

## 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
- ✓ Opportunity 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.*

## 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

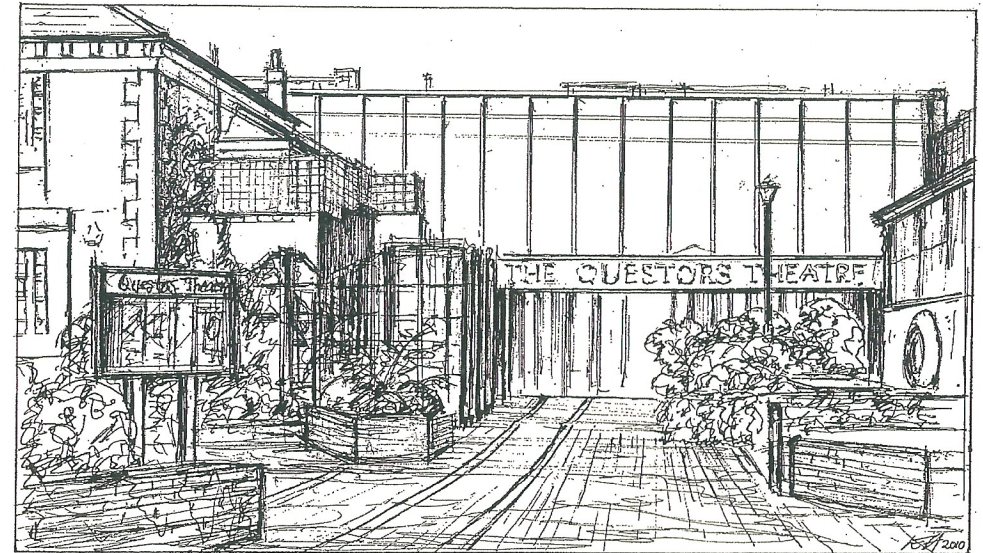
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at [questors.org.uk/qyt](http://questors.org.uk/qyt).

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

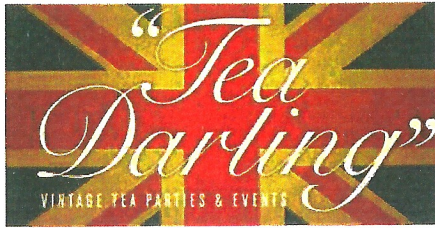


# PYGMALION

by Bernard Shaw

The Judi Dench Playhouse

5 – 13 May 2017



## Vintage Tearoom at The Questors

Come and relax in our vintage tearoom during your busy day.

Open Tuesday to Sunday, 11:00 am to 4:00 pm.

Serving light lunches and delicious cakes with a pot of tea or coffee, all using vintage china.

Also open before and during the interval of Judi Dench Playhouse evening and matinee performances, serving tea and coffee to take away, ice cream and a selection of cold drinks.

See [teadarling.co.uk](http://teadarling.co.uk) for more information about Tea Darling.

## 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 2017 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

**Spring Mini Beer Festival 1 – 3 June 2017**

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

**The Tearoom and Grapevine both accept payments by card  
(contactless only).**



image by Carla Evans

# PYGMALION

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**The Judi Dench Playhouse**

**5 – 13 May 2017**

# Pygmalion

*Pygmalion* was first performed in public in 1913. Named after a Greek mythological figure, Pygmalion was a sculptor who carved a statue of a beautiful woman out of ivory. The statue was so beautiful that Pygmalion fell in love with it. This Greek romantic myth was a popular subject for Victorian English playwrights, including one of Shaw's influences, W. S. Gilbert, who wrote a successful play based on the story called *Pygmalion and Galatea* that was first presented in 1871. Shaw would also have been familiar with the burlesque version: *Galatea, or Pygmalion Reversed*.

Shaw mentioned that the character of Professor Henry Higgins was inspired by several British professors of phonetics: Alexander Melville Bell, Alexander J. Ellis, Tito Pagliardini and, above all, the cantankerous Henry Sweet.

