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Just send us your details, and we'll keep you informed about our forthcoming productions at The Questors.

Pick up a form from the Box Office foyer, or write, phone or email us with your details.

## Join us

### If you enjoy theatre, why not join us and become a member of The Questors?

If you enjoy a regular night out at the theatre with friends, why not become a member of The Questors? As a Playgoer member, you'll receive a 20 per cent discount on your ticket to most Questors productions, free tickets for your children to most Questors productions, regular information about our productions, and membership of the Grapevine Bar. Or you could join as a Company member and receive a 50 per cent discount on your ticket, the monthly Club Magazine and opportunities to get involved in our productions, in addition to all the benefits for Playgoer members. And the basic Friend membership gives you membership of the Grapevine plus regular information.

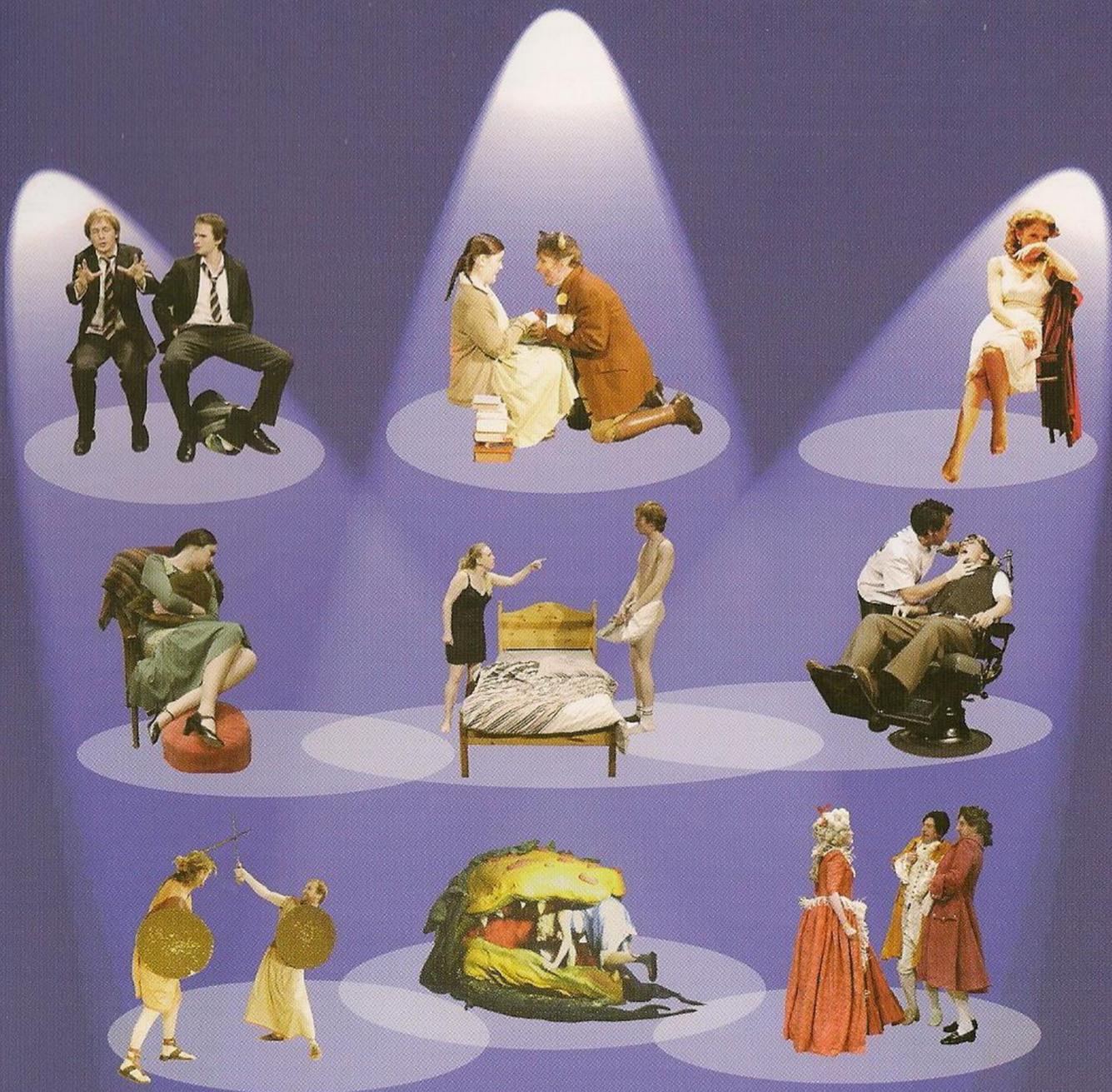
You can get all of this for just £26.00 for Playgoer membership, £52.50 (£34.00 concessions) for Company membership, and £12.00 for Friends, with discounts for payment by Direct Debit. You can find Membership Application forms in the Box Office foyer, or just phone the Theatre Office.

