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

- ✓ Half price personal tickets for Questors productions*
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- ✓ Children's FREE tickets†
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- ✓ Exclusive or discounted training courses
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- ✓ 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, **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

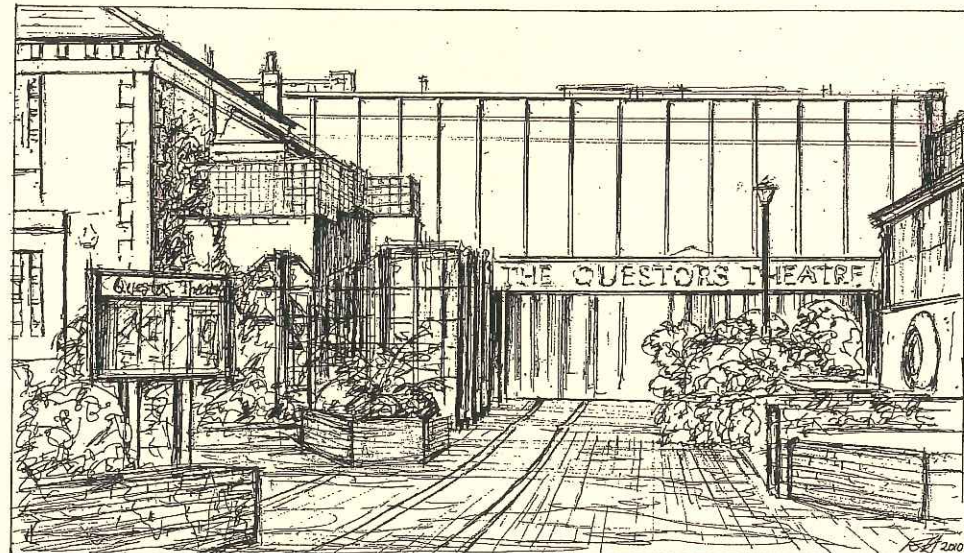
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

Cover Image: Elaine Hagan
The Questors Theatre
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Programme: Nigel Bamford
12 Mattock Lane, Ealing, W5 5BQ
Theatre Office: 020 8567 0011
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Questors, Ealing's Theatre



TWELFTH NIGHT

by William Shakespeare

The Judi Dench Playhouse

22 – 30 April 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.

Opening Hours:

Tuesday to Friday midday – 5:00 pm

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 for more details



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

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Twelfth Night



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Image by Carla Evans

TWELFTH NIGHT

by William Shakespeare

The Judi Dench Playhouse

22 – 30 April 2016

Twelfth Night

Twelfth Night is unique among Shakespeare's plays in having received a contemporary review. After the first known performance of the play, by the Lord Chamberlain's Men in February 1602, John Manningham, a law student at the Middle Temple (one of the Inns of Court, or law colleges in London), wrote in his diary:

"At our feast wee had a play called 'Twelve Night, or what you will'... A good practise in it to make the steward beleieve his Lady widow was in Love with him, by counterfayting a letter, as from his Lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparalle, &c., and then when he came to practise, making him beleieve they tooke him to be mad."

The well-read Manningham was also able to identify the source for the story: *Gli inganni* ('Deceptions') by Italian poet Curio Gonzaga, which features its heroine falling in love with a cross-dressed girl, the prototype for Viola in *Twelfth Night*. Gonzaga's story was itself based on a play *Gl'ingannati* ('The Deceived') first produced in Siena in 1533.

Viola's story propels *Twelfth Night's* principal plot, but Manningham's is only the first of several historical responses to the play to focus on the character of Malvolio, the steward who is the victim of the 'good practise'. The play was referred to by the Master of the Revels as 'Malvolio' when it was acted before King James I in 1623. Later Charles I, who was in the habit of noting his favourite characters in his second folio edition of Shakespeare's works, wrote 'Malvolio' next to the play's title.

