

THE QUESTORS THEATRE

Its easy to join...

- Come to the main office during office hours.
- Join us in the Grapevine Bar at The Questors Theatre on any Wednesday at 8pm for a free guided tour and a drink on us.
- Pick up a membership form from the foyer.
- Call **020 8567 0011** during office hours.
- Find out more at www.questors.org.uk.

Questors membership gives you...

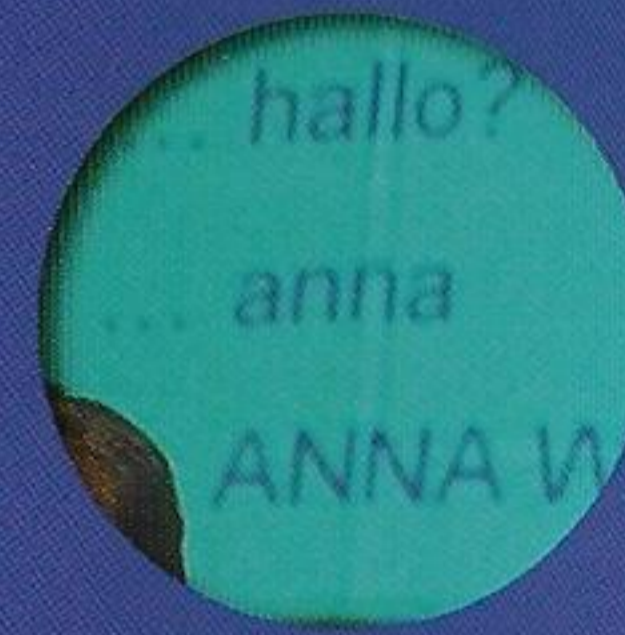
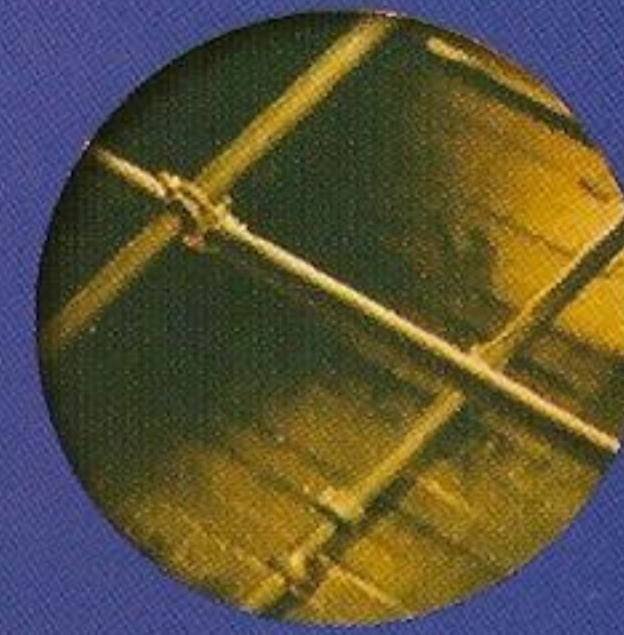
- Free tickets to at least 8 productions a year.
- Access to over 20 productions a year - classic, contemporary, international and new plays, from just £6.50 a ticket.
- Membership of the Grapevine Bar
- Questopics, our club magazine.
- The chance to act, direct, or get involved backstage.
- Discounts at: Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori, Près de Lós exclusive lingerie.

Three ways to book tickets:

- Ring our Box Office on 020 8567 5184
Open Mon - Fri, 11.00am-12 noon, Show nights and Wednesdays 6.45pm - 8.30pm, Sunday Matinee 2.00pm - 2.30pm.
- Fill in a booking form (inside Questopics) and return to the Box Office.
- Book online at www.questors.org.uk.

