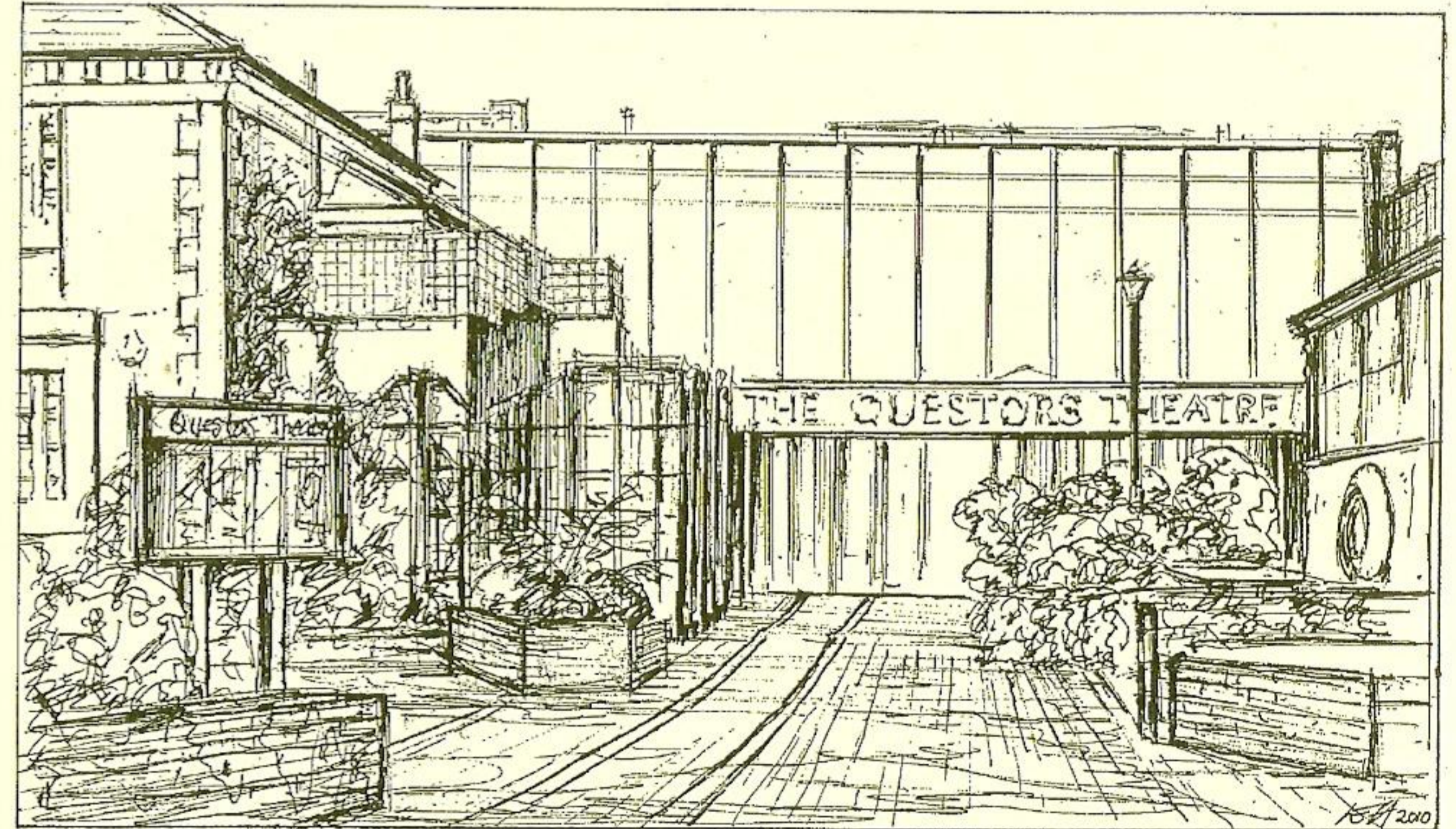




Questors, Ealing's Theatre



BLUE STOCKINGS

by Jessica Swale

The Playhouse

12 – 19 July 2014

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 11:30 am – 7:00 pm*

Saturday 9:00 am – 5:00 pm

*last orders for food at 6:30 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm followed by drinks, ice creams and snacks through the first interval.

