

## 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](http://members.questors.org.uk)
- ✓ Receive a full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Receive the regular programme leaflet
- ✓ Membership of The Grapevine Club
- ✓ Special invitations, events and offers not available to the public
- ✓ Ticket reservation facility (conditions apply)
- ✓ Voting rights in the company

*\*Reduced prices exclude certain events. †Under 18, excludes certain events, maximum four per event. Must be collected at the performance and accompanied by the 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 lighting 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.

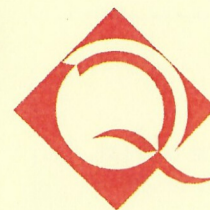
## The Questors Youth Theatre – QYT

Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. 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](http://questors.org.uk/qyt).

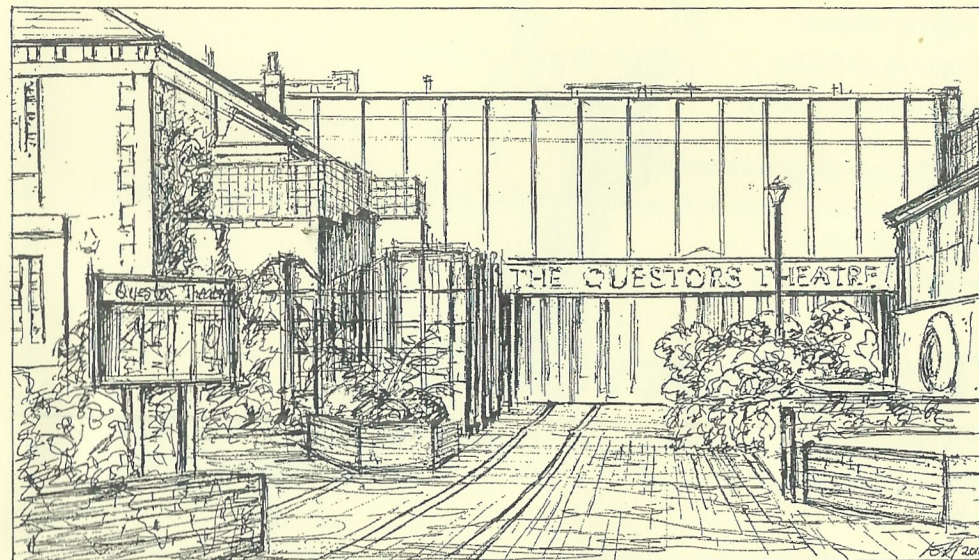
Cover Image: Elaine Hagan

The Questors Theatre  
Box Office: 020 8567 5184  
Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

Programme: Nigel Bamford  
12 Mattock Lane, Ealing, W5 5BQ  
Theatre Office: 020 8567 0011  
Registered Charity No. 207516



## Questors, Ealing's Theatre



## HANDS ACROSS THE SEA THE YOUNG IDEA

by Noël Coward

The Judi Dench Playhouse

11 – 18 July 2015

## 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 – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm with drinks, ice creams and snacks during the first interval.

Sunday Cream Tea Matinees as advertised.

## 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 2015 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 and spirits – all at very reasonable prices.

Opening Hours:

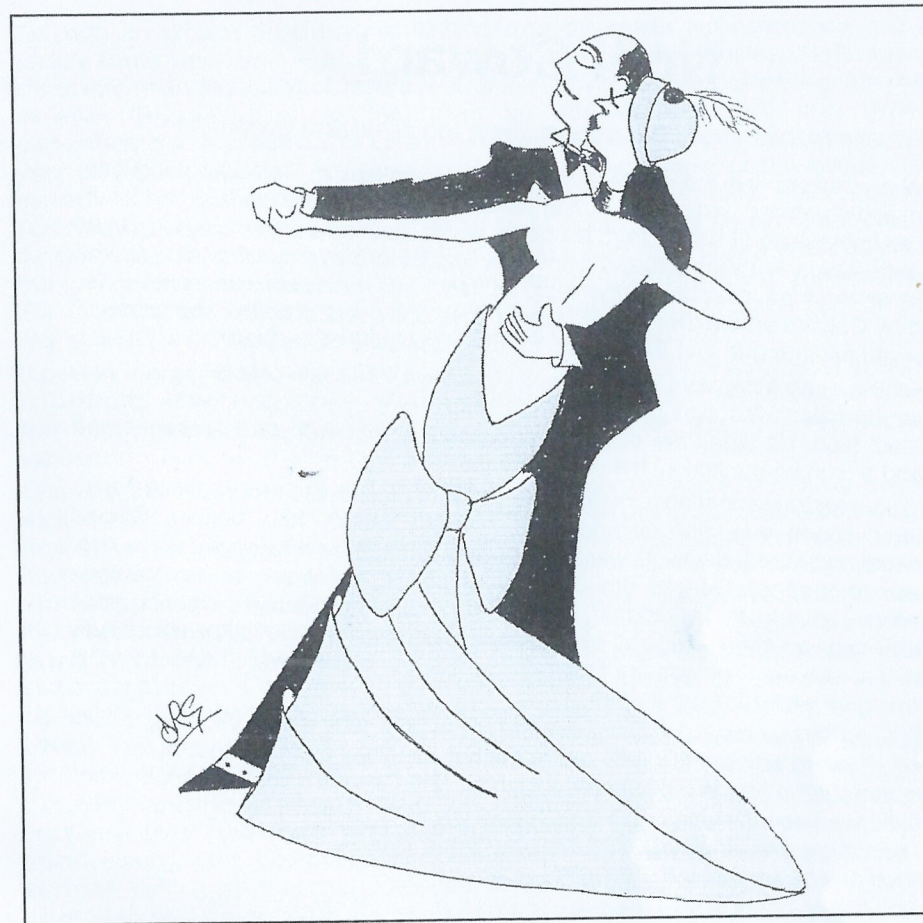
7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details



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



## HANDS ACROSS THE SEA THE YOUNG IDEA

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11 – 18 July 2015

# Noël Coward

*"Success took me to her bosom like a maternal boa constrictor."*

Noël Peirce Coward was the quintessential English gentleman. He reigned supreme over the British stage, particularly during the years between the wars. A foreigner, getting an impression of Britain from his plays, would assume that the English are all brittle, beautiful and brilliant (apart from their amusing servants of whom they're secretly rather fond despite everything). In fact, this persona was created for Coward by Coward and, rather than it being a case of his reflecting the characters of the era, you might argue that *they* began to reflect the style of *his* plays.

As the actor, John Mills, said in a television interview, "The silk dressing gown and the cigarette holder: that was the image, but Noël was carpet slippers really. He ate the filthiest food. He didn't like caviar or anything like that: he loved sausages and mash and baked beans and all the wrong things".

Coward was entirely self-made. He was friendly with the Royal Family and talked as if a silver spoon was still clamped firmly in his mouth (the famous clipped consonants and rounded vowels were a necessity rather than affectation: his mother was hard of hearing). Despite this upper-class image, he was born into genteel, middle-class poverty in Teddington, Middlesex. "I was not gutter; I did not gnaw kippers' heads on the pavement as Gertrude Lawrence always quite untruthfully insisted that she did. Nor was my first memory the crunch of carriage wheels in the drive, because we hadn't got a drive."

He was lucky in two respects. One was that his mother was a 'Mrs Worthington'. In his song, Coward advises this lady not to put her daughter on the stage. Apart from the fact that, unlike Mrs Worthington's daughter, Mrs Coward's son had great talent, he might have been thinking of his own childhood. Violet Coward had ignored Noël's wider education and, instead, sent him to dance school. They were both utterly convinced that he would be a great star.