Later in the 17th century the predominant neo-classical taste of the period led to *Twelfth Night* falling out of favour. Diarist Samuel Pepys damned it a 'silly play', and it disappeared from the London stage for 70 years. However, it was 'rediscovered' in 1741 and returned to popularity in the 18th and 19th centuries. Dr Johnson praised it as 'exquisitely humorous', while John Halliwell, who edited the play in 1853, declared it: "the chief monument of the author's genius for Comedy and the most perfect composition of the kind in the English or any other language".

That acclaim has endured and today *Twelfth Night* ranks alongside *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *A Midsummer Night's Dream* as one of Shakespeare's best loved and most performed plays.

The Feast of Fools

In the western Christian tradition Twelfth Night occurs on the fifth of January and refers to the night before Epiphany, the day when the nativity story tells us that the wise men visited the infant Jesus.

Twelfth Night concludes the Twelve Days of Christmas and in medieval and Tudor England it marked the end of a winter festival that started on All Hallows' Eve – now more commonly known as Halloween. A Lord of Misrule was appointed to preside over the Feast of Fools, a period of wild – and frequently drunken – celebration. The tradition dates back even further, however, to pre-Christian European festivals such as the Celtic Samhain and Roman Saturnalia.

During this period, the festive mock king, frequently a peasant selected at random, had licence to turn the usual order of things upside down. The tradition may well have influenced Shakespeare's choice of title for his play. It features a woman dressed as a man and a servant fantasising about becoming a nobleman as well as plenty of foolery, song, drunkenness and mischief making. It even includes an epiphany or two as more than one character realises that the great love of their life has been under their nose all along.

Shakespeare's twins

Twelfth Night is the second Shakespeare play to feature twins after *The Comedy of Errors* and his first and only play with opposite sex twins. Shakespeare had three children with his wife Anne Hathaway. The eldest, Susanna, was born six months after his marriage to Anne. Two years later in 1585 Anne gave birth to boy-and-girl twins, Hamnet and Judith Shakespeare. Hamnet died, possibly of bubonic plague, in 1596, aged 11. Judith lived on until 1662. Some commentators see Viola's assumption of a male identity in *Twelfth Night* as a representation of Shakespeare seeing his son's hope in his daughters after Hamnet's death. He would certainly have had a personal insight into the behaviour of bereaved twins.

Shakespeare and refugees

"Would you be pleased / To find a nation of such barbarous temper / That, breaking out in hideous violence / Would not afford you an abode on earth... what would you think / To be thus used? this is the strangers case / And this your mountainish inhumanity."

This plea for humane treatment of refugees was penned by Shakespeare, and is part of a speech delivered by Tudor statesman Sir Thomas More in a drama of the same name. Shakespeare, who-co-authored the play, portrayed More as a defender of the human rights of foreigners in the face of a violent backlash by the English against the sudden arrival of a large number of 'strangers' in their country.

When Shakespeare wrote of prejudice against foreign 'strangers' he was probably thinking of the Huguenot exodus, perhaps England's first experience of being a destination for a mass movement of asylum seekers. Huguenots were French Protestants, of whom there were about two million in the 1500s. Religious persecution by the country's Roman Catholic majority during the 16th and 17th centuries led to the death or forced conversion of around three-quarters of the community while some 500,000 fled abroad, mostly to Protestant countries including England.

By Shakespeare's time, Huguenots were beginning to become integrated into the social fabric of London. The playwright even lodged with a Huguenot family for a time. It's impossible to say for sure what he would have made of today's migration crisis, but we do know he was an instinctive humanitarian so it isn't difficult to make an informed guess. As Antonio says in *Twelfth Night*: "In nature there's no blemish but the mind / None can be called deformed but the unkind".