Professor of Phonetics Henry Higgins makes a bet with Colonel Pickering that he can train Eliza Doolittle, a bedraggled Cockney flower girl, to pass as a 'duchess' at an ambassador's garden party by teaching her to assume a veneer of gentility, the most important element of which, he believes, is impeccable speech.

George Bernard Shaw, (26 July 1856 – 2 November 1950), known at his insistence simply as Bernard Shaw, was an Irish playwright, critic and polemicist whose influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays alongside *Pygmalion* (1913), a range incorporating both contemporary satire and historical allegory.

Shaw was the first person to be awarded both a Nobel Prize and an Academy Award, receiving the 1925 Nobel Prize for Literature and sharing the 1938 Academy Award for Best Adapted Screenplay for the film version of *Pygmalion*. Shaw's play has been adapted numerous times, most notably as the musical *My Fair Lady* and its film version.

Since Shaw's death, opinion has varied about his works. He has at times been rated as second only to William Shakespeare among English-language dramatists; analysts recognise his extensive influence on generations of playwrights.

In the final decade of his life, he made fewer public statements, but continued to write creatively until shortly before his death, aged 94, having refused all state honours, including the Order of Merit in 1946. The word 'Shavian' entered the language, encapsulating Shaw's ideas and his means of expressing them.

"Shaw was a poseur and a puritan; he was similarly a bourgeois and an antibourgeois writer, working for Hearst and posterity; his didacticism is entertaining and his pranks are purposeful; he supports socialism and is tempted by fascism." Leonard Feinberg, *The Satirist* (2006)

## Shaw on Pygmalion vs My Fair Lady

I feel I must add this section as most people know the musical more than the play even though the play, of course, came first. And I need to add that Shaw would not have been happy about it, and I hope he forgives me for my nod to its existence.

There is no chance of a romantic future for Higgins and Eliza. Shaw had subtitled *Pygmalion* a 'romance in five acts', but only because 'the transfiguration it records seems exceedingly improbable'.

In his lifetime, Shaw had stubbornly rejected any attempt to turn *Pygmalion* into a musical. He maintained that *Pygmalion* possessed its own verbal music, but he must also have been wary of the conventions of musical comedy, which would demand a romantic union at the conclusion; the scenario that was eventually used in *My Fair Lady*.

In the musical version, Eliza returns to find Higgins in his study, disconsolately listening to her voice on his recording machine. '*If he could but let himself*', the stage directions read, '*he would run to her.*' Instead, he leans back and says softly, 'Eliza, where the devil are my slippers?'

This is a crowd-pleasing travesty of the original, defying the story's own internal logic. Higgins has produced a woman with a soul to call her own. Initially, he deprived Eliza of her independence as a flower seller, and in effect enslaved her. But by the end, Eliza has the power to exist without Higgins. Why should we wish her to stay with him, as his perpetual slipper-carrier? Eliza, as Shaw never ceased trying to explain, would be well shot of him.

The triumphant opening on Broadway in 1956 (coming after Shaw's death in 1950) of Lerner and Loewe's *My Fair Lady* was the greatest defeat of the fulfilment of Shaw's wishes.

**Pam Redrup, Director**

## The Delamar Academy of Make-Up and Hair

The Delamar Academy is based in Ealing Studios and specialises in make-up and hair for film and theatre. The majority of students specialise in hair, learning period and contemporary styles across various eras from late Victorian, Edwardian, 1920s through to the 1960s. Using their knowledge and experience they have been able to provide their services for several plays at The Questors: *The Country Wife*, *Cinderella* and *Sweet Charity*.