*"I never cared who scored the goal, or which side won the silver cup,  
I never learned to bat or bowl but I heard the curtain going up."*

When he was just eleven, she encouraged him to respond to a newspaper advertisement, where a Miss Lila Field was asking for a 'talented boy of attractive appearance' to play Prince Mussel in *The Goldfish*. As he later wrote, "This seemed to dispose of all argument. I was a talented boy, God knows, and, when washed and smarmed down a bit, passably attractive. There appeared to be no earthly reason why Miss Lila Field shouldn't jump at me, and we both believed that she would be a fool indeed to miss such a magnificent opportunity".

Very soon afterwards, he had his second stroke of luck when the actor-manager, Charles Hawtrey cast him in *Where the Rainbow Ends*. (Coincidentally, another child actor to appear in this play, but not at the same time, was Coward's famous co-star of future years, Gertrude Lawrence: she of the untruthful kippers' heads.) It was through Hawtrey that Coward learnt so much about comedy acting. He noted, "[Hawtrey] looked perfectly relaxed and natural but he wasn't in the least relaxed and natural: one can never be relaxed and natural if you're a comedian. There are too many things to think about".

So, with an urbane nonchalance, floating over mammoth self-confidence and a rabidly fierce work ethic – according to his godson, Daniel Massey, 'Noël was a disciplinarian to the point of mania' – Coward hit on the idea of writing his own material. *The Rat Trap*, written when he was eighteen, had only twelve performances in Hampstead. *I'll Leave It To You* was, according to the, then twenty-year old actor/playwright, an 'amiable, innocuous and deeply unpretentious little comedy'. This work fared rather better, achieving mixed notices. *The Observer* commented, "Mr Coward ... has a sense of comedy, and if he can overcome a tendency to smartness, he will probably produce a good play one of these days". It ran for a month in the West End at the New Theatre, later The Albery and renamed The Noël Coward Theatre in 2006. However, it was in 1923 when he had his first real success with *The Young Idea* in which he also played Sholto.

It opened at the Savoy in February 1923. *The Times* said, "Mr Noël Coward calls his brilliant little farce a 'comedy of youth', and so it is. And youth pervaded the Savoy last night, applauding everything so boisterously that you felt, not without exhilaration, that you were in the midst of a 'rag'".

One can imagine an older Coward in the part of George but it's interesting to note that, in 1923, he was the self-appointed representative of a youth culture that sought rebellion against their Edwardian parents and who readily accepted him as their new figurehead from the very start. The *Evening Standard* saw this at the first night of *The Young Idea*: It was, they said '... like a party'. True, most of the audience were older and not overly impressed – grudging in fact – but there was also the jubilant younger contingent, shouting, 'Noël! Noël! Noël!' The *Standard's* critic wrote, "When some bright remark was made, somebody behind me said ecstatically, 'Another Noëlism!' After somebody else on stage had worn a jazz kind of scarf, a party of people in a box, whose horn spectacles set off their youth, hung quantities of the same material over the ledge".

*The Young Idea* is an appropriate title for Coward's first – modest – success. His 'palpable hit' was to come very shortly afterwards with a truly controversial play about ageing, drug addiction and degeneracy, *The Vortex*. After that, he never stopped, turning out musicals, operettas, songs – though he never learned to write or read music – light comedies, wartime propaganda and, as actor, writer and/or producer, many films. Among his stage plays *Tonight At Eight Thirty* is a collection of one-act pieces, ten in all, performed in various combinations. One of them, *Hands Across The Sea* is produced tonight. It was written some ten years after the better known *Hay Fever* and probably owes at least something to that play, in that it's essentially about the same thing: inconvenient guests. The original starred Gertrude Lawrence as 'Piggie' and Coward himself as Peter.

When, in the 1950s, Coward's career took a dip, he became a cabaret performer, first in London and then taking America by storm. "I can't sing," he said, "but I know how to, which is quite different." He re-established himself under the nickname he had acquired and by which he is still remembered: as Lord Louis Mountbatten said, "There are probably greater painters than Noël, greater novelists than Noël, greater librettists, greater composers of music, greater singers, greater dancers, greater comedians, greater tragedians, greater stage producers, greater film directors, greater cabaret artists, greater TV stars. If there are, they are fourteen different people. Only one man combined all fourteen different labels: The Master".