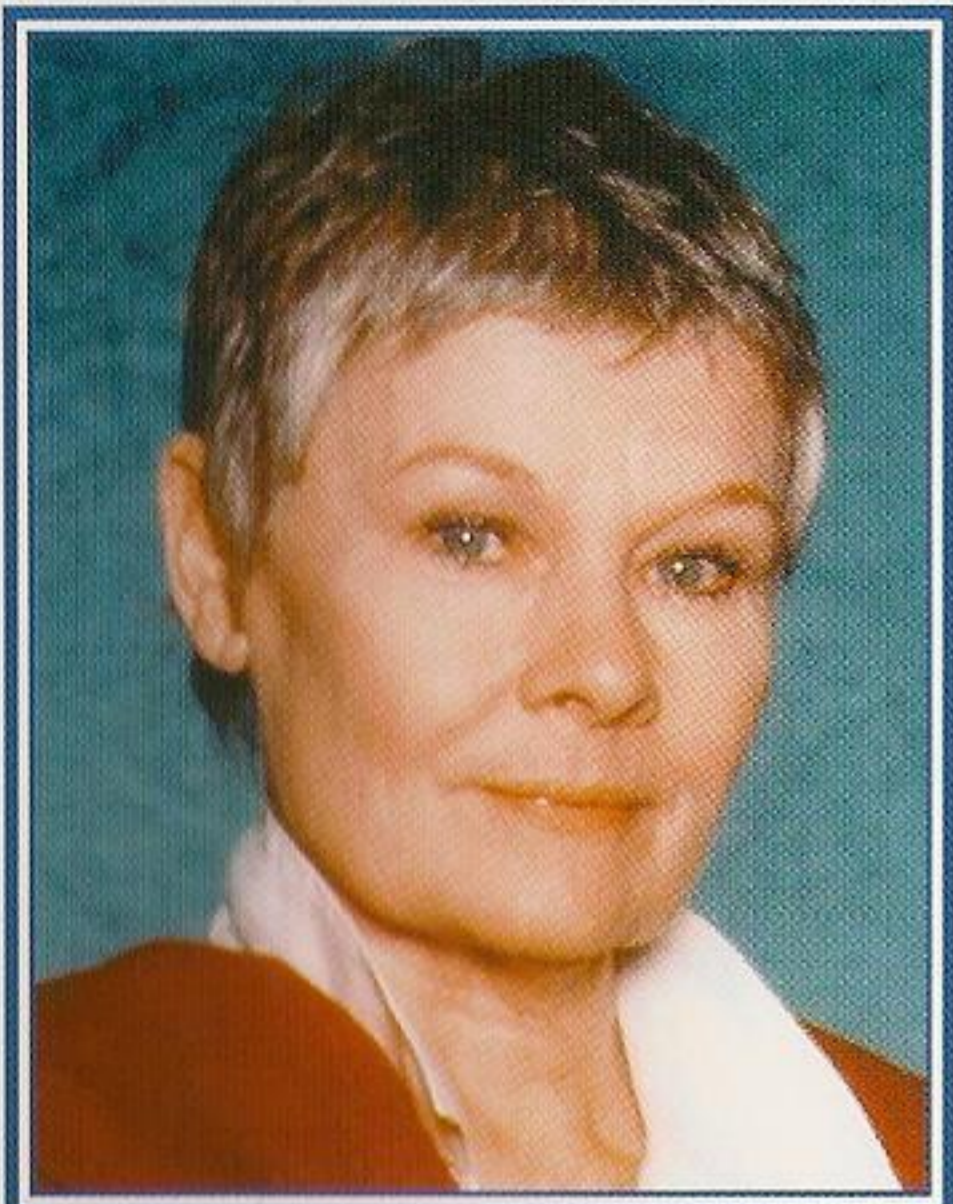
Box Office: 020 8567 5184
Admin: 020 8567 0011
Fax: 020 8567 8736
Email: enquiries@questors.org.uk
Website: www.questors.org.uk

The Questors Theatre
Mattock Lane
Ealing
W5 5BQ



DOLLY WEST'S KITCHEN





Welcome to The Questors Theatre, one of London's best kept secrets - except to its 3,000 members. How do I know about the Questors? I am proud to have been their President for over 18 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of



membership) and the many and varied shows in our newly refurbished 350 seater Playhouse Theatre and our more intimate Studio Theatre.

