

## 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**
- ✓ 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).

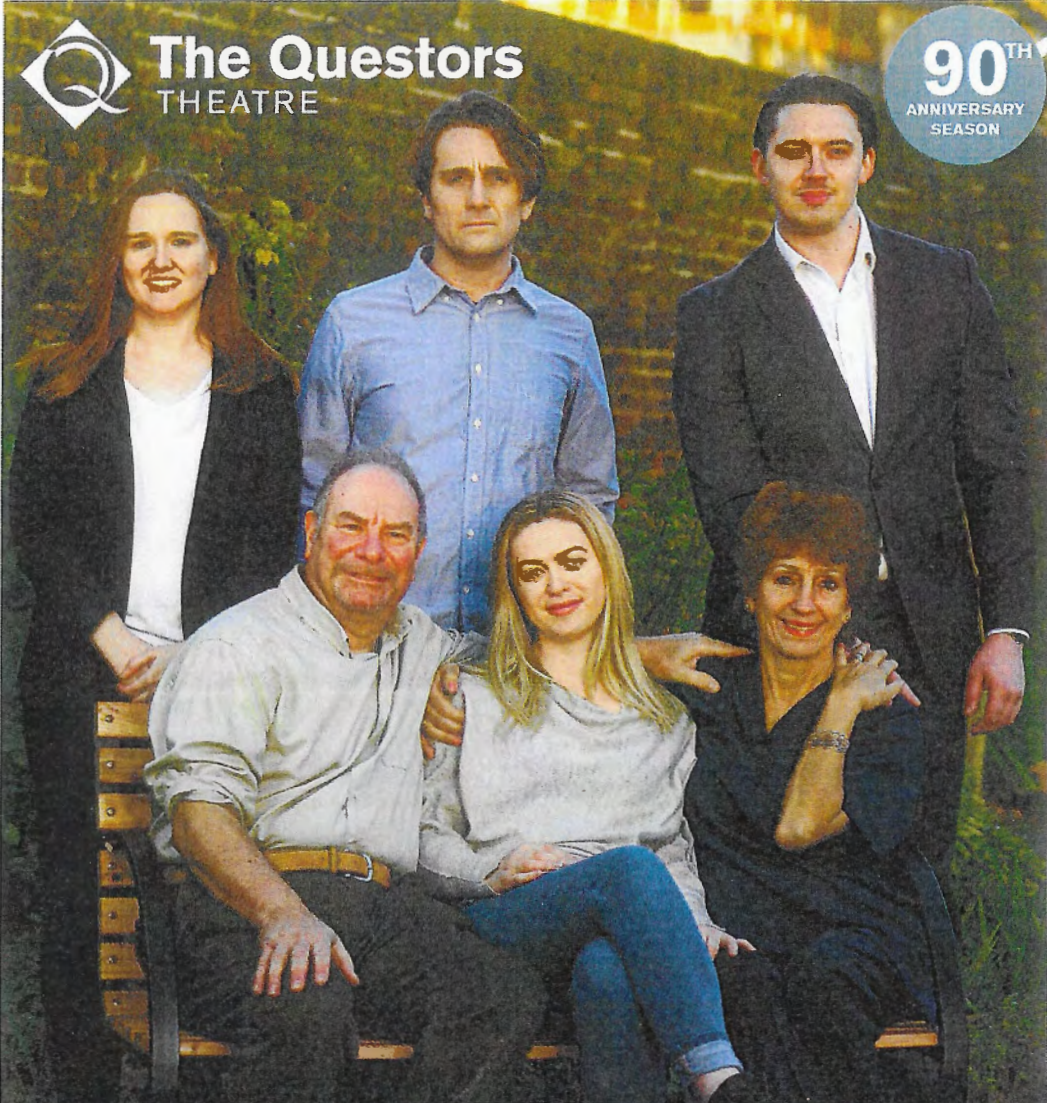
The Questors Theatre  
12 Mattock Lane, Ealing, W5 5BQ  
Registered Charity No. 207516

Programme: Nigel Bamford  
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**The Questors**  
THEATRE

**90<sup>TH</sup>**  
ANNIVERSARY  
SEASON



# THINGS I KNOW TO BE TRUE

by Andrew Bovell

## The Studio

## 7 – 15 February 2020



## Fields at The Questors

Fields at The Questors serves Italian coffee, fine teas, hearty meals and handmade cakes, and is the perfect spot for a pre-theatre meal or intermission ice-cream.