# PYGMALION

by Bernard Shaw

First performance of this production at The Questors Theatre: 5 May 2017

## CAST

Henry Higgins	<b>Richard Graylin</b>
Eliza Doolittle	<b>Lucy Coleshill</b>
Alfred Doolittle	<b>Mark Redrup</b>
Colonel Pickering	<b>Robert Gordon Clark</b>
Mrs Higgins	<b>Lisa Day</b>
Mrs Eynsford-Hill	<b>Ceri Jones</b>
Freddy Eynsford- Hill	<b>Freddy Gaffney</b>
Clara Eynsford-Hill	<b>Hannah Webster</b>
Mrs Pearce	<b>Fiona Partington</b>
Bystander	<b>William Newsome</b>
Sarcastic Bystander	<b>Kevin Sebastianpillai</b>
Parlour Maid	<b>Sarah Bower</b>
Policeman	<b>Keith Routledge</b>
Street Sellers	<b>Teodora Yancheva, Fengfan Zhou</b>

**Act 1:** Covent Garden, 11:15pm

**Act 2:** Henry Higgins' study, the following morning

**Act 3:** Mrs Higgins' drawing room, a few weeks later

**Interval**

**Act 4:** Henry Higgins' study, midnight, a few months later

**Act 5:** Mrs Higgins' drawing room, the following morning

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.

## PRODUCTION

Director	<b>Pamela Redrup</b>
Set Designer	<b>Andrina Dew</b>
Costume Designer	<b>Sylvia Wall</b>
Lighting Designer	<b>Nigel Lewis</b>
Associate Lighting Designer	<b>Jack Hanrahan</b>
Sound Designer	<b>Mark Lucek</b>
Choreographer	<b>Julia Timmons</b>
Composer of Opening Music	<b>Kevin Sebastianpillai</b>
Stage Manager / Properties	<b>Jane Dwyer</b>
Deputy Stage Manager	<b>Steven Cowan</b>
Prompters	<b>Sally Milton, Ruth Simpson</b>
Voice and Accent Coach	<b>Lucy Aley-Parker</b>
Costume Maker	<b>Moonika Leisson</b>
Wardrobe Assistants	<b>Jane Arnold-Forster, Janet Auvache, Grace Craddock, Mary Davies, Carla Evans, Stefanie Heeg, Helen Karasiewicz, Claire Malyon, Holly Merrick, Jenny Richardson Blazej Dziedzic, Abena Weston</b>
Lighting Operators	<b>Ollie Potter</b>
Sound Operator	<b>Colin Horne</b>
Master Carpenter	<b>Lee Clegg, Steven Cowan, Ben O'Grady, Joe Smith, Stephen Souchon</b>
Set Constructors	<b>Lee Clegg, Hannah MacDonald, Alex Marker Ian Black, Julian Casey, William Newsome, Keith Routledge</b>
Set Painters	<b>Trusha Desai, Esmeralda Sjostedt</b>
Get-In Crew	<b>Jessica Bryson, Mia Larroque-Macbeth, Venetia Luise, Valentine Puig, Imogen Robson, Lisa Smyth, Maxine Tiara</b>
Hair and Make-Up Leaders	<b>Carla Evans</b>
Hair and Make-Up Team	<b>Peter Gould</b>
Photographer	<b>Tim Pemberton, Nick Scarborough</b>
Videographer	
Marketing Assistants	

Thanks to: **Ian Black, Toby Burbidge, Anne Neville & Anthony Curran** for furniture, and to all Questors Members who had a hand in the show

Special thanks to **Howard Hope** for his generous loan of the original phonograph dating from the year that *Pygmalion* was written and likely to be the model that a Professor Higgins would have used for recording his examples of accents and dialects of the English language.

# Biographies

## **Sarah Bower – *Parlour Maid***

Sazzie joined The Questors as a novice participant in Acting for All in September 2008. She has been enthusiastically supporting The Questors AfA groups ever since then, participating in the Encore workshops (2016) and now joining *Pygmalion* to gain more experience alongside skilled Acting Members.

## **Lucy Coleshill – *Eliza Doolittle***

Lucy has been a member of The Questors theatre since joining the youth theatre in 2009. Previous to that she involved herself in acting classes as a child through Helen O'Grady's Drama Academy. She is qualified at both GCSE and A-Level theatre and has studied continuously through The Questors, graduating from Student Group 68 in July 2015. Lucy maintains her acting experience through involving herself in student films and productions, as well as amateur theatre and voice-over work for animations. She sings and plays the guitar, is a keen dancer and enjoys creative writing.

