

## Join Us

If you enjoy theatre, why not join us and benefit from membership:

- ✓ Half price personal tickets for Questors productions\*
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- ✓ Receive a full-colour members' magazine three times a year
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- ✓ 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, *when you pay by Direct Debit*, 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).

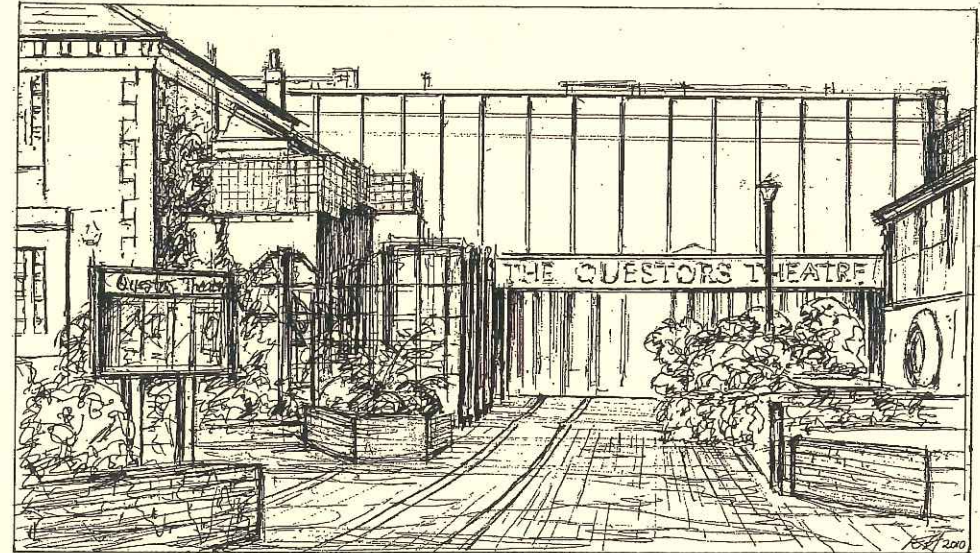
Cover Image: Elaine Hagan

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



# DEAD WHITE MALES

by David Williamson

## The Studio

11 – 19 March 2016

## 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.

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

For Judi Dench Playhouse productions:

Hot meal menu up to 6:30 pm (not Sundays) with drinks, ice creams and snacks during the first interval.

Sunday matinees midday to 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 2016 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



The Grapevine now accepts payments by card (contactless only).

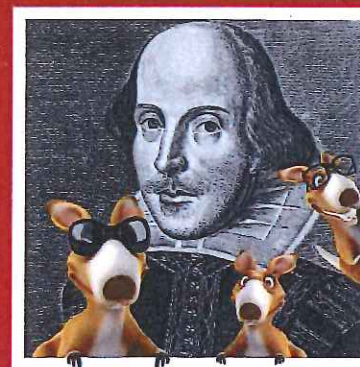
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## Dead White Males