**THE QUESTORS THEATRE**  
12 Mattock Lane, Ealing W5 5BQ  
Box Office 020 8567 5184  
Theatre Office 020 8567 0011  
Email [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

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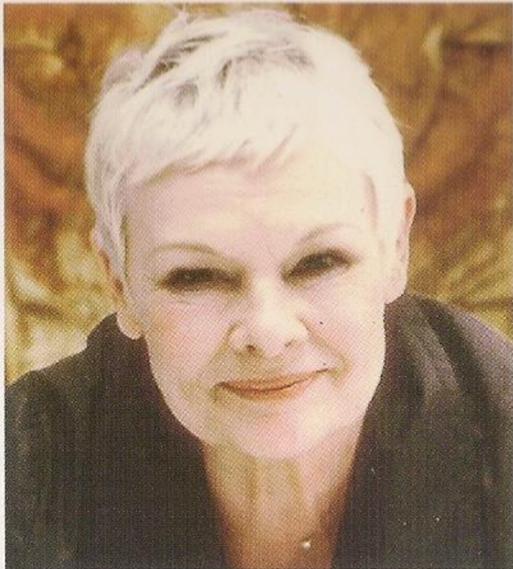
**THE QUESTORS THEATRE, EALING**



# The Dog in the Manger



**THE QUESTORS THEATRE, EALING**



**Welcome** to The Questors Theatre, one of London's best kept secrets – except to its 2,000 members.



How do I know about The Questors? I am proud to have been its President for over 20 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 perks of membership) and the many and varied shows in our 370-seat 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 The Questors Youth Theatre. In short, theatre is something for everyone, and with annual membership from £12.00 to £52.50 depending on your chosen level of commitment, it's great value for money as well.

But don't just take my word for it. The next time you're in Ealing, 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



# The Dog in the Manger

by Lope de Vega  
translated by David Johnston



## The Dog in the Manger

'A dog in the manger: a churlish fellow, who will not use what is wanted by another, nor yet let the other have it to use. The allusion is to the well-known fable of a dog that fixed his place in the manger, would not allow an ox to come near the hay and would not eat it himself.'

Although *The Dog in the Manger* (*El Perro del Hortelano*) was written in about 1613, like most great plays it still seems remarkably fresh and has plenty of meaning and appeal for us today. It's an extraordinary comedy about love, power and the role of women from the Spanish 'Golden Age' of theatre. Very well known in Spain, we have chosen it for our first full production of a Lope de Vega play at The Questors.

We are often surprised in the twenty-first century to see that in many cultures love and emotion still have to do battle with entrenched concepts of honour and the family: this piece explores what happens when generally accepted rules of class, status and the necessity of preserving the family name do battle with raw emotions and suppressed eroticism. How can a woman marry for love? The problem would have been a familiar one to seventeenth-century audiences. An attempt to break through those conventional barriers would have been immediately recognisable.

The author's own life was as full of extraordinary incidents as were his plays. Lope de Vega was born in Madrid in 1562. He wrote his first play at the age of twelve. He led an adventurous life, full of erotic incidents and relationships. He was married twice, had several mistresses and was prosecuted for immorality. Having served in the Spanish Armada in 1588, on his return to Spain he wrote prolifically and took the lead in creating a new and vibrant Spanish theatre. His plays were enormously popular. His output was phenomenal: in addition to hundreds of plays, which he wrote at extraordinary speed, he produced novels, poetry and other writings. 'So what if they criticise my plays and think that I wrote them for fame,' he said. 'That was never the case. I wrote them for money.' At times Lope also worked as a secretary in noble households. In 1612 his son Carlos died: the emotion he felt at this loss perhaps underlies part of the plot of *The Dog in the Manger*. Another son and one of his daughters predeceased him, whilst a second daughter was abducted by a courtier. In his final years he entered the church and became obsessed with religious contemplation and scourging himself. When he died his state funeral lasted nine days.

Like all great playwrights he possessed a startling ability to probe emotions and to bring his characters to life for an audience. As a great comic writer he married that ability with an outrageous sense of fun expressed in vivid language. He was also a daring writer, who was not afraid to grapple with the consequences of testing permissiveness to the limits.