## **Lisa Day – *Mrs Higgins***

Three Questors decades in 50 words? Yikes. Highlights include Blanche DuBois (*A Streetcar Named Desire*) and recently Katya (*Bird on the Wire*). She is moving away from the Deep South and Russian accents, and is now rounding her vowels. Last year Lisa played the PM in *The Letter of Last Resort* at Jermyn Street Theatre with Robert Gordon Clark.

## **Freddy Gaffney – *Freddy Eynsford-Hill***

Freddy became a Questors member in 2014 and has since graduated from Questors Student Group 68. Previous theatre includes Almeida Youth Project (Almeida Theatre) and *The Illiad* (Almeida Young Storytellers). At The Questors, Freddy has appeared in *Fear and Misery of the Third Reich*, *Hands Across the Sea* & *The Young Idea* and, most recently, *Bird on the Wire* by Brian Abbott.

## **Robert Gordon Clark – *Colonel Pickering***

Robert was a young male lead as Rev Lexy Mill (*Candida*) and John Tarleton (*Misalliance*) in the 1980s and so is enjoying the return to Shaw's work. More recently, he appeared in *Bird on the Wire* and *Equus*, and as John in the two-hander *The Letter of Last Resort* at Jermyn Street Theatre with Lisa Day.

## **Richard Graylin – *Henry Higgins***

*Pygmalion* is Richard's seventh appearance on a Questors stage after playing Frank Gardner in *Mrs Warren's Profession* (Playhouse), Philip in *The Pride* (Studio), Lord Goring in *An Ideal Husband* (Playhouse), Macbeth in *Macbeth* (Playhouse), Reverend Hale in *The Crucible* (Playhouse) and Bernard in *Don't Dress for Dinner* (Playhouse).

## **Ceri Jones – *Mrs Eynsford-Hill***

After a gap of 15 years, Ceri has returned to The Questors. Ceri appeared in several shows prior to this, notably as Rita in *Educating Rita*, *D-minus* (a one woman show that toured to Edinburgh) and Sheila in *Benefactors*. She also appeared in *The House of Bernarda Alba*, *On the Razzle*, *Hobson's Choice* and *Hello Paris*.

## **William Newsome – *Bystander***

*Pygmalion* is Will's first performance with The Questors. He began acting in the Children's Shakespeare Company before moving through the secondary and sixth form courses at Arts Educational Schools London. Outside of acting, Will has a degree in Animation Production and is a keen film-maker and writer.

## **Fiona Partington – *Mrs Pearce***

Fiona has been a member of The Questors since 1983 and has been in 21 productions including *Benefactors*, *La Ronde* and *Absent Friends*. She has been part of productions that toured to Edinburgh, Minack and Japan. With the Spread Eagle players at the Bridewell, she performed in *Daisy Pulls it Off* and *Come Back to the 5 and Dime*, *Jimmy Dean*, *Jimmy Dean*. She returned to The Questors to be in *Be My Baby* in 2014.

## **Mark Redrup – *Alfred Doolittle***

Mark made his Questors debut as Christy Dudgeon in Bernard Shaw's *The Devil's Disciple* (1990). Since then he's had parts in over sixty shows, including Rev Samuel Gardner in *Mrs Warren's Profession* (2013). Recent parts include Rev Parris in *The Crucible* (2015) and Kerry in *The Exonerated* (2016).

## **Keith Routledge – *Policeman***

Keith joined Questors Academy as a novice without any theatre experience in October 2016. He enrolled in the Acting for All course and is loving every minute of it. He took up the opportunity to learn and work alongside experienced, talented people on this production of *Pygmalion* and is thoroughly enjoying the experience.

## **Kevin Sebastianpillai – *Sarcastic Bystander / Compser***

An active Questors member since 2009, Kevin has worked on over a dozen shows, predominantly backstage. He has recently ventured onstage for *Dick Whittington & His Cat*, *Twelfth Night* and *Cinderella*. Previously he was part of Youth Action Theatre at Hampton Hill Playhouse.