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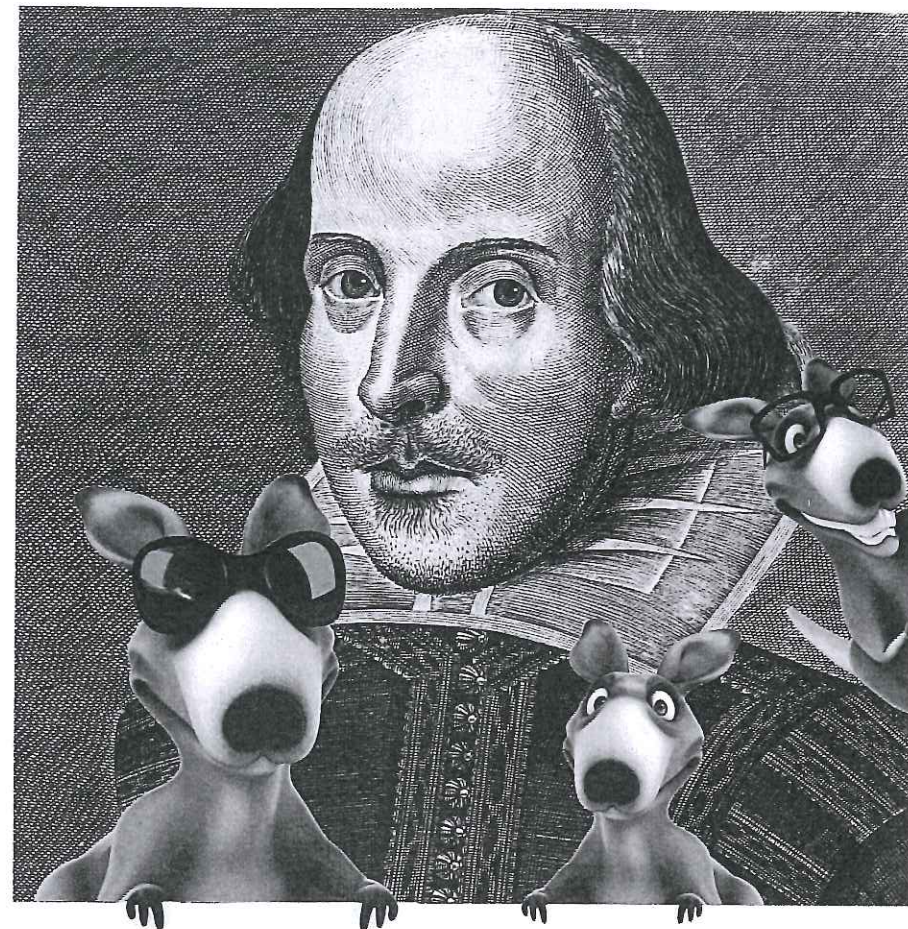


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# DEAD WHITE MALES

by David Williamson

**The Studio**

**11 – 19 March 2016**

# Dead White Males

**Q:** How many feminists does it take to change a light bulb?

**A:** One ... and it's not funny!

*Dead White Males* was written in 1995. Although it's set in Sydney, its themes are absolutely applicable to the Britain of that time and still resonate today. David Williamson was writing during a period when social politics had been forced to extremes. In Britain, political correctness – or 'PC' as it became known – had been slowly demonised by the tabloids and other institutions that found it threatening. 'Feminism' had, in some circles, become a dirty word and the image of the humourless, mannish, complaining feminist was accepted as actuality. 'PC' had, of course, been born out of the very worthy desire to give a voice to various groups who had been marginalised for as long as we could remember. It had been seen that, in order to alter entrenched attitudes, the language had to be altered and that there was indeed a case to be made for 'positive discrimination'. Small wonder that the conservative majority (small 'c') were worried about it. Their reaction was to ridicule 'PC' as much as possible. They promoted the disingenuous idea that the white, middle class, able-bodied male was under fire. Their campaign was successful: a very suspect tabloid story about *Baa Baa Black Sheep* being banned in schools went from rumour to reality when some well-meaning, but misguided educational authorities rallied to the PC cause. Thinking themselves to be at risk of being sued, a job centre in Norfolk removed an advertisement for 'reliable' and 'hard-working' applicants as it could be offensive to unreliable and lazy people.

David Williamson's play might be seen as supportive of this ridiculous paranoia but it's actually much cleverer than that. Although Grant Swain's 'post structuralism' includes all minority causes, *Dead White Males* takes feminism as its major theme. True, Doctor Swain is no great paragon of left wing virtue, Col might indeed be a 'dinosaur', and Sarah and Martin are not far away from a stereotype, but Angela's journey into a more balanced society exposes her to both sides of the argument. It's no great surprise when Shakespeare, the supposed 'greatest' of all dead white males, provokes her with his anachronistic views of the world; but when Sarah, her supposedly feminist mother, advises her to 'marry Petruchio and have six kids' Angela has to reconsider her own political assumptions. Williamson is pointing us towards a place we can all just be ourselves, where we neither need to conform nor rebel. In the twenty-one years since the play was written, attitudes have changed drastically. *Dead White Males* presents us with people on the cusp of that change. Not long before, during the eighties, left and right were at war and common ground between them was all but