Order interval drinks before the show to beat the crowds.

Regular opening hours:  
Monday to Saturday,  
9:00 am to 7:30 pm

Also open before and during the interval of all Judi Dench Playhouse evening and matinee performances.

Find **Fields** on **Facebook**.



## 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 2020 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 – 10:30 pm (Sunday – Wednesday)

7:00 pm – 11:00 pm (Thursday – Saturday)

Sunday lunchtime: midday – 2:30 pm

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

**Fields and the Grapevine accept payments by card.**

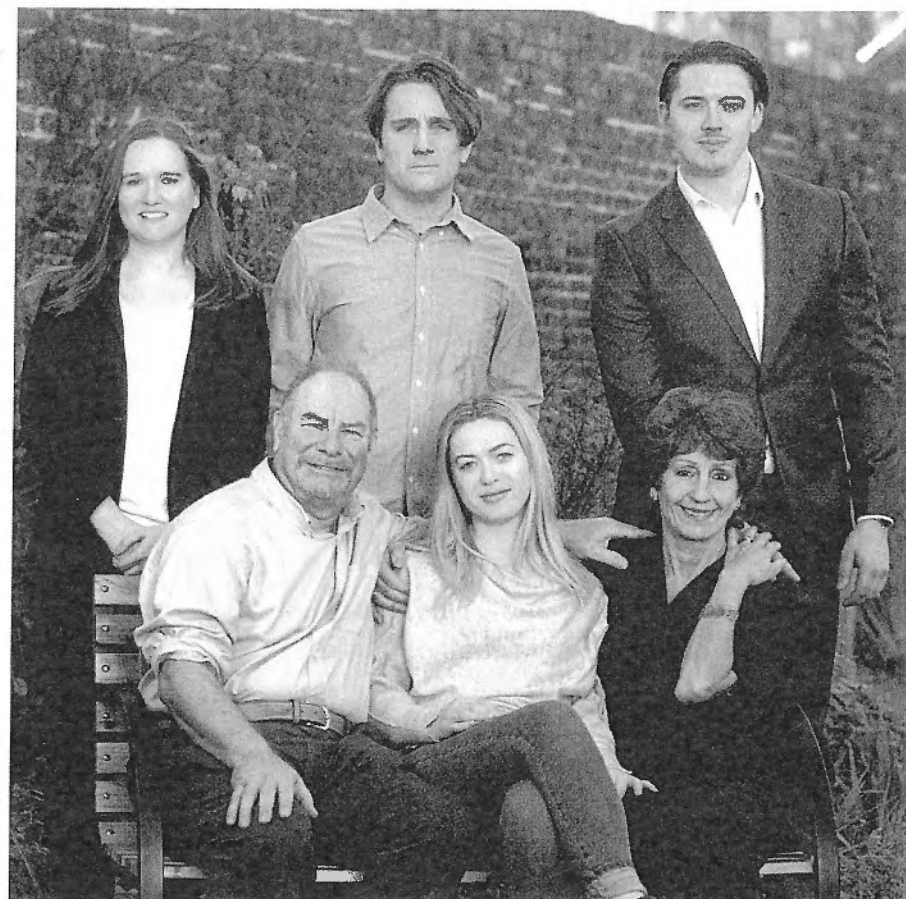


image: Jane Arnold-Forster

## THINGS I KNOW TO BE TRUE

by Andrew Bovell

**The Studio**

**7 – 15 February 2020**



# THINGS I KNOW TO BE TRUE

This is a family drama. There are a great many famous and less than famous plays in this genre, but they almost all have one thing in common: they focus on a family at war – husband against wife, parent against child, brother against sister. What is unusual about the play you are about to see is that it portrays a family bound together by love.

That is not to say there is no conflict. You will see a lot of that. There are at least three huge rows between the parents Bob and Fran and one of their four children. And those rows lead to painful partings. But we know that the pain comes above all from the great love they all have for each other.