## **Hannah Webster – *Clara Eynsford-Hill***

Hannah joined The Questors in 2002 and later went on to graduate from Student Group 65. Theatre here includes *Bird on the Wire*, *The Master Builder*, *Macbeth*, *Absurd Person Singular*, *Doña Rosita the Spinster & Yerma* and *Teechers*, as well as *Date Night* (Etcetera Theatre) and *Unaligned* (London Theatre).

## **Teodora Yancheva – *Street Seller***

Teodora is a new member of The Questors. Back home in Sofia, Bulgaria, Teddy acted as Jane in Tennessee Williams' *French Quarter* and spent two years as part of the Sparrow Theatrical and Vocal Group who performed self-written fairy tales for young audiences. Teddy is preparing to apply for Drama Academy in 2018. For relaxation Teddy learns to play guitar.

## **Fengfan Zhou – *Street Seller***

This is Fengfan's first appearance on stage at The Questors. She is currently studying English at the Ealing Green campus, and will take her IELTS examination soon with a view to taking up the offer of a place at West London University to study theatre production. Fengfan has worked backstage on six Questors productions over the past year and is currently a member of Acting for All.

**Andrina Dew – Set Designer**

Andie is studying Theatre Production at University of West London. She has been involved in many productions, including *London Assurance*, as assistant designer on Alex Marker's *Asking Rembrandt*, as co-designer on *Dead White Males* and associate designer on *Epic Love and Pop Songs* which debuted at Edinburgh's Fringe last year. Andie most recently designed the set for The Questors' production of *The Exonerated*.

**Nigel Lewis – Lighting Designer**

Nigel is a professional lighting designer and lecturer in theatre lighting design. He has lit many productions at The Questors. On this occasion he is accompanied by his BA (Hons) students who are using the valuable experience of lighting a classic production for their portfolios.

**Mark Łucek – Sound Designer**

Mark has worked as a sound designer on well over a hundred productions both within and outside The Questors and is about to embark on a course in sound design for radio. He is very glad to be back at The Questors and working with such a talented and enthusiastic cast and crew.

**Pamela Redrup – Director**

Pam started directing in 2011 with *Present Laughter* and has directed a wide variety of plays since: *Blue Remembered Hills* by Denis Potter, Alan Ayckbourn's *House & Garden*, Jack and the Beanstalk (our 2014 pantomime) and Arthur Miller's *The Crucible*. Next season you will find her messing about on the *Mother Goose* pantomime and stage managing *Daisy Pulls It Off*.

**Sylvia Wall – Costume Designer**

Sylvia joined The Questors in 1966 and was soon recruited into the stage management team. She trained as an ASM, promoted to DSM and then to SM during the following two years. She also became involved in props making and was persuaded into the wardrobe department to become a wardrobe mistress then a costume designer. Her last costume show was *A Little Night Music*.

# Next at The Questors

<p><b>THE LAST OF THE HAUSSMANS</b> by Stephen Beresford 2 – 10 June 2017 <b>The Judi Dench Playhouse</b> Outrageous ageing hippy Judy Haussman brings her family together in her dilapidated art deco house on the Devon coast, with chaotic results. All-day drinking, infatuations and long-held resentments result in emotional dysfunctionality and physical chaos.</p>	<p><b>JUMPERS FOR GOALPOSTS</b> by Tom Wells 9 – 17 June 2017 <b>The Studio</b> Barely Athletic are bottom of the Hull LGBT five-a-side Sunday football league in this hilarious play about romance, resilience, taking chances, and moving on, as we follow this group of friends through their ups and downs, loves and losses.</p>
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# Learning through plays?


**BA (Hons) Theatre Production (Design and Management)**

Gain theoretical and practical experience whilst working backstage on shows at both **The Questors** and in the **London College of Music**.

This two-year accelerated course covers a wide range of theatre-related skills, including stage management, stage technology (lighting and sound) and design.

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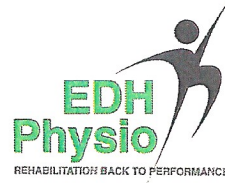
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