Although written for a Spanish audience, the play is set in Naples, at the time the second largest city in Europe. It had a population of at least 300,000 and was a cosmopolitan place where many cultures, nations and traders met under the shadow of Vesuvius with the ever present threat of a volcanic eruption. For some centuries it was under the rule of Spain. In this sophisticated but dangerous and edgy city we meet the Countess of Belflor. Diana appears to have it all. She is a young, rich and

beautiful noblewoman, but she cannot find a suitor she both likes enough to marry and who, in accordance with convention, is of sufficiently high status to be an acceptable spouse. Until she marries Diana remains mistress of her own destiny, but she knows that after marriage she will inevitably come under the control of her husband. Under tremendous social pressure, Diana has to make her own decisions since, like Olivia in *Twelfth Night*, she is without parents. She is used to standing on her own feet and controlling her own household. All her servants are conscious of how vulnerable they are to her whims: they can be turned out of the house at a moment's notice if they meet with her disapproval. What Diana discovers she cannot control are her own feelings: she is filled with rage and jealousy when she finds out that her attractive secretary Theodoro, whom she secretly fancies, is carrying on with her lady-in-waiting Marcela. Her attitude then mirrors that of the 'dog in the manger' of the fable: if I can't have him, then no one else is going to!

Lope de Vega chose a symbolic name for his heroine, referring to the purity of the goddess Diana and also choosing a surname, Belflor, representing the prize which her successful suitor will win.

The brilliant translation by playwright David Johnston helps to bring what he describes as an emotional roller-coaster of a play to vivid life and has been tremendously exciting for the cast to work on. As does the original, the translation uses a variety of verse forms, including soliloquies written as sonnets.

Lope de Vega did not divide his plays into conventional scenes. One episode follows another in a fluid way, although he does retain conventional act divisions. His plays were written to be performed on stages very similar to the Elizabethan thrust stage, and we have set the play with that fluid style in mind, whilst the costumes have been designed approximately in period. However there is one important contrast with the English theatre of Shakespeare's time: in Spain women were allowed to be professional actors, giving an extra dimension to the emotions portrayed on stage.

So – an extraordinary playwright and an exceptional play which we hope you will enjoy with us.

Sue Solomon

### Questors E-News direct to your Inbox

Get all the latest news and offers for our shows by joining our e-mail lists.

- ★ You can choose to receive short snippets of information every week or so, or longer round-ups every month – or both if you wish!
- ★ We'll keep the e-mails as short and simple as possible – because we know you'd prefer it that way.
- ★ And we'll have an unsubscribe facility (which actually works) at the bottom of every message!

It's easy to sign up – just a few clicks is all it takes.

Visit [www.questors.org.uk/e-news.html](http://www.questors.org.uk/e-news.html) and you'll start getting our E-News in your Inbox.

# The Dog in the Manger

by Lope de Vega

translated by David Johnston

First performance 18 November 2006

## Cast (in order of appearance)

Teodoro, <i>a secretary</i>	Mike Hadjipateras
Tristan, <i>his servant</i>	Jason Francis
Diana, <i>Countess of Belflor</i>	Sarah Brothwell
Fabio, <i>her servant</i>	Will O'Connell
Octavio, <i>her steward</i>	John Hines
Dorotea, <i>a lady-in-waiting</i>	Fleur de Henrie
Anarda, <i>a lady-in-waiting</i>	Helen Manders
Marcela, <i>a lady-in-waiting</i>	Sarah Beebe
The Marquis Ricardo	Alan Waldock
Celio, <i>his servant</i>	Peter Clements
Count Federico, <i>Diana's cousin</i>	Will Hahn
Leonido, <i>his servant</i>	Andrew Naughton
Furio, <i>a lackey</i>	Alex Roustborne
Lirano, <i>a lackey</i>	Andrew Naughton
Antonelo, <i>a lackey</i>	Curtis Ashley
Count Ludovico	John Hines
Camilo, <i>his servant</i>	Andrew Naughton
Page	Curtis Ashley

The play is set in Naples.

There will be an interval of 15 minutes between Parts 1 and 2.

Music by Neapolitan composers of the period.

Song arranged and accompanied on guitar by Yvonne Behar.