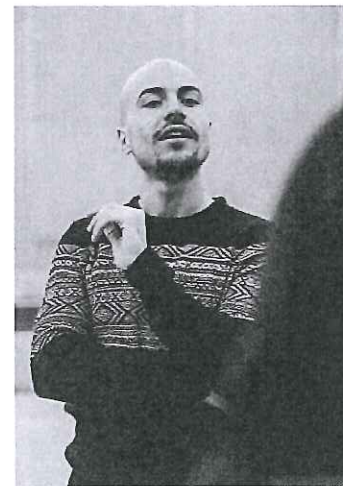
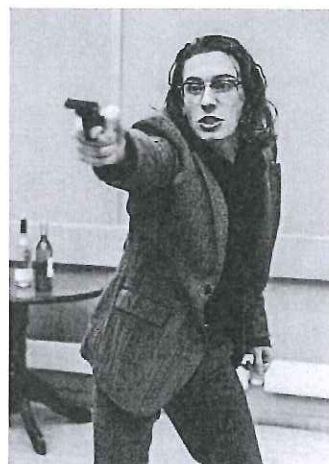
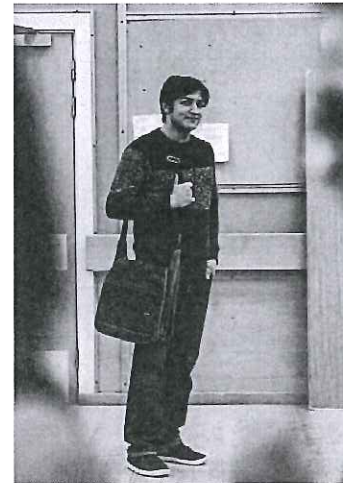
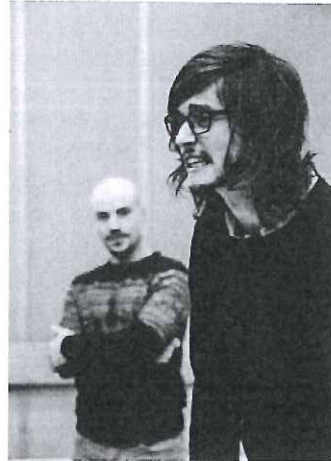
unthinkable. The pendulum swung to its extremes and, maybe predictably, ended up hovering around the centre ground, where, for the moment, it remains. That's not to say that all is resolved: both Australia and Britain have each only had one female prime minister; it's still relatively unusual to meet a 'house husband' such as Martin and the 'dead white women' of history are still, largely, unsung.

Williamson is better known in Australia than he is in Britain but his themes are universal and no less funny and thought provoking after being 'translated' for our cast. He reserves quite a lot of criticism for two of Shakespeare's comedies: those of you who are familiar with *The Taming of the Shrew* and *As You Like It* will, perhaps, agree that the former is essentially objectionable to our modern sensibilities and the latter presents us with a saccharin ending. Coincidentally, it was in 1995 that Cheek by Jowl presented their second iconic, all-male *As You Like It*; in 2003, the Globe gave us an all-female *The Taming of the Shrew*. Both of these productions went some way towards counteracting the problems a modern audience might see in these scripts (particularly *Shrew*). In *Dead White Males*, his ghost declares, 'Right glad I am to have lived in my own time'. It would be interesting to know whether the boy who played the original Rosalind saw any irony in being a male, playing a female, disguised as a male, pretending to be a female. Today, in the year that marks the four hundredth anniversary of his death, we can revere much in Shakespeare's writing and turn a blind eye to some uncomfortable attitudes he espouses but maybe Angela's criticisms have a point and Swain's anti-conformist diatribe also has some merit. Beneath the humour, Williamson is asking us all to be ourselves, regardless of politics, with no fear of stereotyping and despite any political correctness we might espouse. Of course, the brave people who fight for social change are not to be dismissed but conformity can be dangerous. As Quentin Crisp once said, 'One afternoon in London, my landlady got into the wrong march. That'll show you what's going on there.' He was warning against the same thing as Williamson: conformity can lead you into a situation where you are expressing solidarity with a cause you might like to think twice about. In *Dead White Males*, Angela is taught to think for herself. She is led away from conformity, into a grey area where things are not quite so predictable. We've enjoyed accompanying her and hope you do too.

We are delighted to be working once more in collaboration with students from the University of West London who we first worked with so successfully on *The Balcony* for Group 67. We are also very happy to have picked up Gary Reid's excellent suggestion of 'set sharing' and are grateful to the stage management team of *A Little Night Music* and to its director, Rachel Moorhead, whose structural design we've used.