**Richard Gallagher, Director**

THE QUESTORS STUDENT GROUP 68 PRESENTS

# THE YOUNG IDEA and HANDS ACROSS THE SEA

by Noël Coward

*First performance of this production at The Questors Theatre: 11 July 2015*

## Hands Across the Sea

in order of appearance

Walters	<b>Lucy Coleshill</b>
Lady Maureen Gilpin (Piggie)	<b>Natali Servat</b>
Commander Peter Gilpin, R.N.	<b>Freddy Gaffney</b>
Lt Cdr Alastair Corbett, R.N.	<b>Hassan Govia-Khan</b>
Mrs Wadhurst	<b>Gabriella Pond</b>
Mr Wadhurst	<b>Orlando Kilborn</b>
Mr Burnham	<b>Liam Hurley</b>
The Hon. Clare Wedderburn	<b>Yvonne Monyer</b>
Major Gosling	<b>Wayne Wilson</b>

This play lasts for approximately 30 minutes followed by a 15-minute interval.

## The Young Idea

in order of appearance

Roddy Masters	<b>Hassan Govia-Khan</b>
Huddle	<b>Wayne Wilson</b>
Cicely	<b>Gabriella Pond</b>
George Brent	<b>Artur Mrozek</b>
Gerda	<b>Lucy Coleshill</b>
Sholto	<b>Liam Hurley</b>
Priscilla Hartleberry	<b>Yvonne Monyer</b>
Claud Eccles	<b>Freddy Gaffney</b>
Julia Cragworthy	<b>Natali Servat</b>
Eustace Dabbit	<b>Orlando Kilborn</b>
Jennifer	<b>Sherralyn Lee</b>
Maria	<b>Yvonne Monyer</b>
Hiram J. Walkin	<b>Wayne Wilson</b>

This play lasts for approximately 1 hour and 45 minutes including a 15-minute interval.

The action of the plays takes place variously in London, an English Hunting County and Italy.  
The period is somewhere around the 1930s.

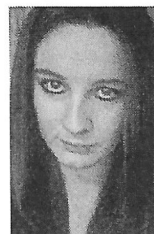
# PRODUCTION

Director	<b>Richard Gallagher</b>
Assistant Director	<b>Sarah Stoddart</b>
Set Designer	<b>Phillip Harrison</b>
Lighting Designer	<b>Nigel Lewis</b>
Sound Designer	<b>Paul Wilson</b>
Stage Managers	<b>Michelle Weaver, Sarah Clopet</b>
Deputy Stage Manager	<b>Dorothy Lawson</b>
Assistant Stage Managers	<b>CJ, Amii Lowndes</b>
Properties Consultant	<b>Harriet Parsonage</b>
Set Dresser	<b>Ian Black</b>
Voice Coach	<b>Lindsey Pearson</b>
Wardrobe	<b>Claire Malyon, Sylvia Ward</b>
Wardrobe Assistants	<b>Mary Davies, Helen Karasiewicz, Jenny Richardson</b>
Lighting & Sound Operator	<b>Kamil Marek</b>
Set Constructors	<b>Amii Lowndes, Jesselyn Ng, John Owens</b>
Hair and Make-Up	<b>Alice Porte, Marga Sanchez</b>
Marketing Assistant	<b>Gabriella Pond</b>
Rehearsal Photographer	<b>Robert Vass</b>
Production Photographer	<b>Carla Evans</b>
Social Media Photographer	<b>Hannah Hutchins</b>
Thanks to:	<b>Alec Atchison, Daniel Cawtheray, Angus Duke, Julie Elvin (Pump House Theatre Company wardrobe), Madeleine Harrison (Rickmansworth Players wardrobe), Katarina Harrison-Betuš, Morgen Weaver, Questors office staff, Questors social media team</b>

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

All Group 68 students appeared in *Fear and Misery of the Third Reich* in the Studio in March.