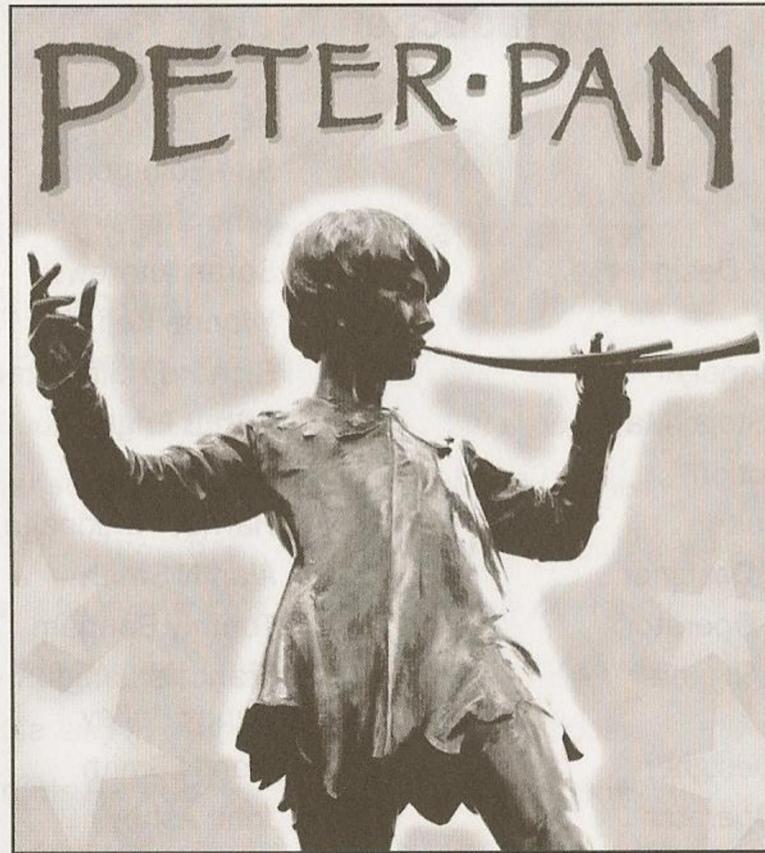
## Production Team

Director	Sue Solomon
Designer	John Stacey
Costume Designer	Sarah Andrews
Music	Yvonne Behar
Stage Manager	Richard Halberstadt
Deputy Stage Manager	Arthur England
Construction	Jim Craddock
Properties	Harriet Parsonage
Lighting Designer	Alan N Smith
Lighting Operator	Tommy Banham
Lighting Riggers	Francois Langton
	Danny Bailey
Sound Designer	Alan N Smith
Sound Operator	John Ashby
Prompters	Gordon Miller
	Margaret Halberstadt
Hair & Make-Up	Isabell Hess-Petersen
	Ana Rasic
	Jenna Wrage
Wardrobe	Helen Karasiewicz
	Claire Lack
	Josie Thomas
Assistant Stage Managers	Harriet Daroch de Haldevang
	Alex Lee
	Andy Williams

With thanks to:

Tina Harris, Mary Davies

## The Questors Christmas Production



### **Peter Pan**

**(or The Boy Who Would Not Grow Up)**

by J M Barrie

in a new version by Trevor Nunn and John Caird  
music by Stephen Oliver

Fly with Peter and Wendy, join the Lost Boys in the Never Land, do battle with the evil Captain Hook and his villainous pirate crew, and have an 'awfully big adventure' with mermaids, fairies, Red Indians and a crocodile. Suitable for children from six to ninety-six.

**14 December – 6 January**

**BOOK NOW!**

#### *Sarah Andrews Costume Designer*

Sarah became a Questors member in 1977 and joined the Student Acting Group that year. She is an acting member and one of the three members now running the Wardrobe. Last season she designed and/or made costumes for *'Tis Pity She's a Whore*, *After the Dance*, *As You Like It*, *R.U.R.*, *Henry V* and *The London Cuckolds* (at both The Questors Theatre and on tour to the Minack Theatre, Cornwall).

#### *Curtis Ashley Antonelo/Page*

*Peter Clements Celio*

*Andrew Naughton Leonido/Lirano/Camilo*

*Alex Roustborne Furio*

Andrew, Alex, Curtis and Peter have all just started the Student Acting Course at The Questors this year. This is their first appearance on the Questors stage.

#### *Sarah Beebe Marcela*

This is Sarah's third Questors production since becoming a member last year, having played Audrey in *As You Like It* and Petra in *An Enemy of the People*.

#### *Sarah Brothwell Diana*

Sarah has just completed Student Group 59, with whom she played Henry in *Henry V* and Aunt Meme in *Saturday, Sunday, Monday*.

