

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
- ✓ 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

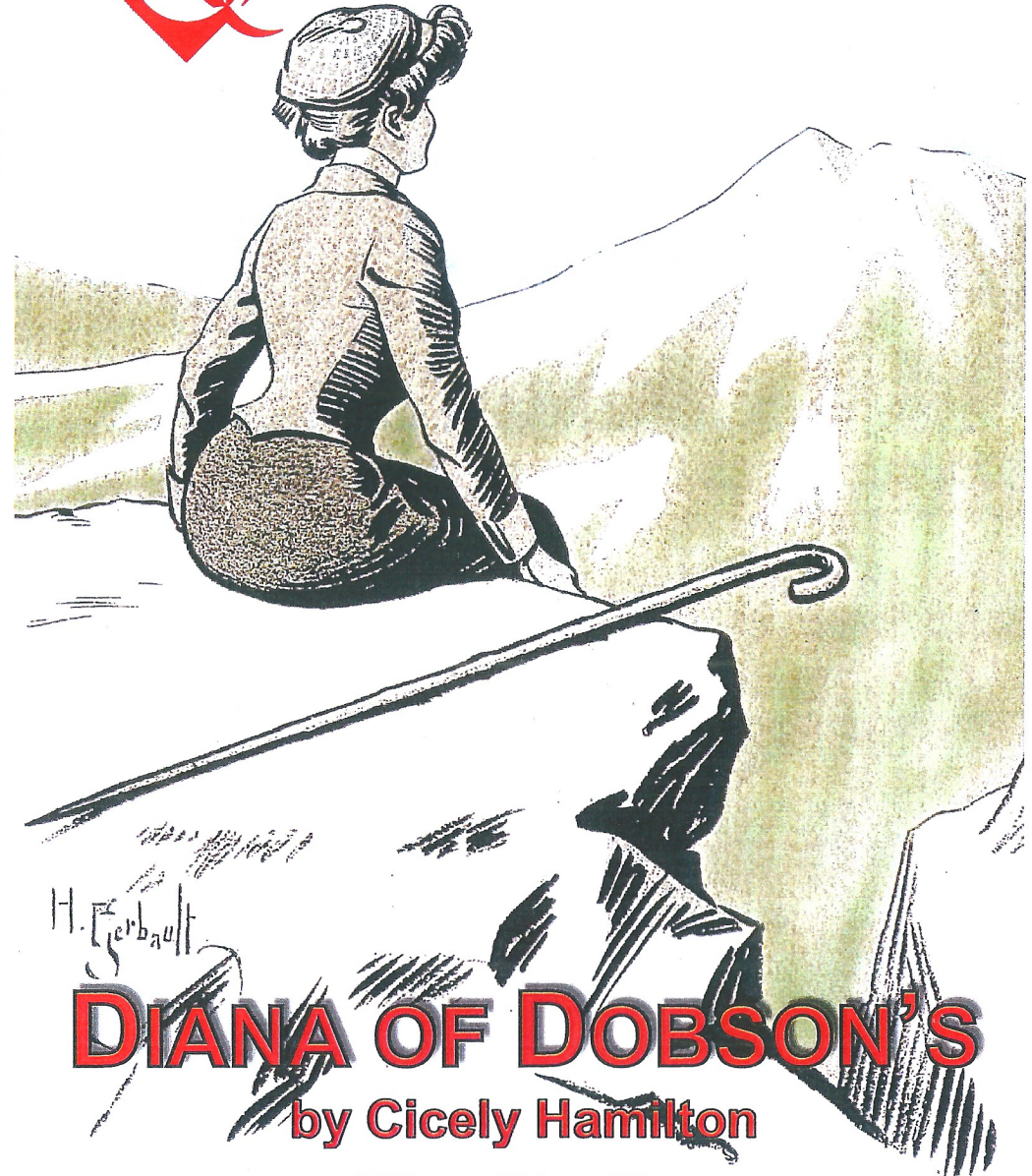
Our Youth Theatre, QYT, runs weekly drama classes for all ages from 6 to 18. Younger groups meet on Saturday mornings and older ages at weekday teatime. There's often a waiting list for membership, so put your name down now! Details are online at questors.org.uk/qyt.