Bob and Fran try to hold their family together, wanting only that everything should continue as it is, that their children's lives should turn out as they wanted. They are proud of the fact that as working class parents they have given their children opportunities in life they never had. Every child has been to university (or is about to do so) and has a career: Pip as a civil servant, Mark in information technology, Ben in financial services. Only their beloved Rosie has not yet found who she wants to be.

But the children, and indeed one of the parents, all have secrets and over the course of a year reach a turning point in their lives. Things cannot stay the same; life can never turn out the way people expect. That simple truth lies behind the very ordinariness of the story you will see. What the Price family go through is what so many families go through, even if some of the secrets turn out to be bigger than one might imagine, and even if unexpected tragedy strikes.

And when Rosie finally tells us what are the things she knows to be true, we realise just how well we already know them. They are so simple, they are true for all of us. Andrew Bovell has created a beautiful drama out of ordinariness...and love.

## Production History

*Things I Know To Be True* was created jointly by Frantic Assembly and the State Theatre of South Australia and first performed in Adelaide in 2016. Later that year and in 2017 it toured the UK with a British cast, starting at the Lyric Theatre Hammersmith, and returning there in January 2018.

As a Frantic Assembly production, it did of course introduce elements of physical theatre and some slightly stylised moments. We have not attempted to include these in our production; they are not in the printed text, and we are not Frantic Assembly – nor should we attempt to be. We are happy to let the play as written speak for itself in a more naturalistic way.

This also means that, unlike the previous production, we feel the need to perform it in Australian accents. Although the theme is universal, and the Price family could so easily be an English family, the play is set so specifically in Australia, and in one accurately identified location, that to attempt to transpose it, or to use British accents would seem to jar.

## Andrew Bovell

Andrew Bovell is an acclaimed and award-winning Australian playwright. His other plays include: *Speaking in Tongues* (seen in London in 2009, and turned into the film *Lantana*); *When the Rain Stops Falling* (Almeida 2009 and at The Questors in 2017); and *The Secret River*, which performed in Edinburgh and at the National Theatre in August 2019. As a screenplay writer, he is almost certainly best known as the co-author of *Strictly Ballroom*.

## Geography

Hallett Cove is a coastal suburb of Adelaide, South Australia, about 13 miles south of the city centre, slightly less from the airport. It has a population of around 12,000. As the play tells us, there are two routes to the airport: the Southern Expressway, and the Cove Road (which is indeed, as Bob insists, the shorter route).

Rosie's planned drive is a very long one. Adelaide is 723 miles by road from Sydney, and she would have to drive 451 miles to her suggested stop off at Narrandera. Google tells us that the entire journey to Sydney would take 14 hours and 24 minutes. It will then take Rosie another 10 hours to drive the 570 miles to Brisbane.

Griffith University is a huge university in Brisbane. It was formally founded in 1971, and opened its doors in 1975. It has five separate campuses, plus a wholly digital one, offering online degrees. It has a total student enrolment of over 50,000, so it is safe to say that Rosie will certainly meet people!

**David Emmet, Director**

## The Red Cross Bushfire Emergency Appeal

As we rehearsed this production, the company was very conscious that we were staging a play set in a part of the world where a major disaster has been taking place. Night after night we would come to rehearse with images in our minds and thoughts in our heads of the news we had read, seen and heard.

We felt we wanted to make a gesture of support for the families affected – families very like the Price family in our play. So as you leave the theatre tonight, we ask you to make a donation in the collection buckets, to add to the donations made by the *Things I Know to be True* company.

The money will go to the Australian Red Cross Bushfire Emergency Appeal.

Many thanks for your support.

# THINGS I KNOW TO BE TRUE

by Andrew Bovell

*First performance of this production at The Questors Theatre: 7 February 2020*

## CAST

### The Price Family

Bob, 63	<b>David Sellar</b>
Fran, 57	<b>Despina Sellar</b>
Pip, 34	<b>Rachel Griffiths</b>
Mark, 32	<b>William Busby</b>
Ben, 28	<b>Jake Burman</b>
Rosie, 19	<b>Roselle Hirst</b>

The action takes place mostly in and around the Price family home in Hallett Cove, South Australia, over a period of one year. Time: the present.