#### *Jason Francis Tristan*

Jason has recently completed Student Group 59 at The Questors, with whom he played Peppino in *Saturday, Sunday, Monday* (Eduardo de Filippo) and Captain Fluellen in *Henry V* (Shakespeare).

#### *Mike Hadjipateras Teodoro*

Mike joined The Questors in 2003 and has appeared in our productions of *Bouncers*, *A Day in the Death of Joe Egg*, *The Dispute* and *The Legacy*, as well as playing Soranzo in *'Tis Pity She's a Whore* and Nathan in *Conversations After a Burial*.

#### *Will Hahn Federico*

Having joined The Questors in May 2005, Will has played Adam in *The Shape of Things*, Silvius in *As You Like It* and most recently was Deputy Stage Manager on *Vincent in Brixton*.

#### *Fleur de Henrie Dorotea*

Fleur joined The Questors as an actress in October 2005. This is Fleur's second appearance for The Questors, having appeared as Young Joan in *Far Away*.

#### *John Hines Octavio/Ludovico*

John has worked on 42 Questors productions including plays (Greek, classical and comical), musicals, revue, coarse acting, coarse oratorio (*Nebuchasiah II*), tours of Japan and Israel and twice to the Edinburgh Fringe. He is also a member of The Questors' Reminiscence Road Show team.

#### *Helen Manders Anarda*

This is Helen's first production for The Questors. She has previously appeared in a variety of productions at university, fringe theatres and in Edinburgh.

**Will O'Connell Fabio**

Will joined Acting for All at The Questors in October 2003. He appeared in *The Princess and the Pea*, *The Recruiting Officer* and *The Merchant of Venice* before joining The Questors' Student Group 59 in 2004. In his student productions he played the Archbishop of Canterbury, the French King and Nym in *Henry V* and Antonio in *Saturday, Sunday, Monday*.

**Alan N Smith Lighting and Sound Designer**

Lighting and sound credits for The Questors range from *Hans Kohlhaas* (1972), *The Accrington Pals* (1983), and *Lark Rise* (1984) to the more recent *The Beauty Queen of Leenane*, *Design for Living*, *Nicholas Nickleby*, *Blithe Spirit*, *Duet for One*, *A Streetcar Named Desire*, *Travesties*, *Charade/Seascape* and *The London Cuckolds*.

**Sue Solomon Director**

Sue's most recent productions for The Questors were of her own translation of Marivaux's *The Legacy* and of *As You Like It*. Other productions include *The Wedding Day*, *Home*, *Female Transport* (also designed by John Stacey) and *Love for Love*. She also researches eighteenth-century theatre.

**Alan Waldock Ricardo**

Alan is returning to The Questors after working abroad. He last appeared here in 1980-82, and was seen in (among others) *The Misanthrope*, *Macbeth*, *Hedda Gabler* and *Twelfth Night*.

## Next in the Studio

# Comedians

by Trevor Griffiths

'Funny, piteous, and scary' New York Magazine

A fierce and funny drama about budding stand-up comics burning with ambition to escape the poverty of their Manchester lives. But before the night is over, there are bitter lessons for the students and their teacher.

Chosen by the National Theatre in 2000 as one of its 'Plays of the Century', *Comedians* confirmed Griffiths's status as one of this country's finest modern playwrights.

*Contains strong language.*

**28 December – 6 January**

## Getting the most from your membership

**Many members join just to see shows, but there is so much more on offer to Company Members. So why not get involved?**

Front-of-House is a great place to start. No previous experience is needed for selling programmes, stewarding or serving in the Café; and training is provided 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 – and you can volunteer for just one night or several.

Backstage staff – including stage managers, prop makers, set builders, 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 space to be a designer. But even without experience, you can help out on shows, and you're sure to get some hands-on experience. The same goes for lighting and sound – the Playhouse and Studio are both well-equipped and excellent places to learn.

You can direct if you have some experience or training, but if not then we offer various learning opportunities. The Questors have a high standard of acting, and to maintain this, everyone wanting to act must first take an audition. These are held every month – so if you have some training or experience of acting, call the Theatre Office for details of the forthcoming auditions.

There are many other activities you can join in to help out. If you're free during daytimes, you can help with our monthly mailing or delivering leaflets, and if you're handy with maintenance then there are always little jobs to be done.

Only Company members can take part in our activities, so please contact the Theatre Office if you would like to get involved or receive further information about Company membership.