Stuart Watson, Director

TWELFTH NIGHT

by William Shakespeare

First performance of this production at The Questors Theatre: 22 April 2016

CAST

in order of appearance

Viola	Lisa Morris
Sea Captain/Priest/Musician	Gareth Bevan
Orsino	Tom Redican
Valentine	Rich Keeble
Sir Toby Belch	Alan Waldock
Maria	Sarah Morrison
Sir Andrew Aguecheek	Simon Higginson
Feste	Julian Smith
Olivia	Sarah Hannah
Malvolio	Eamon Goodfellow
Antonio	Christian Search
Sebastian	Victor Mellors
Fabian	Derek Stoddart
Acting ASMs	Nicola Littlewood, Kevin Sebastian, Laura Sloodmaeckers

PRODUCTION

Director	Stuart Watson
Assistant Director	Pam Redrup
Set Designer	Bron Blake
Costume Designer	Claire Malyon
Lighting Designer	Martin Stoner
Sound Designer	Christopher Smith
Composer	Daniel Beilby
Production/Stage Manager	Jane Arnold-Forster
Cover Stage Managers	Tilly Benson-Reid, Henry Broom
Deputy Stage Managers	Amanda Blake, CJ, Jesselyn Ng
Assistant Stage Managers	Liz Cooper, Philip Sindall, Aeron Sylvester, Rob Willin, Fengfan Zhou
Properties	Harriet Parsonage, Teri Quappe
Prompters	Debbie Abel, Pam Smith
Set Realisation Team	Doug King, Geoff Moore, Sue Collins, Stephen Souchon, Rob Willin
Fight Director	John Fryer
Wardrobe Assistants	Mary Davies, Anne Gilmour, Helen Karasiewicz, Jenny Richardson
Lighting Operator	Robert Walker
Sound Operator	Emma Lee Clegg
Lighting Riggers	John Green, Tim Hayward, Terry Mummery, Chris Newall, Joel Shrire
Make-Up and Hair	Natasha Bakhshov
Get-In Crew	Sol Anwar, Tina Harris, Phillip Harrison, Shaan Latif-Shaikh, Joel Schrire, Laurie Swan
Photographer	Carla Evans
Video Trailer	Peter Gould
Marketing Assistant	Liz Mead
Truss and Lighting Hire	RB Lighting

The performance lasts approximately 2 hours and 25 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.

Thanks to: **Harry Chambers, David Emmet, Mark Hill, David Jardine-Smith,
Dotti Lawson, Caroline Mackenzie, Nicola Percy, Clive Ryder,
Oliver Savidge, Joe Smith, Hannah Webster, Paul Whiting,
Doug Parnham of Putney Town Rowing Club, White Light Ltd**

Biographies

Daniel Beilby – Composer

Daniel started out writing incidental music for plays at Oxford University, where he studied English. He joined The Questors in 2012 and has now become the theatre's unofficial 'house composer', writing and recording music for *Macbeth*, *The Crucible* and *The Cripple of Inishmaan*, amongst others.

Gareth Bevan – Sea Captain / Priest / Musician

From the ridiculous to the sublime; having just been voicing a mouse and a crab in this season's pantomime, Gareth is now happy to be attempting the Bard. This is not his first attempt at Shakespeare having been for many years a member of Ealing Shakespeare Players who even took their productions to the Edinburgh Fringe.

Bron Blake – Set Designer

An active member since the early 1970s, Bron has been doing set design and scenic art since 2004. Productions include *Vincent in Brixton*, *The Seagull*, *Glengarry Glen Ross*, *Broken Glass*, *Doctor Faustus*, *Voyager & Lovers*, *The School of Night*, *After October*, *Betrayal*, *Be My Baby*, *Rope*, *Uncle Vanya*, *The Master Builder* and *The Village Bike*.

Eamon Goodfellow – Malvolio

Eamon has been acting for the last four years, most recently in *The Ladykillers* in Welwyn as Professor Marcus. Brought in last season on a free transfer, this is his second production with The Questors having previously appeared in *The Crucible*.