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 2014 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.

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See questors.org.uk/grapevine for more details

Neither the Qafé nor the Grapevine
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Blue Stockings

There are obvious things one could say about the outrageous ideas that are espoused by some of the male characters in this play. Suffice for me to repeat what Jessica Swale says in her introduction to the script: that these men were not the misogynists they seem to be; they were simply reflecting the thinking of their time. To me, who grew up as a gay man at a time when homosexuality was equated with paedophilia, mental disorder or deliberate rebellion against nature, it all seems scarily familiar. Similar prejudice was levelled at black people; a lesser form of it is currently suffered by atheists in America. In the nineteenth century, women were expected to confine their education to 'feminine' subjects such as needlework, music, art and, as Ms Swale says, "maybe French, if you were lucky". It was Emily Davis who changed all that. She was a pioneer of women's education who, in 1869, set up the first residential college for women in a remote farmhouse at Hitchin in Hertfordshire. Jessica Swale again: "By 1896, the college had moved to Girton, a mere two miles up the hill from Cambridge (a schlep that was quickly christened *the Girton grind*)."
Blue Stockings joins four young Girton newcomers in 1896 when Elizabeth Welsh – then Mistress of Girton – was campaigning for their right to graduate: to attain degrees. Again, I can see parallels with the gay movement in the eighties: Mrs Welsh seems to represent the campaigning strategies of Stonewall – an organisation that advocated a 'don't frighten the horses' approach – whereas Miss Blake (the suffragist teacher) represents the strategies used by Outrage who, as the name might suggest, took a more confrontational attitude. Contrary to popular belief, the campaign for women's right to vote also took two distinct approaches and the 'suffragists' were seen by their more pragmatic sisters as dangerously counterproductive. In fact, it's likely that, in order to succeed, any cause needs both of these types of activists; rightly, Ms Swale's play doesn't condemn either.

So, where does the word 'bluestocking' come from? Originally, it wasn't a pejorative term. Around the middle of the 1700s, a small group of intellectual women began to meet about once a month to discuss literature and other matters. They were emulating similar groups that had met in France (despite what Miss Bott says in the play: "Nothing good comes out of France"). In Britain, these informal salons began to attract both male and female guests, some of them leading thinkers of the day. The men took to wearing blue stockings to deliberately cock a snook at the white ones that were the acceptable fashion. The name stuck. The bluestockings were sometimes regarded with suspicion or even hostility. However, prominent members such as Elizabeth Montagu – known as 'the Queen of the Bluestockings' and author of an influential essay about Shakespeare –

and the classicist, Elizabeth Carter, were highly regarded for their scholarship. It was because of their accomplishments that women started to be seen as intellectually equal to men. The struggle for female education was underway.

Today, it is well known that, on average, females achieve better academic results than their male counterparts. From early school age, they tend to be better at spelling and outperform boys in literacy and reasoning tests. Girls continue to exhibit higher verbal ability throughout their later school years, only being outflanked by boys after Year Five – around the age of nine or ten – in mathematical and science tests. To point this out is, of course, 'preaching to the choir'. Most of the world has long abandoned the idea that there are any inherent differences that should affect the achievements of either sex. Yet, in many ways, we still labour under the prejudice of our predecessors. Although we have had our first female prime minister and, yes, there are more females on boards of directors, in Parliament, on the judicial bench and – to some people's evident hostility – in pulpits, equal rights for women is only just coming out of its infancy. Of course, we mustn't forget that this is not the case worldwide.

In the afternoon of Tuesday, 9 October 2012, Malala Yousafzai boarded her school bus in the northwest Pakistani district of Swat. A gunman asked for Malala by name, then pointed a Colt 45 at her and fired three shots. One bullet hit the left side of Malala's forehead, travelled under her skin the length of her face and then into her shoulder. She was given extensive rehabilitation at the Queen Elizabeth Hospital in Birmingham, England. Her 'crime'? As a female, she had fought for her right to be educated.