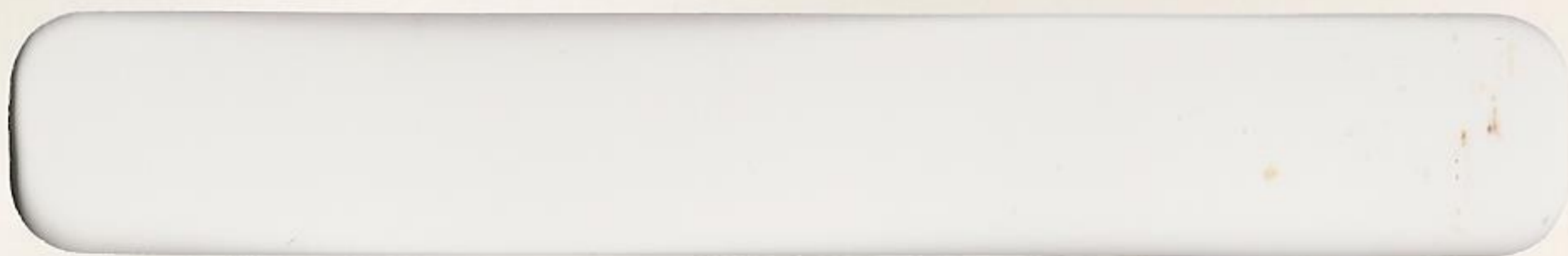
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership costing as little as £27.00 (including at least 8 free shows) it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into?

Definitely!

Dame Judi Dench
President of The Questors Theatre



DOLLY WEST'S KITCHEN

by Frank McGuinness

Frank McGuinness

Frank McGuinness was born in Buncrana, County Donegal, in 1953. He studied at the University College, Dublin (UCD) and subsequently lectured in English at St. Patrick's College, Maynooth. In 1997 he returned to UCD as a lecturer in English. His academic interests in literature, linguistics and Old and Middle English naturally influence his drama, as does almost everything else. History, politics and popular culture create a rich mixture and allow various readings. Contemporary Ireland, of course, remains his main focus. McGuinness's first major success as a playwright was *Factory Girls* (1982), a play about four women in a Donegal shirt factory who decide to take industrial action. His first internationally acclaimed play was *Observe the Sons of Ulster Marching Towards the Somme* (1985). The play, about eight protestant volunteers in the First World War, won several awards. While in this play McGuinness, who comes from a Catholic background, explores myths and feelings of Northern Protestants, in *Carthaginians* (1988) he turns to the Catholic Community of Derry. The play is about seven people waiting in a Derry cemetery for the dead to rise. *Dolly West's Kitchen* (1999) is set directly in Buncrana, and examines life in neutral Ireland during World War 2 through the eyes of one family. His latest play, *Speaking Like Magpies*, opens at the RSC in Stratford later this year. He has also translated a number of classic plays by Lorca, Ibsen, Chekhov, Strindberg, Sophocles and, most recently, Euripides' *Hecuba* at the Donmar Theatre. Frank McGuinness now lives in Co. Dublin.

Plays: *The Factory Girls* (1982), *Baglady* (1985), *The Bird Sanctuary* (1994) (all for the Abbey Theatre, Dublin), *Observe the Sons of Ulster Marching Towards the Somme* (1985, Abbey; Hampstead Theatre, London), *Innocence* (1986, Gate Theatre, Dublin), *Carthaginians* (1988, Abbey; Hampstead), *Mary and Lizzie* (1989, RSC), *The Bread Man* (1990, Gate), *Someone Who'll Watch Over Me* (1992 Hampstead, West End and Broadway, 2005 West End revival), *Mutabilitie* (1997, NT), *Dolly West's Kitchen* (1999, Abbey; Old Vic), *Gates of Gold* (2002 Gate, 2004 Finborough), *Speaking Like Magpies* (2005, RSC).

Adaptations/ Translations: *Yerma*, *The House of Bernarda Alba* (Lorca); *Rosmersholm*, *Peer Gynt*, *A Doll's House*, *The Wild Duck* (Ibsen); *Three Sisters*, *Uncle Vanya* (Chekhov); *The Threepenny Opera*, *The Caucasian Chalk Circle* (Brecht); *The Man With The Flower In His Mouth* (Pirandello); *The Stronger*, *Miss Julie* (Strindberg); *Electra* (Sophocles); *The Storm* (Ostrovsky); *Barbaric Comedies* (Valle-Inclan); *Hecuba* (Euripides); *Rebecca* (du Maurier).