Sarah Hannah – Olivia

Sarah trained at Drama Studio London, and is currently appearing in BBC Radio 4's *Home Front*. Other recent credits include: new TV drama series, *The Method of Love*, as part of the core cast; Marissa in *Sheltered* (stage); Lee in *Blue on Blue* (Edinburgh Festival); EMI Secretary in *Telstar: The Joe Meek Story* (feature film) and PC Paula Rutherford in her heroic true story for *The Police Federation Bravery Awards* (TV). Sarah is two times winner of MonologueSlam UK.

Simon Higginson – Sir Andrew Aguecheek

Simon has been a member of The Questors for 30 years, so you may remember a much younger version of him in *Princess Ivona*, *A Life* and *The Man Who Shot the Tiger*. In 1985 he played Brindsley in *Black Comedy* which The Questors took to Japan. Slightly more recently he played Gary in *Noises Off*, Laurence in *Abigail's Party*, Jeff Skilling in *ENRON* and Mark Meddle in *London Assurance*.

Rich Keeble – Valentine

Rich has played a variety of backstage and on-stage roles at The Questors, latterly Sabot in *Rope* (Christmas 2014), the Fitzwarren brothers (plus one!) in *Dick Whittington and His Cat* (2015/2016) and Mr Edwards in *Red Peppers* (2016). This is his first bash at the Bard and he hopes it goes well.

Meet the Company – Wednesday 27 April

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

Claire Malyon – Costume Designer

Claire has thoroughly enjoyed working with Stuart again following the success of *She Stoops to Conquer* in 2015. All cast members have been delightful to work with but I will not miss the challenge of making two unrelated people look convincingly similar! Although 'yellow stockings cross-gartered' has been a hoot.

Victor Mellors – Sebastian

Victor started acting with the Bristol Old Vic Theatre School Youth Group and later joined the National Youth Theatre. Theatre credits include Trofimov in *The Cherry Orchard* (20th Century Theatre), Pompey in *Measure for Measure* (Bloomsbury Theatre), Lennox in *Macbeth* (Bloomsbury Theatre) and Luciano in *They Had a Dream* (Cochrane Theatre). Victor's excited to be involved in his first production at The Questors.

Lisa Morris – Olivia

This is Lisa's first production with The Questors. Prior to joining, Lisa appeared as Carmine in *Our Shadow's Walk* (Etcetera Theatre), Megan in *Treatment* (Drayton Theatre), Christine in *The Five Stages of Waiting* (Greenwich Theatre), Patient Griselda in *Top Girls* (Tristan Bates), Mouth in *Our Man* (Criterion) and a couple of short films that no one will ever see! Lisa trained at Drama Studio London.

Sarah Morrison – Maria

An active acting member since originally joining The Questors in 1980, Sarah has appeared in over 60 productions. Previous Shakespearian roles include: Silvia (*The Two Gentlemen of Verona*), Rosalind (*As You Like It*), Baptista (*The Taming of the Shrew*) and Nurse (*Romeo and Juliet*). Sarah also directs, and currently serves on the Theatre Auditioning Panel.

Tom Redican – Orsino

Tom graduated from the Royal Central School of Speech and Drama in 2014. Recent roles include William in *Knives and Hens* for Mountview Theatre Academy and Edward in *Someone Who'll Watch Over Me* at the Bridewell Theatre. Tom is also an aspiring director, having been on the Young Vic's Springboard course in 2015. Select credits include *The Priority* (for the Tower Theatre) and assistant directing on *Saucy Jack and the Space Vixens* (for TwoBox Productions).

Pam Redrup – Assistant Director

Pam joined The Questors in 2006 as a stage manager. After doing the Directors' Course she has been involved in many fantastic shows, her last being *The Crucible*. She has yet to tackle Shakespeare alone but has loved every part of the process of assisting with this production. Pam has learnt so much from Stuart and the cast, and wishes to thank them all.

