in 1998. She played Helen in *Trojan Barbie* and hopes to study at a London drama school after graduating from the student group later this year. Jasmin is looking forward to being involved on stage in future Questors productions.

Richard Keeble – Constable

Richard has served behind the Grapevine Bar and drank in front of it but, that apart, this is his first appearance here. He has played Richard Willey MP in *Out of Order* and Bill Adams in *Unoriginal Sin* at the Wraysbury Players where he also appeared in *Goody Two Shoes* and *Tiptoe Through the Tombstones*. He has also worked there as an assistant director and DSM and was part of the crew for *Mother Goose*.

Jamie King – Sonders

Jamie started at The Questors as a member of the Intro Group and then the Youth Theatre. He enjoyed his roles in *A Christmas Carol*, particularly when playing his present director's corpse. He has been ASM on *Ladies' Day*, *Ladies Down Under* and *The Man Who Came to Dinner*. He also played Sampson in *Romeo and Juliet* and assisted on *Doña Rosita the Spinster & Yerma*. In *Trojan Barbie* he played Max and Talthybius. Jamie's ambition is to pursue his interest in theatre and is hoping to go to drama school.

Rachel Knightley – Marie

Rachel's debut Questors performance was as Hilda, the beautiful but cruel sister of *Granville the Ugly Duckling*. After graduating from the Questors Youth Theatre she went on to teach it, becoming senior tutor in 2009. For The Questors she has directed *Risk Everything* (first half of the 2010 *Suburban Motel* directors' showcase) and, last November, *Calendar Girls*. She will direct *Educating Rita* this Christmas.

Paul Wilson – Sound Designer

Paul has designed the sound for 42 Questors productions, most recently *It's A Wonderful Life!* He has also helped with the construction of many sets.

Emily Newns – Weinberl

Before deciding to pursue a career in acting, the only thing Emily wanted was to become a fairy. This was obviously never going to happen (except possibly on the stage) so she has spent 18 years following her dream. Emily joined the Artists Theatre School at the age of six and took part in school productions. She recently performed in The Questors *24-Hour Plays* and had her first professional production, *Reality*. Emily was Princess Polly X in *Trojan Barbie*. She looks forward to travelling to the Far East when the course finishes.

Marta Pequeño – Madame Knorr

Marta has been on stage almost all her life. She was in a theatre group in Spain performing musicals and classical plays before moving to London in September 2011. She has already performed in two Questors productions: *Annie* and *Trojan Barbie*. After *On the Razzle*, she will be embarking on the Master's Degree in Acting at East 15. She wants to say thank you to all her fellow actors

from the Group 66 and to everyone who has met at The Questors; these two years have been really special for her and that's because of the lovely people she has been surrounded by. Enjoy the razzle!

Ben Sandford – Lighting Designer

Ben's recent credits at The Questors include sound designer for *Coarse Shakespeare – The Final Folio*, lighting designer for *Othello* and *Suburban Motel* and technical director for *The Flint Street Nativity*. Ben currently serves as production director for The Questors and is a member of the Board of Trustees. He was chosen as the Technician of the Year 2013 by The Association of British Theatre Technicians.

Tatsiana Shaliuta – Gertrud/Coachman

Tatsiana joined The Questors in 2010 as an Acting for All student. A year later, she joined Student Group 66. Prior to that she had taken courses at the City Academy and appeared in a short film, *Call Centre*. She has also worked backstage on Questors Christmas shows. Tatsiana played Clea in *Trojan Barbie*. She looks forward to becoming an active member of the Questors community on completing the student Academy course.

Elena Vanzini – Foreigner/Philippine/Waiter One/Lisette

Elena has been on stage since she was a small child. She started attending drama schools in Italy from the age of fourteen. In 2009 she moved to London and trained for a year at Morley College and for two years at Goldsmiths College. In 2010, she performed professionally at the BAC Theatre in Seneca's *Oedipus*. She joined Group 66 in 2011, playing Andromache in *Trojan Barbie*.

Lisa Varty – Mrs Fischer

Lisa joined Student Group 66 after leaving Glasgow University where she was an active member of the renowned Student Theatre at Glasgow (StaG), appearing in many of their productions, including *An Acre and Change* at the Edinburgh Fringe Festival in 2010. Lisa has also worked backstage on The Questors productions of *Coarse Shakespeare – The Final Folio* and *Night of the Soul*. She played Lotte in *Trojan Barbie*.

The Questors Student Group Tutors

Director of Studies and First Year tutor

Second Year tutor

Voice teacher

Movement and physical theatre teacher

David Emmet

Richard Gallagher

Maeve Diamond

Nicholas Jonne Wilson

Meet The Company – Wednesday 17 July

Come and meet the director, cast and crew for an informal discussion in the Upper Foyer as soon as possible after the Wednesday performance.

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 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 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 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

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Email: enquiries@questors.org.uk

Programme: Nigel Bamford

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Theatre Office: 020 8567 0011

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