Malala survived her attack and has been the recipient of many awards and honours from all over the world. Her fight – and the universal fight for equal rights of any sort – goes on. It's always salutary to look back and see how these struggles began with a few brave individuals who decided they were not going to accept the injustice they suffered. There are many heroes and heroines who stand alongside Malala: a student who stood in front of a tank in Tiananmen Square, a drag queen who threw a brick through the window of a New York bar, a woman who refused to give up her seat on a bus in Alabama, a teacher who founded a college in a farmhouse ...

Jessica Swale dedicated *Blue Stockings* to Malala Yousafzai.

Richard Gallagher, Director

Enjoyed the Show?

Connect with The Questors Theatre for updates on future productions and more.

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THE QUESTORS STUDENT GROUP 67 PRESENTS
BLUE STOCKINGS

by Jessica Swale

First performance of this production at The Questors Theatre: 12 July 2014

CAST

THE GIRTON GIRLS

| | |
|-----------------|--------------------|
| Tess Moffat | Catherine McCarthy |
| Celia Willbond | Melissa Reddin |
| Carolyn Addison | Katie Phipps |
| Maeve Sullivan | Jolene Howorth |

THE BOYS

| | |
|--------------|------------------|
| Ralph Mayhew | Matthew Tyrrell |
| Lloyd | Devesh Patel |
| Holmes | James Byrne |
| Edwards | Wesley Lloyd |
| Will Bennett | Aram Armaghanian |

THE STAFF

| | |
|--------------------|---------------------|
| Elizabeth Welsh | Jennifer Joan Brown |
| Mr Banks | Orlando Kilborn |
| Miss Blake | Rosa Coduri |
| Professor Collins | Devesh Patel |
| Professor Anderson | James Byrne |
| Professor Radleigh | Matthew Tyrrell |
| Professor Maudsley | Orlando Kilborn |
| Minnie | Rosa Coduri |
| Mr Peck | Richard Keeble |
| Miss Bott | Siân Neil |
| Sarah | Emma Peacock |

THE OTHERS

| | |
|--------------------|----------------|
| Billy Sullivan | Devesh Patel |
| Mrs Lindley | Jolene Howorth |
| Librarian / Waiter | Richard Keeble |
| Lady in café | Siân Neil |
| Daughter | Emma Peacock |

Gaudeamus Igitur (Therefore Let Us Rejoice) sung by Janet Cowley and the ladies of the Grim's Dyke Opera chorus, conducted by Stephen Kenna.

The play is set in 1896 in and around Cambridge.

The performance lasts approximately 2 hours and 15 minutes including a 15-minute interval.

PRODUCTION

| | |
|--------------------------|--|
| Director | Richard Gallagher |
| Associate Director | Lucy Aley-Parker |
| Design Consultant | Peter Collins |
| Costume Designer | Claire Malyon |
| Lighting Designer | Nigel Lewis |
| Sound Designer | Colin Horne |
| Choreographer | Annie Hertler-Smith |
| Stage Manager | Cathy Swift |
| Deputy Stage Manager | Dorothy Lawson |
| Assistant Stage Managers | Richard Keeble, Emma Peacock |
| Projection | Joel Schrire |
| Lighting Operator | Ieuan Jones |
| Sound Operator | Paul Wilson |
| Wardrobe Support | Jennie Yates |
| Hair and Make-Up | Teresa Gillert, Francesca Piercy |
| Head of Construction | Toby Burbidge |
| Constructors | Jeff Baynham, Daniel Cawtheray, Shaan Latif-Shaikh, Joel Schrire, Jon Webster |
| Photographer | Robert Vass |
| Thanks to | Alec Atchison, Daniel Cawtheray, John Lima, Jo Matthews, Richard Mead, Harriet Parsonage, Gary Reid, ArtsEd (Chiswick), House Services |

Please turn off all mobile phones and similar electronic devices.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

Biographies

Aram Armaghanian – *Will Bennett*

Aram is twenty-three years old. He has been offered a place on the MA Acting course at Arts Educational Schools, London commencing in September 2014. In *The Balcony*, Aram played Arthur (the Torturer). He would like to thank his mum and brother for their ongoing love and support.