The performance will last approximately 2 hours and 20 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>David Emmet</b>
Set Designer	<b>Stephen Souchon</b>
Composer	<b>Oleta Haffner</b>
Costume Designer	<b>Nichola Thomas</b>
Lighting Designer	<b>Chris Newall</b>
Sound Designer	<b>Russell Fleet</b>
assisted by	<b>Oliver Ings</b>
Stage Managers	<b>Jane Arnold-Forster, Alexandra Schneider</b>
Deputy Stage Manager	<b>Paula Robinson</b>
Assistant Stage Managers	<b>Maggie Monney, Lloyd Wallis</b>
Properties	<b>Lloyd Wallis</b>
Horticultural Properties	<b>Ian Black</b>
Accent Advisor	<b>Phillip Sheahan</b>
Fight Director	<b>Nicholas Jonne Wilson</b>
Lighting & Sound Operator	<b>Beatriz Azorin Martinez</b>
Lighting Assistants	<b>Terry Mummery, Andrew Whadcoat</b>
Construction	<b>Stephen Souchon</b>
Set Painter	<b>Sue Collins</b>
Get-In Assistant	<b>Doug King</b>
Photographer	<b>Jane Arnold-Forster</b>
Video Team	<b>Jane Arnold-Forster, Peter Gould, Gavin Jones</b>
Thanks to	<b>Francis Lloyd, Alex Marker, Harriet Parsonage, Martin Stoner, Rupert Symes</b>



# Biographies

## **Jake Burman – Ben**

Jake is a recent graduate from Questors Student Group 72, where he was seen as Rob in *Future Conditional* and Brassett in the summer production of *Charley's Aunt*. Acting from an early age, Jake first discovered his adoration for the stage in primary school plays before attending theatre school. He has an MA in Newspaper Journalism and works as an editor for a national publication.

## **William Busby – Mark**

William was trained from a young age by his actor grandfather and has had a varied experience on stage and screen. A recent Questors graduate from Student Group 72, he was last in the student productions of *Future Conditional* and *Charley's Aunt*. Currently William is working freelance to focus on his acting and film making.

## **Rachel Griffiths – Pip**

Rachel joined The Questors in 2003 after graduating from Nottingham University with a degree in History & American Studies. She completed Student Group 61 in 2008 where she performed in productions of *The Caucasian Chalk Circle* and *A Midsummer Night's Dream*. Since becoming a company member she has performed in several productions, including *The House of Bernarda Alba*, *Mary Stuart*, *Measure for Measure*, *Jumpers for Goalposts*, *Season's Greetings* and, most recently, *Albert Make Us Laugh*.

## **Roselle Hirst – Rosie**

This is Roselle's third performance at The Questors, following her roles as Jess in *King Charles III* and Trish in *Days of Significance*. Roselle is a professional actor and writer working in London, following a BA in drama at Queen Mary University. Previous professional theatre experience includes Nora in *A Doll's House* (touring production) and Elle in *Two Thirds* (performed at the Edinburgh Fringe).

## **David Sellar – Bob**

David's first appearance at The Questors was two years ago in *Sleepers in the Field* followed in 2019 by John Rutherford Snr in *Rutherford & Son*, and two roles in *King Charles III*. Productions with previous companies include *What the Butler Saw*, *The Birthday Party*, *The Prisoner of Second Avenue*, *Chicago*, *Guys and Dolls* and *A Little Night Music*.

## **Despina Sellar – Fran**

Despina's first appearance at The Questors was two years ago in Peter Whelan's *Sleepers in the Field*. She then appeared last year as Ann Rutherford in *Rutherford & Son*. Roles with previous companies include Mrs Manningham in *Gaslight*, Maggie in *Outside Edge*, Amanda in *Private Lives* and Beatrice in *A View from the Bridge*. Directing credits include *Shirley Valentine*, *Stones in His Pockets*, *Moonlight and Magnolias* and *One Flew Over the Cuckoo's Nest*.

## **David Emmet – Director**

David trained as an actor in Student Group 28, but is now known more as a director. *Things I Know to be True* is his 59th main production. Other recent productions include *Nell Gwynn*, *Daisy Pulls It Off*, *Don't Dress for Dinner*, *The Wonderful World of Dissocia*, *The Pride* and *Mary Stuart*. David is also Director of Studies for the Student Group and teaches acting in the Foundation Year.