Screenplays: *Talk of Angels*, *Dancing At Lughnasa*.

TV: *Scout*, *The Hen House* (both BBC, directed by Danny Boyle).

Director's Note

It is sixty years since the end of World War 2, and all around us are posters, books, films and TV programmes to remind us of what those fighting and on the home front went through. Surrounding us is the evidence that the struggle against the forces of fascism was the right one: democracy, freedom of expression, and the right to protest. One is given a different point of view when working through a play such as *Dolly West's Kitchen*. The Irish Free State was officially neutral during what was termed 'The Emergency'.

Better minds than mine have pondered the Irish position during WW2. The Irish and British governments did work together for the benefit of the war effort. During World War 2 an estimated 70,000 citizens of neutral Ireland served in the British armed forces, together with 50,000 or so from Northern Ireland. At the same time the Irish Army increased in size from 20,000 to 250,000. Virtually all who served were volunteers.

What did that neutrality mean to individuals and families? *Dolly West's Kitchen* shows us that the national struggles were reflected in the relationships between communities, between families and between individuals. What fear was greater – that of the Nazis, or the British? Did Irish Nationalism include the northern counties over the border supporting the British war effort? As the play shows, the border was a very fragile one, particularly when, as in the play, US troops arrived at various bases in the North.

It is said that the kitchen is the heart of the home, and the kitchen table is at the heart of the West's home – it is the venue for discussion and confession, argument and love. But it is also a negotiating table, where these nationalities gather to try and gain more understanding, to resolve their conflicts in the struggle for the greater good.

If I have had a grand plan for this play, it has been to try and bring the audience round Dolly West's Kitchen table and show them that war had its consequences, even for the neutral; that love during wartime could be a desperate, frightening thing; and that hope is our greatest weapon against fear and hatred.

Frank McGuinness's language has a magic, which can engage your mind, heart and gut simultaneously. This magic has extended itself off the page and into the cast and crew. I have watched as a disparate group of people have become friends – laughing, talking, drinking (of course), working towards the goal of giving McGuinness's words a chance to do their work – to amuse, to provoke, to touch.

In the course of our rehearsals we have discussed the many things touched on by the play – Irish life in WW2, the D-Day landings, the Holocaust, post-war Britain. It is salutary to know that a play can inform us about events that can fade from the memory. Sixty years on from WW2 this cast and crew have been reminded of the importance of the struggle against tyranny. In this period of history, such lessons are invaluable.

My thanks go to the cast, crew, constructors and technicians who have put in their time and hard work to bring this play to the stage. I hope you enjoy it.

John McSpadyen

Dolly West's Kitchen

by Frank McGuinness

First performance 21 May 2005

Cast

Dolly West	Kerri Logan
Rima West	Anne Neville
Esther Horgan	Susan Cummins
Justin West	Rowan Finnegan
Ned Horgan	Tom Begley
Anna Owens	Dominique Gozdawa
Alec Redding	Tim Versteegen
Marco Delavicio	Dieter Thomas
Jamie O'Brien	Luke Ireland

The action of the play takes place in Buncrana, Donegal, Republic of Ireland, during 1944 and 1945.

Act 1	Scene 1:	Spring 1944
Act 1	Scene 2:	A few days later
Act 1	Scene 3:	Later that evening

Interval of 15 minutes

Act 2	Scene 1:	Three months later. Summer 1944
Act 2	Scene 2:	After the funeral
Act 3	Scene 1:	Later that night
Act 3	Scene 2:	One year later. After the war

Production Team

Director	John McSpadyen
Designer	Hilda Wilson
Costume Designer	Sylvia Wall
Lighting Designer	Tim Hayward
Sound Designer	Mark Lucek
Stage Manager	Clare Watson
Deputy Stage Manager	Evan Rule
Props	Harriet Parsonage, Michelle Weaver
Make up & Hair	Fleur Baxter, Sarah Cairncross
Lighting Operators	Francois Langton, Louis Tonna
Sound Operator	Syreta Johnson
Set Construction	Mike Hagan, Tom Hagan, Baz Goodall
Prop Makers	Mike Hagan, Baz Goodall
Assistant Stage Managers	Danny Bailey, Sally Milton, Anis Ukaye, Bethany Spencer
Photography	David Mosby, Ian Cole