The Questors Theatre
Box Office: 020 8567 5184
Email: 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



DIANA OF DOBSON'S

by Cicely Hamilton

The Studio

16 – 30 December 2017

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 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.

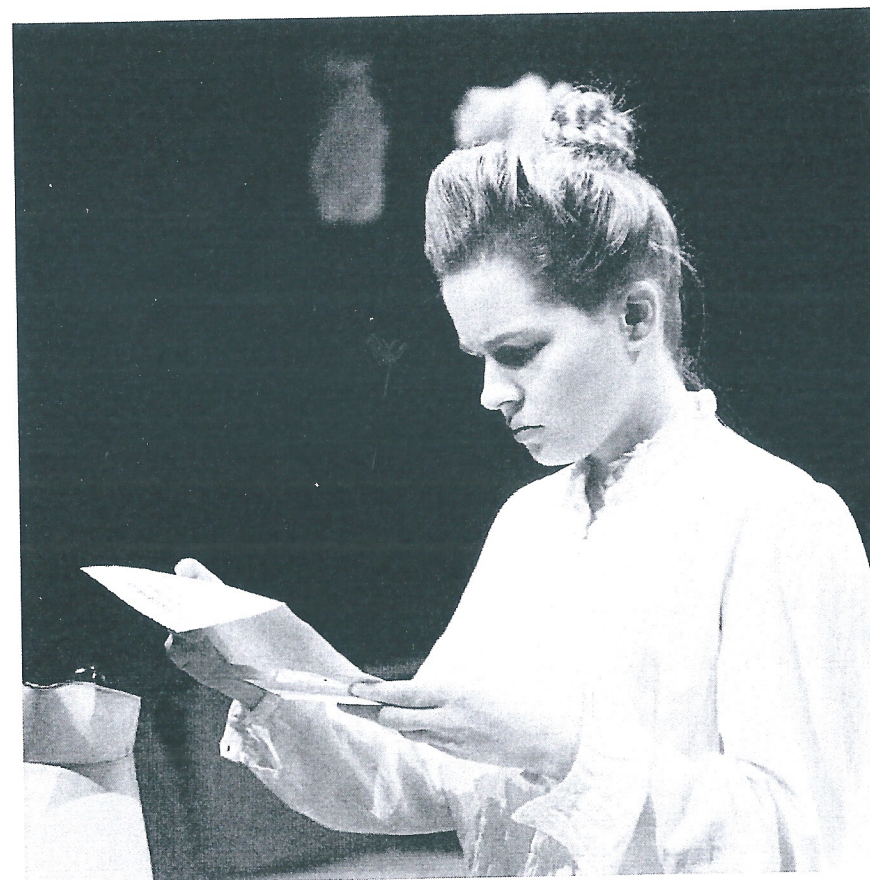
Opening Hours:

7:00 pm – 11:00 pm (10:30 pm close on Sundays)

Sunday lunchtime: midday – 2:30 pm

See questors.org.uk/grapevine for more details.

Fields and the Grapevine accept payments by card.



DIANA OF DOBSON'S

by Cicely Hamilton

The Studio

16 – 30 December 2017

DIANA OF DOBSON'S

Cicely Hamilton started out as an actress before turning to writing to earn her daily bread. Over the years she published six full-length plays, three one-act plays, seven novels, seventeen non-fiction books and numerous articles on politics and gender in the journals *Time and Tide* and *New Generation*. During World War One, Hamilton wrote and arranged dramatic entertainments, first as part of a women's medical group in France, and then as a member of Lena Ashwell's concerts on the Front.

In the 1930s she wrote nine books on modern Europe, and she remained active on behalf of women's suffrage, children's welfare, women in the workplace and women in public office up until her death in 1952 at the age of 80.

Her first play, *Diana of Dobson's* in 1908, despite being a huge success at the time, disappeared for several decades until it re-emerged in the 1990s in two anthologies of plays by women. It was revived most recently at the Orange Tree Theatre, and this year another of her plays, *Just to Get Married*, was revived after a hundred-year gap at the Finborough Theatre. Hamilton's 'disappearance' was not unique. As one of the writers of an international anthology of modern dramas by women wrote, "How could the work of 4,700 women writing in the US, and England – to cite two national examples – be mislaid?"