**Richard Gallagher, Director**

# Rehearsal Photographs



THE QUESTORS STUDENT GROUP 69 PRESENTS

# DEAD WHITE MALES

by David Williamson

*First performance of this production at The Questors Theatre: 11 March 2016*

## CAST

Angela Judd	<b>Natasha Vasandani</b>
William Shakespeare	<b>Christian Di Fonso</b>
Grant Swain	<b>Roberto De Domenici Cohen</b>
Melissa	<b>Premi Tamang</b>
Steve	<b>Puranjay Samson</b>
Col Judd	<b>Jason Welch</b>
Grace Judd	<b>Nikolett Koncz</b>
Martin Judd	<b>Tom O'Dea</b>
Sarah Judd	<b>Justyna Wnęk</b>
Jessica Squires	<b>Liza Khan</b>
Monica Judd	<b>Lisa Varty</b>
Students	<b>Conor Moran, Maik Seitz</b>

*The action takes place on the campus of New West University, Australia, and in the Judd home, in 1995.*

The performance lasts approximately 2 hours and 35 minutes 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	<b>Richard Gallagher</b>
Assistant Director	<b>Dorothy Lawson</b>
Costume Designer	<b>Jennie Yates</b>
Set Designers	<b>Imogen Ffion Brown, Andrina Dew</b>
Original Structural Set Designer	<b>Rachel Moorhead</b>
Lighting Designer	<b>John Green</b>
Sound Designer	<b>Emma Lee Clegg</b>
Stage Manager	<b>Jesselyn Ng</b>
Deputy Stage Manager	<b>Ian Black</b>
Assistant Stage Managers	<b>Tilly Benson-Reid, Conor Moran, Maik Seitz, Fengfan Zhou</b>
Properties	<b>Emma Coffill</b>
Wardrobe Assistants	<b>Emma Sampford, Sarah Taylor</b>
Lighting Assistants	<b>Andrew Whadcoat, Monica Wyers</b>
Sound Operator	<b>Pia-Antoinette Weston</b>
Set Constructors	<b>Imogen Brown, Emma Lee Clegg, Andrina Dew, Alex Marker, Jesselyn Ng, Charlotte Young</b>
Hair and Make-Up Artist	<b>Natasha Bakhshov</b>
Photographer	<b>Robert Vass</b>
Marketing Assistant	<b>Natasha Vasandani</b>
Stage Management Mentor	<b>Michelle Weaver</b>
Set Design Mentor	<b>Alex Marker</b>
Sound Design Mentor	<b>Richard Halberstadt</b>
Thanks to	<b>Mike Hadjipateras, Liz Mead, Carole Swan, Laurie Swan</b>

## Biographies



### **Roberto De Domenici Cohen** – *Doctor Grant Swain*

Roberto has been in previous Questors productions including *Macbeth* and *The Haunted Kimono and other Ghost Stories* with Crucial Image. He has also acted in a number of short films. Prior to The Questors, Roberto trained at The Sylvia Young Theatre School and The Royal Central School of Speech and Drama Youth Theatre.



### **Christian Di Fonso** – *William Shakespeare*

Christian is from Benevento, a small city in the south of Italy. He took his first steps in acting with the local community theatre, after which, at the age of twenty-one, he moved to London to pursue his acting ambitions. Meditation and relaxation techniques are a routine.



### **Liza Khan** – *Jessica Squires*

Liza combines the Questors Academy course with studying for a BA Fashion at Central Saint Martins. She is fluent in Russian and English, also works as a model and performs in cabaret.



### **Nikolett Koncz** – *Grace Judd*

Nikolett has been involved in theatre since the age of nine when she appeared in *The Taming of the Shrew* in her native Hungary. She developed her acting skills at an amateur art school and then took her Human Resources Management BA degree. Once in London, she saw the Questors Academy as a huge career opportunity. This is Nikolett's first English play.



### **Tom O'Dea** – *Martin Judd*

Among Tom's theatre work is *Never Judge a Book with The Young Company*, *Good Will Unwilling* (Erratic Dramatics) and appearances with the Take Courage Theatre in London and at Café Mila in Godalming. He has created, filmed and starred in comedic videos for YouTube channel Neeky Productions. Tom graduated with first class honours in Film.



### **Puranjay Sampson** – *Steve*

Puranjay is a fitness and martial arts enthusiast, interested in stage combat and fight choreography. He is also an accomplished guitar player, specialising in lead guitar. Art is a way of life to Puranjay and he firmly believes in originality and creativity. This is his first full production at The Questors.