Thanks to	Nigel Bamford, Bernard Brady, Ian Buckingham, Liz Cooper, Jean Derby, Nina Lubicz-Nawrocka, Bridget Strevens, Danielle McKelvie, Juliet Vaughan-Turner, Chris Warwick, Jon Webster, Cleo Whittingham, Tom McGuire, Chris Tomlins, Tim Edwards, Tess Walsh, Ramada Jarvis Ealing, Fishworks
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The Cast of Dolly West's Kitchen



COMING SOON

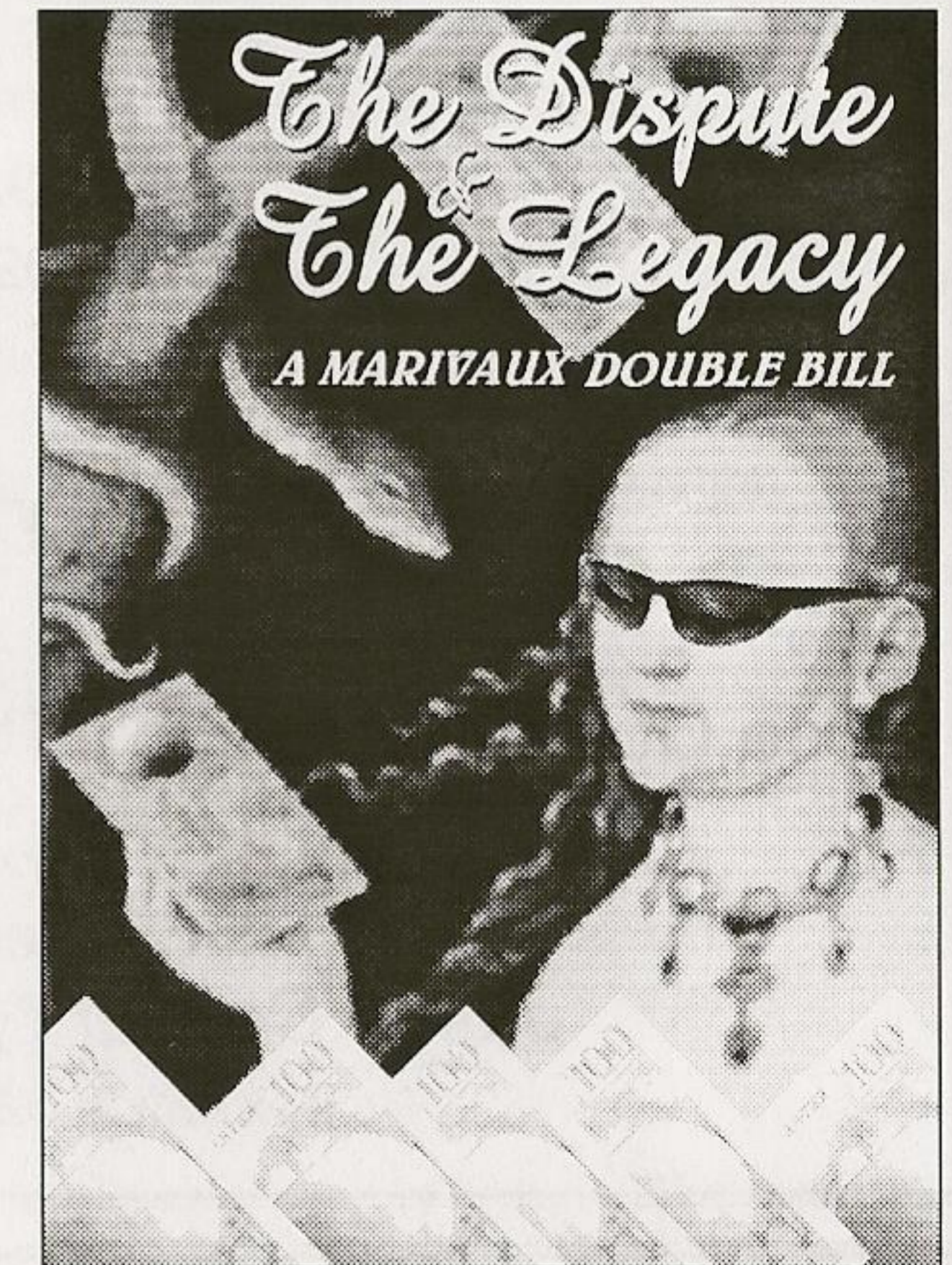
The Dispute and The Legacy

A Marivaux Double Bill

In The Studio 11 - 18 June

Sexy, satirical and psychologically acute, the comedies of Pierre Marivaux seem very 'modern' to 21st century audiences. Our double bill presents two very contrasting plays, representing the two poles of his genius, both in their different ways comic, but also with rather disturbing aspects to them. In *The Dispute* an unusual, and sinister, experiment confronts four young innocents with the discovery of the opposite sex and the consequent emotional entanglements of love and betrayal.

The Legacy is a complex intrigue in which the characters vie with each other over love, sex and money and find the task fraught with unexpected difficulties.