Jennifer Joan Brown – *Elizabeth Welsh*

Jennifer is currently studying Travel and Tourism Management at The University of West London. Prior to university, she travelled extensively visiting, amongst other countries, Australia, Romania and Cambodia. She appeared in *The Balcony* as the Envoy. Although studying travel, the stage has always pulled her back to an ambition she first realised at the age of thirteen. 'Who knows what the next few years will bring?'

James Byrne – *Holmes / Professor Anderson*

James is twenty years old and joined Questors Youth Theatre in 2008. He has been in several productions including *The Pierglass* and *It's a Wonderful Life!*. Before joining Group 67, he was a member of Young Studio. His last appearance at The Questors was as the Judge in *The Balcony*.

Rosa Coduri – *Miss Blake / Minnie*

Rosa started at The Questors on the Foundation Course and has since performed at the Phoenix Artist Club alongside fellow Questors students. She has been involved in youth drama in south London from an early age and is currently working at Chelsea Football Club and for Laura Mercier Gurwitch products. Rosa played Carmen in *The Balcony*.

Jolene Howorth – *Maeve Sullivan / Mrs Lindley*

Originally from Lancashire, Jo moved to London to join The Questors Academy. She has performed with the NYT and hopes to train at drama school and go on to a career as an actress and writer. She last appeared at The Questors as Madame Irma in *The Balcony*.

Richard Keeble – *Librarian / Mr Peck / Waiter*

Richard last appeared with a Questors student group in *On the Razzle*, when he played the constable. He previously acted and worked backstage with the Wraysbury Players. At The Questors, he has worked backstage on *Aladdin and his Wonderful Lamp*, *The Rise and Fall of Little Voice* and *No Fairy Tale*, in which he also played a waiter, a part he is almost recreating for this production.

Orlando Kilborn – *Mr Banks / Professor Maudsley*

Orlando's mother was in Student Group 39 and loved it. Prior to joining Group 67, Orlando did the AfA course at The Questors. He worked behind the scenes on sound, sets and as an ASM. He acted in short sketches and scenes in the Studio. In *The Balcony*, Orlando appeared as Roger.

Wesley Lloyd – *Edwards*

Wesley graduated from Student Group 62 in 2009 after playing the title role in *Henry VI* and Joseph Poorgrass/Bailiff Pennyways in *Far From The Madding Crowd*. He was last seen as Thomas in *Somebody's Luggage*, as part of the Questival in March.

Catherine McCarthy – *Tess Moffat*

Catherine joined The Questors in 2012. She recently appeared in a new writing piece, *The Very Thought of You* at the Phoenix Artist Club. The highlight of the year was working with the Belarus Free Theatre company at the Young Vic. In *The Balcony*, Catherine played The Thief, Slave, Chantel and a photographer. She is keen to continue working on stage in the future.

Siân Neil – *Miss Bott / Lady in café*

Siân was a member of Student Group 63 and has now joined the list of ex-students who have guested in our productions. She previously appeared in *The Railway* and *Stern Ladies in Hats Now a Speciality*.

Devesh Patel – *Lloyd / Billy Sullivan / Professor Collins*

Devesh joined the Foundation Course at The Questors in 2011 before taking a year out and then re-joining as part of Group 67. Having played Chief of Police in the first student production of *The Balcony*, his credits include Zakir in *Tales of the Harrow Road* at the Soho Theatre, Bruce in *Popcorn* at City Academy, The Soldier in Sarah Kane's *Blasted* at The Old Fire Station and Socrates in Plato's *Symposium* at Keble College, University of Oxford.

Emma Peacock – *Sarah / Daughter of Lady in café*

Emma has previously done a variety of backstage jobs for amateur theatre companies including HK Players and Exeter University Footlights. Having recently joined The Questors this is the first production on which she is helping out, and her first time on stage since doing drama at school. Blink and you'll miss her!

Katie Phipps – *Carolyn Addison*

Katie studied Creative and Performing Arts at university in Liverpool. She has performed in many devised pieces, pantomime, workshops and with the Leicester Gilbert and Sullivan Operatic Society. She recently played Rosine (the Bishop's girl), Luke and a photographer in *The Balcony*.