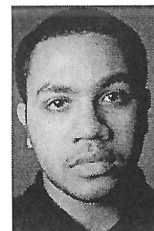
### **Lucy Coleshill** – *Walters, Gerda*

Lucy has been a member of The Questors since joining the Youth Theatre in 2008. As a child, she involved herself in acting classes with Helen O'Grady's Drama Academy. She sings and plays the guitar and has also written two plays, both of which are still being edited. She is also a trained horse rider.



### **Freddy Gaffney** – *Commander Peter Gilpin, Claud Eccles*

Freddy first became interested in the theatre in 2012 whilst working as an ASM at the National Theatre, as part of the Young Connections Programme. Freddy realised during this time that he wanted to be on stage, not backstage, and was prepared to work hard to make it happen.



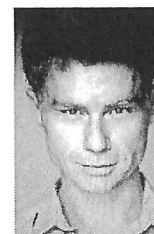
### **Hassan Govia-Khan** – *Lt Cdr Alastair Corbett, Roddy Masters*

Hassan graduated from the University of Nottingham with a BA (Hons) in English. While there, he played Dionysus in *The Bacchae* and was in *Shoot/Get Treasure/Repeat* at the Nottingham New Theatre. Other performances include *S'warm* for NYT, *Twelfth Night* at the Rosemary Branch and *Lie With Me* for Talawa Young People's Theatre.



### **Liam Hurley** – *Mr Burnham, Sholto*

Liam was a member of the RADA Youth Company and played Macbeth directed by Philip Sheppard at the Jerwood Vanburgh Theatre. He also performed in musicals including *Oliver!*, *Guys and Dolls*, *The Pyjama Game*, *Grease* and most recently as Jack in *Into The Woods* with Youth Action Theatre. He has also acted in a number of short films that have been shown at student film festivals.



### **Orlando Kilborn** – *Mr Wadhurst, Eustace Dabbit*

Orlando was a member of Student Group 67 and also did the AfA course at The Questors. He worked behind the scenes on sound, sets and as an ASM. He acted in short sketches and scenes in the studio. In Group 67, Orlando appeared in *The Balcony* as Roger and *Blue Stockings* as Professor Maudsley and Mr Banks.



**Sherralyn Lee – Jennifer**

Sherralyn was a member of Student Group 63, playing in *The Accrington Pals* and *The Libertine*. As an acting member, she has since appeared in twelve productions, including *Hobson's Choice*, *Rent*, *Annie*, *Greek*, *Calendar Girls*, *Ladies Down Under* and, most recently, as Lisa Jones in *The Wonderful World of Dissocia*. Sherralyn has also worked with Frantic Assembly.



**Yvonne Monyer – The Hon. Clare Wedderburn, Priscilla Hartleberry, Maria**

Yvonne is a drama teacher from Germany. She loves travelling and has taught in various schools in Germany and Switzerland. Before joining Student Group 68, she did an acting course in Mumbai at the Anupam Kher's Actor Prepares drama school.



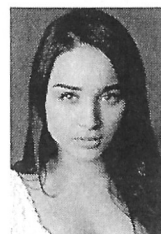
**Artur Mrozek – George Brent**

After attending a short acting course at ArtsEd in 2012, Artur decided to join the Questors Academy in 2013 to further pursue his passion for acting. He has previously worked as an ASM on *West 5 Story* where he also appeared as member of the ensemble. Performing Shakespeare, he once cut a particularly dashing figure in cross-gartered yellow stockings.