### **Premi Tamang** – *Melissa*

Premi is not from a theatrical background but developed an interest in acting after taking drama classes. This is her first performance on stage. Although her credits are yet to come, she hopes to extend the list fairly rapidly, after she has graduated from The Questors Academy.



### **Lisa Varty** – *Monica Judd*

Lisa studied theatre at the University of Glasgow, and trained in Student Group 66; playing Lotte in *Trojan Barbie* and Frau Fischer in *On the Razzle*. Since then, she has appeared in *House & Garden*, *Be My Baby*, *Futures* and *Uncle Vanya*. Elsewhere, she recently played Thea Elvsted in *Hedda Gabler* with The Tower Theatre.



### **Natasha Vasandani** – *Angela Judd*

Natasha joined The Questors in 2013 as part of QYT. Her recent credits include *The Mobile Phone Show* by Jim Cartwright (Olivier Theatre), *The Accordion Shop* (Soho Theatre and Catford Theatre), *How to be a Desi* (short film) and *The Life Saver That Is Sarcasm* (short film).



### **Jason Welch** – *Col Judd*

Jason finished a B.A. Hons in Film and Moving Image production at The Northern Film school, Leeds in 2007 and has since mainly worked as a freelancer. This is his first theatre performance after joining The Questors in 2014. His ultimate goal is directing and he hopes to improve his skill by experiencing acting first-hand.



### **Justyna Wnęk** – *Sarah*

Justyna is an ambitious bilingual actress from Poland. She graduated in 2012, received her acting diploma from SPOT Acting Academy in Krakow and is a member of Polish Theatre in London. Something of an adventurer, Justyna travels in order to experience different cultures and people.

**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*.

**Dorothy Lawson – Assistant Director**

This is the first time Dorothy has been an assistant director having been involved in the past five student productions as either ASM or DSM. Her most recent appearances on the Questors stage were in *Uncle Vanya* (Marina) and in this year's pantomime *Dick Whittington & His Cat* (Queen Rat). She has since been a DSM for *The Cripple of Inishmaan*.

**Andrina Dew – Set Designer**

Andie is thrilled to be back at The Questors. While studying Theatre Production at University of West London, she has been involved in many productions since last year's *London Assurance*, including being assistant designer for Alex Marker's *Asking Rembrandt*. She is also excited to be working with Imogen Brown: her hero.

**Imogen Ffion Brown – Set Designer**

Imogen is currently a second year undergraduate of Theatre Production: Design and Management at London College of Music. She has previously worked in a range of roles such as ASM, DSM, props, and construction. This is her first Questors studio production and her first co-set design role.

**John Green – Lighting Designer**

John has assisted with and operated the lighting for a number of plays at The Questors during his six years as a member, most recently in *Equus*, *She Stoops to Conquer* and *The Master Builder*. This is his first Questors show as a lighting designer.

**Emma Lee Clegg – Sound Designer**

Emma is in the second year of Theatre Production: Design and Management at University of West London. She was an ASM on *Jack and the Beanstalk*. Other work at The Questors includes *The Village Bike* (DSM) and *The Wolves of Willoughby Chase* (construction). She was also a technician at the Edinburgh Fringe.

**Jesselyn Ng – Stage Manager**

Jesselyn is a second year undergraduate Theatre Production (Design and Management) student. Her recent credits include *Dick Whittington & His Cat* (DSM), *Jack and the Beanstalk* (ASM), *Macbeth* (construction), *Directors' Showcase* (sound operator), *Out of the Darkness* (lighting operator) and many more. Jesselyn also has experience in directing, writing and choreography.

**Ian Black – Deputy Stage Manager**

Ian has been an active 'backstager' since 2013. He has worked as a constructor or ASM on *The Duchess of Malfi*, *Jack and the Beanstalk*, *House & Garden*, *Arms and the Man* and *Dick Whittington & His Cat*. Ian has also been involved with the redecoration of the Upper Foyer and takes on the mammoth task of the theatre's Christmas decorations. This is Ian's first production as DSM.

**Maik Seitz – Student / ASM**

Before he joined Student Group 70, Maik participated in musical theatre workshops and appeared in several amateur productions. Originally from Germany, he starred there in *The Physicists* and *The Chips Are Down* whilst at college. His latest performance was in the musical version of *The Producers* with the Red Brick Company.