Melissa Reddin – *Celia Willbond*

Melissa has been involved with performing arts from an early age. Her background was mainly in dance but, after getting all she could out of 'jazz hands', she decided to step into the world of acting. Melissa joined Questors Acting for All in 2010, appearing in *Ghost From a Perfect Place*. During that time, she got the part of the 'Macleans Girl' in the TV campaign which sponsored ITV's *Dancing on Ice*. Melissa was part of the ensemble in *Annie* and last appeared on The Questors stage as the General's girl, Georgette, and a photographer in *The Balcony*.

Matthew Tyrrell – *Ralph Mayhew / Professor Radleigh*

Matthew has been a member of The Questors for five years and has appeared in productions such as *Brave New World* (2009), *The Pierglass* (2010) and more. Before joining the Foundation Course, he studied for a BTEC in Performing Arts at Hammersmith College. Acting has always been passion of Matthew's. Earlier this year, he played the General in *The Balcony*.

Meet the Company – Wednesday 16 July

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

Lucy Aley-Parker – Associate Director

Lucy graduated from Webber Douglas Academy many years ago. An acting member since 2008, she's played many enjoyable roles since her Questors debut as Smeraldina in *A Servant to Two Masters*. She has enjoyed being Associate Director on The Questors' student productions of *Doña Rosita the Spinster & Yerma*, *On The Razzle* and *The Balcony*. She has also directed on the London fringe and was recently co-director on Ayckbourn's challenging *House and Garden*.

Richard Gallagher – Director

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. He has been tutor/director for the second year student group since Group 64. He wrote last year's pantomime, *Aladdin and his Wonderful Lamp*.

Colin Horne – Sound Designer

Colin has designed the sound for dozens of shows at The Questors since his first in 1976, most recently: *Othello*, *Romeo and Juliet*, *The School of Night*, *Dracula – Fangs of Destiny*, *Box and Cox & Have I None* and *Questival*. He also designed the original sound for all the Coarse Acting Shows at The Questors, Edinburgh Fringe and the Shaftesbury Theatre.

Dorothy Lawson – Deputy Stage Manager

Dorothy joined The Questors in the mid-80s and is a member of the front of house and Grapevine teams. She became an acting member in 2013 and appeared in *Aladdin and his Wonderful Lamp* (the Empress of China) and *The Rise and Fall of Little Voice* (Sadie). She was an interval singer in *Engaged* and has appeared in two PlayBack Reminiscence Roadshows. She was ASM for *On the Razzle* and DSM for *The Duchess of Malfi* and enjoys being backstage as much as being on stage!

Nigel Lewis – Lighting Designer

Nigel Lewis is Head of Lighting at The Questors and a professional lighting designer and lecturer. He has worked on many productions at The Questors and recently designed the lighting for our Christmas pantomime. He is delighted to be working on *Blue Stockings* with such a talented and artistic team of people.

Claire Malyon – Costume Designer

Claire gained her BTEC in Theatrical Costume at Kensington and Chelsea College. *Blue Stockings* is her second show as designer at The Questors following *The Duchess of Malfi*.

Cathy Swift – Stage Manager

Cathy joined The Questors in 2010 and has worked behind the scenes on numerous productions. She recently trod the boards without a broom in hand as a member of the Ensemble in *West 5 Story*. She is currently a Questors Student Director.

The Questors Student Group Tutors

Director of Studies and First Year tutor

Second Year tutor

Voice teacher

Movement and physical theatre teacher

David Emmet

Richard Gallagher

Holly Holman

Nicholas Jonne Wilson

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
- ✓ Allowed to audition to join our company of actors
- ✓ Exclusive or discounted training courses
- ✓ Access to *iQ* – the members-only website members.questors.org.uk
- ✓ A full-colour members' magazine three times a year
- ✓ Access to exclusive news on *iQ* and email newsletter
- ✓ Monthly programme card
- ✓ Membership of The Grapevine Club
- ✓ Voting rights in the company

*Reduced prices exclude certain events. [†]Under 18 only, maximum four per event. Must be collected at the performance and accompanied by an adult member.

Introductory offer – as a welcome for first-time members, 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 light 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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