

SUNBURNT EARS

written by **Bill Moody**, directed by **Lucy Aley-Parker**

Sunburnt Ears was originally performed at the Cottesloe Theatre (NT) in 1986, while author Bill Moody was in the actors' company there. Set in a hospital waiting room in 1985, estranged couple, Dave and Debbie, are waiting for news of emergency surgery being carried out on their daughter. The crisis has brought them together. The discussion of events in their marriage is darkly humourous and we see that they are not an ideal match. But could this be an opportunity for them to reconcile, despite Dave's past infidelities? And could Debbie finally get back the husband she needs to help her cope?

Dave	Jerome Kennedy
Debbie	Hannah Hughes
Tea Lady	Alison Griffin
Doctor	Pamela Major

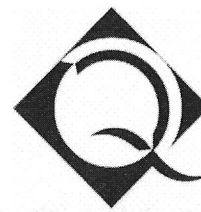
PRODUCTION TEAM

Producer	Dan Dawes
Lighting	Andrew Dixon, Terry Mummery, Chris Newall, Andrew Whadcoat
Sound	Emma Lee Clegg
Stage Manager	Jesselyn Ng
Deputy Stage Manager	Sarah Clopet
Assistant Stage Manager	Teri Quappe
Marketing	Nina Flitman
Photographer	Robert Vass

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Questors, Ealing's Theatre



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QUESTIVAL II

Day 1 – Thursday 2 June 2016

The Judi Dench Playhouse

QUESTIVAL II

"I, personally, would like to bring a tortoise onto the stage, turn it into a racehorse, then into a hat... One can dare anything in the theatre, yet it is the place where one dares the least." Eugène Ionesco.

There is one difference between theatre and cinema that fascinates me more than any other. Essentially, the mediums are the same; they both weave stories using threads of narrative that seek to entangle their audience. However, it is rare that we rush to the cinema to watch a film that we've encountered before. True, we may turn to recordings of our favourite films, but more often we crave the excitement of the latest release.

This isn't always the case with theatre. In the playhouses of Britain, it is often the familiar that sells. Many companies rely on re-hashing old titles – Gilbert & Sullivan musicals, Shakespeare, the 'modern classics'. There is of course a place for these great titles, but at some point theatre has become a safe haven of conservatism. We wish to see the same faces, playing the same roles, portraying the same stories.

Sometimes it's necessary to remember that, at one point in time, all of those tried and tested plays were pieces of new writing. They required theatre companies, directors, actors and, of course, audiences to take a risk.

When I took on the role of producing *Questival II*, I also wanted to take a risk. No fewer than seven pieces of theatre will be presented and almost all of them have never been performed before. More importantly, all of the pieces have been born out of something that we sometimes lack in commercially driven theatre: genuine passion to tell a story. Theatres are businesses that need to stay alive, but too often the emphasis is on selling tickets today rather than creating and nurturing the classics of tomorrow. Good theatres do both.

Not all of the pieces presented will appeal to everyone, but what chance does The Questors have of finding its next Michael Green, Tom Stoppard or Peter Whelan if we stop trying? We owe it to the history of this grand playhouse, once a hot-bed of innovation, to be bold in our approach. The eclecticism of *Questival II* is something of which we are immensely proud.

So, thank you for supporting us this evening. You are just as much a part of this project as we are. Now you can sit back, relax, and be safe in the knowledge that you are taking a risk.

Dan Dawes, Producer

PAST IMPERFECT

written by **Sian Neil** from a concept by **Simon Rudkin**,
directed by **Simon Rudkin**

If the past is truly another country, then our teenage past would probably qualify as a failed state. With its ridiculous fashions, over-plucked eyebrows and painfully hopeless crushes, it is not a land many would wish to revisit. Those of us of a certain age are grateful we had no social media to document our every embarrassment. We have only our memories; but just how reliable are they? When Mel's 15-year-old daughter gives her cause for concern, her old friends helpfully remind her that perhaps she wasn't the teenage paragon she likes to remember herself to be.

Melissa	Alison Griffin
Chloe/Young Melissa	Madeleine Tavare
Karen	Samanatha Moran
Young Karen	Lilly Moran
Lisa	Sian Neil
Young Lisa	Beth Neil
Stuart	Alex Rutkowski

ME AND GREGORY PECK

written by **Paul Ryan**, directed by **Geoffrey Morgan**

Molly has not been well for some time and sleeps badly. She is looked after by her dullish but loyal husband Tom and fantasises about Gregory Peck who has been a favourite of hers since seeing him with Audrey Hepburn in *Roman Holiday*.

Molly	Carmel Corcoran
Gregory Peck	Gerard Collis
Tommy	Neil Shepherd