Women in early Twentieth Century England in fact wrote practically every kind of play for a wide variety of situations and audiences, scrutinising from many angles relationships between men and women, women's alliances and friendships, the lives of single, professional women and family tension of all kinds. In several of the plays that Hamilton wrote prior to World War One she worked out, in different ways, some of the ideas she elaborated upon in her book *Marriage as a Trade*.

For ten years, while she worked with several touring companies, she learned a great deal about the lives of other people working hard to make their living. She met working-class women in dire financial situations, and with no access to birth control information. Brought face to face with the harsh realities of life for a woman on her own, her interest in feminism developed, angered by the evaluation of women not by their abilities but by their sexual allure, and the assumption that women were to be kept by men and thus did not need adequate wages.

Thus began her commitment to improving the options for financial security (other than marriage and motherhood) and for self-esteem (other than through sexual attractiveness) for women in society. Although she belonged

to the suffragette movement, her 'personal revolt', she said, 'was feminist rather than suffragist'.

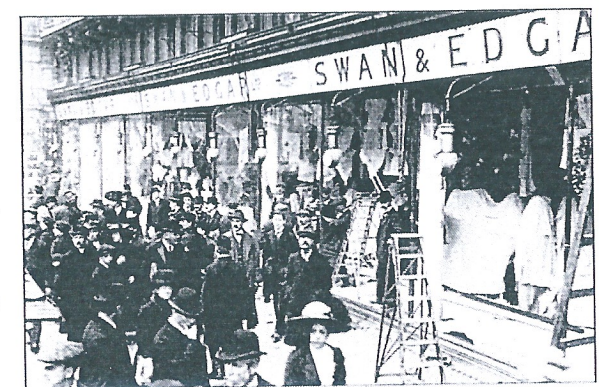
Her time with the suffragette movement helped Hamilton to examine and validate her role as a single woman. Prior to World War One, 1911 represents a peak in the numbers of single women over 25. Since it was the destiny of gentlewomen to marry, their single, impecunious state was judged a serious social problem. Hamilton's *Marriage as a Trade* was partly a lengthy exposition of why women wished to be spinsters, of the social pressures put upon them, and of Hamilton's certainty that single women could play a central role in effecting social change for women. If women could lead self-sufficient lives outside of marriage then the existence of economic alternatives would inevitably improve marriage for women, who would enter it voluntarily rather than out of economic necessity.

Although Hamilton was not necessarily opposed to marriage, she opposed the way marriage was seen as a compulsory trade for women. She pointed out that a woman who freely chooses to marry pays the man a greater compliment than a woman who marries because she feels she has no other economic option.

Thus, at the beginning of *Diana of Dobson's*, we see a group of women (including Diana) whose lives are restricted by numerous petty rules and by low wages and for whom marriage is seen as the only way to escape, and much of their conversation in that scene revolves around one of the girls who is engaged. We sense their collective jealousy of her imminent freedom from Dobson's. But, by the end of the play, because Diana has experienced the freedom and power that money can provide, she is able to turn down repeatedly the propositions of marriage from two men she meets in her hotel in Switzerland. She is able to challenge both men, and question the power and the authority that their money and position provides.

David Hovatter, Director

A department store in London in 1908 with windows smashed by suffragette campaigners. Many shop girls, like Diana, sympathised and became involved with the campaign for votes for women.



DIANA OF DOBSON'S

by Cicely Hamilton

First performance of this production at The Questors Theatre: 16 December 2017

CAST

in order of appearance

Miss Smithers	Anne Marie Ryan
Kitty Brant	Ruth Comerford
Miss Jay	Lydia Georgoula
Diana Massingberd	Tilly Benson-Reid
Miss Morton	Becky Hartnup
Miss Pringle	Yvonne Monyer
Mrs Cantelupe	Maggie Turner
Waiters at Hotel Engadine	Jolyon Houghton
	Yvonne Monyer
	Lydia Georgoula
Mrs Whyte-Fraser	Becky Hartnup
Sir Jabez Grindley	Steve Fitzpatrick
Captain Victor Bretherton	Luke Buffini
Poor Woman	Lydia Georgoula
PC Fellowes	David Hovatter