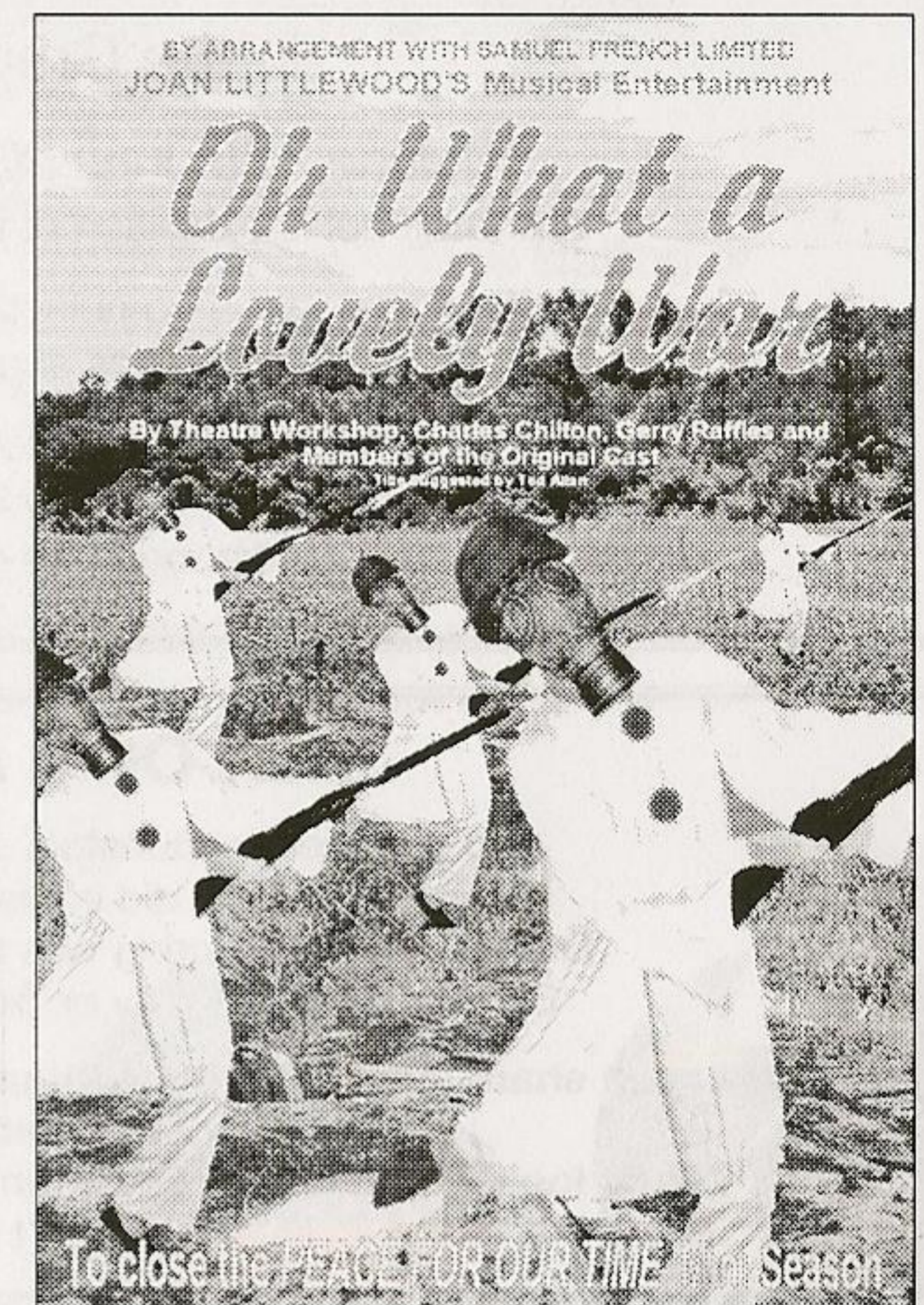


The PEACE FOR OUR TIME mini-season concludes with OH WHAT A LOVELY WAR

by Theatre Workshop, Charles Chilton,
Gerry Raffles and Members of the
Original Cast

In The Playhouse 17 - 25 June

Oh What a Lovely War brilliantly puts together a horrific documentary of World War 1, through a cabaret of music and comedy, brought together by a troupe of macabre clowns. The setting is a circus ring and recounts the courage, terror and resilience of the men who fought in the trenches of the First World War, and the stupidity and callousness of the politicians and generals who sent them to their deaths. Why did the war start? What kept it going? Why did so many men die? How was this presented as a noble adventure for young men across Europe?



In The Playhouse

June 1, 2, 3, 4 at 7.45pm, GLOC Theatre Presents

Honk!

Box Office 020 8572 0475

in The Studio

June 12 at 6.30pm

Free Questors Theatre Play Reading - New Work

July 20, 21, 22, 23 at 7.45pm

Ealing Shakespeare Players present

Julius Caesar by William Shakespeare

Box Office 020 8933 0252

Art Exhibitions

in the Grapevine Bar

10 June - 28 June 2005 - **Nadia Maanani**

A photographic exhibition of the French island of Mayotte.

Abstract poems - a combination of abstract art and poetry,
using graphics and digital technology

If anyone is interested in holding an exhibition at Questors and would like further details,
please contact Jane Mason on 020 8567 0011 on Tuesdays,
Wednesdays or Thursdays.

BECOME A CRITIC!

Did you like the Questors show you have just seen?
Did you hate it, or did it raise some interesting issues?
Did you think the acting was brilliant or the set surprising?
Did you enjoy the play or did you find it hard to follow?

You can share your thoughts with us, or read what others have said, at
www.questors.org.uk