**Conor Moran – Student / ASM**

Conor is currently in Student Group 70. Before that, he studied drama and theatre at A level at St Dominic's sixth form college where his love for theatre and acting was cemented. He is still very much involved with St Dominic's, where he assists in the drama department. He is auditioning for drama schools where he hopes to study a BA in acting before going on to a professional career.

**Emma Coffill – Properties**

Emma is currently in her second year studying theatre production at UWL. Her credits while studying include *Dracula the Musical* and *Canterbury Tales*. Other productions include a tour of *Joseph and the Amazing Technicolor Dreamcoat*. This is Emma's first show at The Questors.

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## The Questors Student Group Tutors

Director of Studies and First Year Tutor  
Second Year Tutor  
Voice Teachers

**David Emmet**  
**Richard Gallagher**  
**Holly Holman,**  
**Lucy Aley-Parker**  
**Nicholas Jonne Wilson**

Movement and Physical Theatre Teacher

## The University of West London Tutors

**John Davey and Alex Marker**

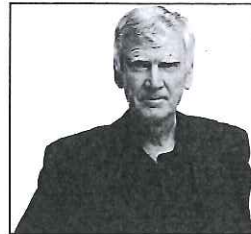
Students from the second year of the BA (Hons) Theatre Production course at the University of West London (in Ealing) have contributed significantly to the design and management of this production. The course, which starts again in September, is run in close collaboration with The Questors. If you'd like to find out more, visit the website at [www.uwl.ac.uk](http://www.uwl.ac.uk) or email the Course Leader, John Davey ([john.davey@uwl.ac.uk](mailto:john.davey@uwl.ac.uk)).

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## David Williamson

David Williamson was born in Melbourne in 1942 and was brought up in Bairnsdale. He studied mechanical engineering at the University of Melbourne from 1960, after which he became an actor and sketch writer for the Engineers' Revue at Melbourne University's Union Theatre, also writing student reviews at Monash University and for the Emerald Hill Theatre Company.



davidwilliamsonplaywright.com

He had a short period as a design engineer before becoming a lecturer in mechanical engineering and thermodynamics. He then went on to study social psychology and later taught the subject at Swinburne.

In 1967 he became a playwright for La Mama Theatre Company and The Pram Factory. His early successes were in the 1970s: *Don's Party* and *The Removalists*. He collaborated on the screenplays for *Gallipoli* (1981) and *The Year of Living Dangerously* (1982).

Other work includes *The Club*, *The Department*, *Travelling North*, *The Perfectionist*, *Emerald City*, *Money and Friends* and *Brilliant Lies*.

Recent work has included *Dead White Males*, *Up for Grabs* and the *Jack Manning Trilogy*.

In 2005, he announced his retirement from main-stage productions.

Adapted from Wikipedia

## Next Questors Productions

### TWELFTH NIGHT

by William Shakespeare

20 – 30 April 2016

The Judi Dench Playhouse

A young woman is shipwrecked on an unfamiliar shore, her beloved brother lost to the waves and her dream of a new life across the sea crushed utterly. There will be happy endings for some in Shakespeare's bittersweet romantic comedy of mistaken identities.

### A LITTLE NIGHT MUSIC

by Stephen Sondheim

29 April – 14 May 2016

The Studio

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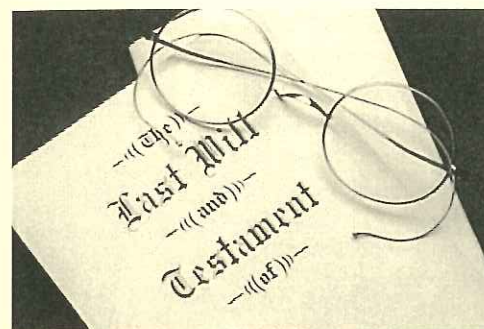
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## Become a BEQUESTOR



This season, The Questors, Ealing's theatre, is presenting 17 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). Our splendid new donor board in the upper foyer will record every gift or legacy of £1000 or more (anonymously if you prefer). But no gift is too small to help – they all mount up – and any gift, either while you are alive or in your will, attracts tax relief. We will acknowledge these gifts on the iQ website unless you prefer us not to. 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).

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.

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