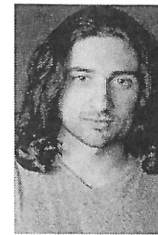
**Gabriella Pond – Mrs Wadhurst, Cicely**

Gabriella has been acting in theatre and short films since the age of four. In 2012, she joined the National Youth Theatre and in summer 2014 she was cast in *Game Over*, a play commissioned for Hightide Festival Theatre. Gabriella has trained at RAD in ballet and has a passion for singing. She is excited about upcoming opportunities in the theatre.



**Natali Servat – Lady Maureen Gilpin, Julia Cragworthy**

Originally from Sweden, Natali moved to London to undertake her degree in Film Production at London Metropolitan University, and pursue her acting career. Previous stage roles include Violet in *All's Fair in Love and War*, Adela in *The House of Bernarda Alba* and Mrs X in *The Stronger*. She has also performed in numerous feature/short films, commercials and music videos.



**Wayne Wilson – Major Gosling, Huddle, Hiram J. Walkin**

Wayne has been a member of The Questors since 2012, when he joined the Acting for All course before progressing to the Student Group. Before this he studied theatre at college and is now looking to gain experience and develop as an actor.

**Richard Gallagher – Director**

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and His Wonderful Lamp*.

**Phillip Harrison – Set Designer**

Phillip has been a member of The Questors for two years and this is his third design following *No Fairy Tale* and *Fear and Misery of the Third Reich*. He runs his own IT company, and has lived in London for about a decade and in Northfields for the past four, since graduating from Loughborough University.

**Nigel Lewis – Lighting Designer**

Nigel has been lighting the stage for over thirty years. He spends most of his time as a lecturer in theatre lighting design to BTEC, HNC and BA (Hons) students. His is a professional designer with the Association of Lighting Designers and lights about 30 productions a year throughout the UK. His most recent design at The Questors was for *Fear and Misery of the Third Reich*.

**Sarah Stoddart – Assistant Director**

An active acting member since 1980 (as Sarah Morrison), Sarah has appeared in over sixty productions, performing many varied roles, Shakespearian and classical, modern, comedic and musical. Recently turning to directing, she directed the stage premiere of *The Railway Siding* (2012) and *Be My Baby* (2014). She was the Assistant Director on the recent production of *Uncle Vanya* and also serves on the auditioning panel.

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## 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**  
**Holly Holman**  
**Nicholas Jonne Wilson**

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## Next Season at The Questors

### Arms and the Man

by Bernard Shaw

Opens 25 September in the Judi Dench Playhouse

### Rhinoceros

by Eugene Ionesco, translated by Derek Prouse

Opens 2 October in the Studio

### The Crucible

by Arthur Miller

Opens 6 November in the Judi Dench Playhouse

### The Master Builder

by Henrik Ibsen, translated by Kenneth McLeish

Opens 27 November in the Studio

### Dick Whittington & His Cat

by Ben Crocker

Opens 12 December in the Judi Dench Playhouse

### The Lying Kind

by Anthony Neilson

Opens 18 December in the Studio

### The Village Bike

by Penelope Skinner

Opens 22 January in the Studio

### The Cripple of Inishmaan

by Martin McDonagh

Opens 29 January in the Judi Dench Playhouse

### Grimm Tales

by Carol Ann Duffy / Tim Supple

Opens 27 February in the Judi Dench Playhouse

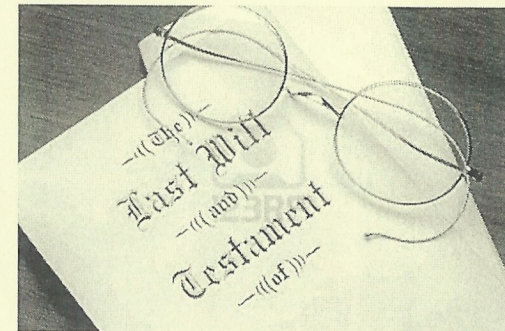
### Twelfth Night

by William Shakespeare

Opens 20 April in the Judi Dench Playhouse

## Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 20 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.



We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at [questors.org.uk/giving](http://questors.org.uk/giving).

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Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.