Act One: A dormitory room at Dobson's Drapery, London

Act Two: A hotel in Pontresina, Engadine, Switzerland

Act Three: A hotel in Pontresina, Engadine, Switzerland

Act Four: The Embankment, London

The performance lasts 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	David Hovatter
Costume Designer	Jennie Yates
Lighting Designer	Andrew Whadcoat
Sound Designer	Lizzie Turner
Projections Designer	Terry Mummery
Stage Manager	Steven Cowan
Deputy Stage Manager	Sarah Clopet
Assistant Stage Manager	Bradley Peake
Properties	Steven Cowan, Sarah Clopet
Prompters	Debbie Abel, Bridgett Strevens
Wardrobe Assistants	Helen Karasiewicz, Holly Merrick, Sue Peckitt, Jenny Richardson
Lighting Assistant	Fengfan Zhou
Lighting / Sound Operators	Cathy Swift, Fengfan Zhou
Set Constructors and Painters	Sadie Crowder, Alex Marker, Alisia Riccio, Victoria Smith, Dominique Theran, Abena Weston
Hair and Make-Up	Rena Agarwal
Photographer	Peter Collins
Videographer	Peter Gould
Thanks to	Lucy Aley-Parker, Wanda Duszynska, Dorothy Lawson, Geoff Moore, John Webster, Paul Wilson, Kall Kwik Chiswick

Biographies

Tilly Benson-Reid – *Diana Massingberd*

Tilly is making their debut at The Questors in the lead role as Diana. They have been a Questors member since 2013. Since then they have assisted backstage on various productions in various capacities, including stage management and properties, and found some time to slip onstage during the *24-Hour Plays* and *The History of Cardenio* (Richmond Shakespeare Society).

Luke Buffini – *Captain Victor Bretherton*

Luke acted as Danny in *Jumpers for Goalposts* at The Questors earlier this year. He has also appeared elsewhere as Malcolm in *Macbeth*, John in *The Winslow Boy*, Simon in *Otherwise Engaged*, and in *Relatively Speaking*, *Bracken Moor*, *A Perfect Murder*, *Whipping It Up* and *The Ghost Train*. After studying Psychology at the University of Kent, Luke began working as a children's football coach.

Ruth Comerford – *Kitty Brant*

Ruth is making her debut at The Questors in *Diana of Dobson's*. Ruth is a first-year member of Student Group 72 and is also studying for an MA in Newspaper Journalism at City University. She has worked in productions both backstage and performing during her time at York University where she studied English Literature. In her spare she time loves to cook, eat and enjoys sports.

Steve Fitzpatrick – *Sir Jabez Grindley*

Steve was last on stage two Christmases ago in *The Lying Kind*. Other parts over the years have included Jeff in *Jeffrey Bernard is Unwell*, Lucky in *Waiting for Godot*, Jacques in *As You Like It*, Antonio in *Twelfth Night*, Cornwall in *King Lear*, Horner in *The Country Wife* (not its most recent incarnation), Hotspur in *Henry IV*, and Hamlet. He also directs, and is currently preparing for Ibsen's *Peer Gynt* next May.

Lydia Georgoula – *Miss Jay / Waiter / Poor Woman*

Lydia joined The Questors through Acting for All and Student Group 62 just over a decade ago. Since then she has appeared in numerous Questors productions including *The Rover* by Aphra Behn and toured with plays to both the Minack in Cornwall and Postojna, Slovenia. She has also performed with Crucial Image, The Etheric Players, at Teatro Technis and as a dancer with Milka Panayotova and at The Razzmatazz festival.

Becky Hartnup – *Miss Morton / Mrs Whyte-Fraser*

Becky was a member of Questors Youth Theatre in the 1980s. She then spent time at Watermans Theatre where she wrote, acted and directed as part of their youth theatre and worked as ASM for some of their professional shows. Roles included Louise in Jim Cartwright's *Road*, Bernice in Alan Ayckbourn's *Confusions* and Mrs Webb in Thornton Wilder's *Our Town*. She recently returned to The Questors via the Acting for All, Encore and Platform Courses and performed in the Overnight Plays. Becky's next show will be playing a fairy in *A Midsummer Night's Dream*.