## **Oleta Haffner – Composer**

Oleta studied at the London College of Music and holds undergraduate and postgraduate degrees in film music composition. She also holds a diploma in conducting. At The Questors she has composed the music for *Not About Heroes* in 2018 and *George Orwell's 1984* in 2019. Elsewhere she wrote the original music for a hip-hop adaptation of *Of Mice and Men*.

## **Chris Newall – Lighting Designer**

Chris has designed the lighting for more than 50 Questors productions, half a dozen Musical Theatre Summer Schools, a couple of RSC Showcases and the odd (very odd) wedding reception. Most recently he lit *For Services Rendered*, *Rutherford & Son* and *Private Lives* in the Judi Dench Playhouse, and *Endgame* and *Peer Gynt* in the Studio. He has also worked with David Emmet (director) on many previous productions.

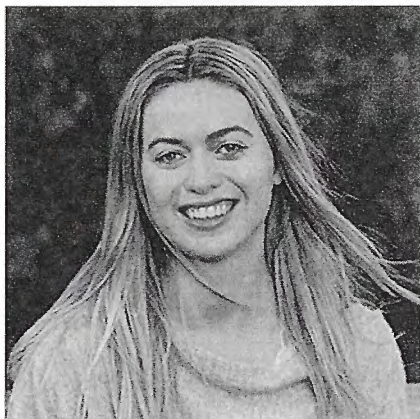
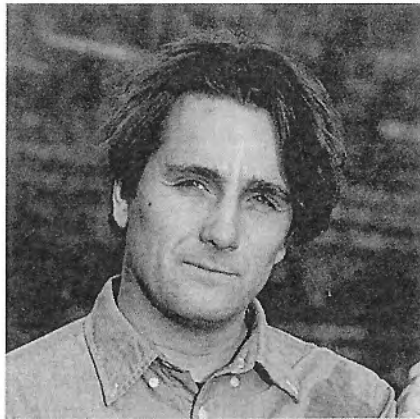
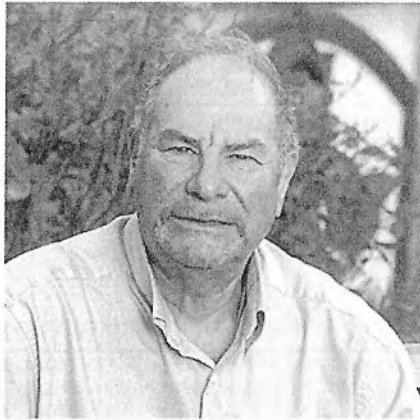
## **Stephen Souchon – Set Designer**

Stephen joined The Questors in 2016 and has been actively involved in building sets for a range of productions including *Don't Dress for Dinner*, *The Ladykillers*, *The Country Wife*, *Sleepers in the Field* and *George Orwell's 1984*. Stephen has since become a set designer, designing the sets for *Season's Greetings* and *Rosmersholm*.

## **Nichola Thomas – Costume Designer**

Nichola has been the Costume Designer on over 20 shows in the last 16 years, including most recently *Shadowlands*, *The Last of the Haussmans*, *Endgame*, *Tess of the d'Urbervilles* and *Rutherford & Son*. Although she works on various shows, she particularly enjoys costume designing shows set in the 1920s-1950s.





## Next at The Questors

### **HAIRSPRAY JR.**

by Marc O'Donnell & Thomas Meehan

28 February – 7 March 2020

**The Judi Dench Playhouse**

Welcome to the 60s and the coolest kids in town, jiving and spinning into a world of TV glamour and a whole load of hairspray! But even in an industry plastered with smiles, it's hard to ignore entrenched racial divides. Performed by Questors Youth Theatre, this award-winning musical comedy touches on the issues of justice, prejudice and the power of unity; all through catchy tunes and swinging dance moves.

### **FIRST LOVE IS THE REVOLUTION**

by Rita Kalnejais

6 – 14 March 2020

**The Studio**

Awkward and lonely Basti is struggling with adolescent angst when an impossible bond develops between him and Rdeca. Coupled with the darkness of a depressed mother and a murdered father between them, the emotional rawness of this coming-of-age tale soon spirals dangerously out of control. A truly unique teenage love story, deeply intimate yet wonderfully surreal, artfully juxtaposing the horror of death with the bewitching nature of first love.