Just log on - type your comments - and click the SEND button.
It couldn't be easier.

Get the most from your membership

Many members join just to see shows, but there is so much else you can do, why not get involved?

Front of house is a great place to start. For programme selling, stewarding or serving in the Café you don't need any experience, and training can be given for anyone who fancies working in Box Office. If you want to meet people and have a good time, then the best place to be is behind the Grapevine Bar - you can volunteer for just one night or many.

Backstage staff, including stage managers, prop makers painters and wardrobe staff, are always welcomed and whatever your skills we'll find a place for you. If you have some experience then The Questors is a wonderful place to be a designer, but even if you don't you can help out on shows and you're sure to get some hands-on experience. The same goes for lighting and sound - the theatre is well equipped and a good place to learn.

You can direct if you have some experience or training, but if not then you can always look out for our training opportunities. The Questors has a high standard of acting and to maintain this anyone wanting to act will need to take an audition. These are held every month - please call the main office for details.

There are numerous other things you can do to help out. If you're free in the daytimes you can help out with envelope stuffing or delivering leaflets, and if you're a bit of a handy man or woman then there are always little jobs to be done.

If you'd like more information about active membership, you can ring the office on 020 8567 0011, Mon - Fri, 9.30 - 5.30, email us on active@questors.org.uk, or come along to the lower foyer at 8.00pm on the first Thursday of every month for an active members get together.