Christian Search – Antonio

Twelfth Night is Christian's fifth performance with The Questors during the last two seasons, having previously performed in *Macbeth*, *Talk to Me Like the Rain and Let Me Listen*, *She Stoops to Conquer* and *Arms and the Man*. Christian dedicates his performance to Tom Clifford, a fellow Questor, who passed away earlier this year.

Christopher Smith – Sound Designer

Christopher first became interested in sound design at school, while working on musicals. After leaving University he got involved with The Questors, starting by operating sound on shows before moving on to designing. He is also involved in sound recording for television, working on several Sky and BBC shows including *The One Show*. This is his twelfth sound design at The Questors.

Julian Smith – Feste

Julian returned to The Questors last year playing a London gangster with a questionable Donegal accent in *The Ruffian on the Stair* and the open-mouthed innocent not to become a creature in *Rhinoceros*. In *Twelfth Night* he is able to continue his obsession with ukuleles and being generally irritating. Julian runs a touring slapstick company called Teatro Unfortunato which started life as a group of itinerants paying homage to commedia dell'arte and pestering people on the streets.

Derek Stoddart – Fabian

Derek has acted in a wide range of productions over the last 30 years with The Questors. Most recently he appeared in *Jack and the Beanstalk* and, prior to that, *Shadowlands*, *House & Garden*, *Mary Stuart* and *The School of Night*. Other notable productions include *Sweeney Todd*, *Great Expectations* and *Nicholas Nickleby*.

Martin Stoner – Lighting Designer

Martin has been a member since 1976. He has designed the lighting for many productions by The Questors, including *Clybourne Park*, *Arsenic and Old Lace*, *Kvetch*, *The Talented Mr Ripley*, *Greek* and *4.48 Psychosis*. He has also been a stage manager and has been on stage in very small parts, most recently as Merik in *The Seagull*.

Alan Waldock – Sir Toby Belch

Alan's most recent appearance was in *Uncle Vanya* (as Serebriakov). He has also been seen in *An Ideal Husband* (Lord Caversham), *Shadowlands* ('Warnie' Lewis), *House & Garden* (Warn), *Engaged* (Symperson), *After October* (Brian Guest), *The Winslow Boy* (Arthur Winslow), *A Flea in Her Ear* (Dr Finache) and *The Seagull* (Shamraev).

Stuart Watson – Director

Stuart has directed four previous productions for The Questors: *She Stoops to Conquer*, *Rock 'n' Roll*, *Glengarry Glen Ross* and *Knives in Hens*. He has appeared as an actor in *Comedians* and *Bouncers*. Directing credits elsewhere include *Sheltered* (Tabard) and *The Woodsman* (Old Red Lion) for Against the Grain Theatre Company, of which he is co-founder, and many productions at Putney Arts Theatre where he was Artistic Director from 2010-13.

Next Questors Productions

A LITTLE NIGHT MUSIC

by Stephen Sondheim

29 April – 14 May 2016

The Studio

The classic Sondheim musical inspired by the Ingmar Bergman film *Smiles of a Summer Night* involving the romantic lives of several couples. An elegant musical drama of love and misunderstanding, featuring the popular song *Send in the Clowns*.

DON'T DRESS FOR DINNER

by Marc Camoletti,
adapted by Robin Hawdon

13 – 21 May 2016

The Judi Dench Playhouse

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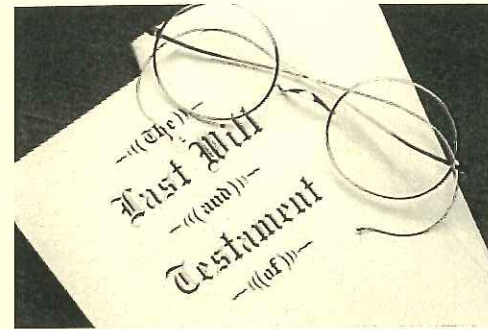
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This season, The Questors, Ealing's theatre, is presenting 17 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, 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.

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