Jolyon Houghton – *Waiter / Ensemble*

Jolyon started acting with Questors Youth Theatre in the early 2000s, before going on to join Student Group 62, and finally studying Collaborative and Devised Theatre at Central School of Speech and Drama. He has appeared in plays such as *Absurd Person Singular*, *Rope*, *The Duchess of Malfi* and *She Stoops to Conquer*. He has also begun his own writing projects including works for drama and theatre.

Yvonne Monyer – *Miss Pringle / Waiter*

After an acting course in India at Anupam Kher's *Actor Prepares*, Yvonne joined Student Group 68 in 2013. Since then, she has enjoyed performing in various plays such as *Fear and Misery of the Third Reich* and *The Young Idea* (The Questors) and *Maasi Da Mission* (Sapnay Productions London) and playing roles in commercials and short films. Yvonne is a secondary school teacher of Modern Foreign Languages and Drama, and a teaching assistant at Questors Youth Theatre. Yvonne also works as a TV presenter for the German Bollywood channel Zee.One.

Anne Marie Ryan – *Miss Smithers*

A native of Boston, Massachusetts, Anne Marie is a graduate of Brown University, where she acted in numerous student productions. Anne Marie returned to drama via the Encore class and is delighted to be making her Questors debut. When offstage, Anne Marie edits romance novels and writes children's books, including the *Secret Princesses* series (under the pen name Rosie Banks). In her free time, Anne Marie plays tennis, bakes corset-bursting treats and enjoys spending time with her amazing family.

Maggie Turner – *Mrs Cantelupe*

Lead roles for The Questors include *The Prime of Miss Jean Brodie*, *Who was Hilary Maconochie?*, *Uncle Vanya*, *A Woman of No Importance*, *Fen* and *Men Should Weep*. She has recently been seen in *Equus* and *High Tea*. A regular performer in poetry and ghost story evenings and the Overnight Plays, Maggie has been involved in all but one Coarse Acting show since 1972, including the successful Edinburgh tours and West End transfer. She also works as a professional actor and is currently a member of the Questors Board of Trustees.

David Hovatter – *Director / PC Fellowes*

Other shows David has directed at The Questors include *The Rover* (which toured to Minack in Cornwall and also to a European theatre festival in Slovenia), *The Marvellous Land of Oz*, *The Talented Mr Ripley*, *Rhinoceros*, *The Chairs* and *The Lesson*. In addition to these shows, there have been a number of devised pieces such as *The Overcoat*, which was in last year's Questival, and *The Circus* which also went to the Slovenian festival.

Enjoyed the Show?

Let us know what you think, and connect with The Questors Theatre for updates on all upcoming productions and lots more.

Follow us on **Twitter @questorstheatre** and find us on **Facebook**.

Terry Mummery – Projections Designer

Terry has been a Lighting Designer for many years and is expanding into the area of Theatrical Projections and Animations. Terry's recent projection designs have been for *Bird on the Wire* and *When the Rain Stops Falling*. Previously Terry has designed projections for *Exonerated*, *Rain on Water*, *A Bigger Boat* and *Rhinoceros*, while he has also assisted other designers with their projection requirements.

Lizzie Turner – Sound Designer

Lizzie's first foray into a Questors production was sound designing and operating *Season's Greetings* this November. Before getting the job of Theatre Technician at The Questors in September, Lizzie studied Drama and English at the University of East Anglia. She has designed and operated lighting and sound for over 20 student productions and was technical officer for UEA drama society. She was also costume designer/technician/production manager/aesthetic overlord for a semi-professional student production taken to the Edinburgh fringe, which gained a 5-star review.

Andrew Whadcoat – Lighting Designer

Andrew's recent lighting designs include the plays *Scarborough*, *The Last of the Hausmanns*, *When the Rain Stops Falling*, *Season's Greetings* and, offsite, *The Letter of Last Resort* at the Printworks in London and *Red Peppers* at the Théâtre des Variétés in Monaco where The Questors represented Great Britain at the international Mondial du Théâtre.

Jennie Yates – Costume Designer

Since joining The Questors in 2000, Jennie has worked on innumerable productions, and is now Head of the Costume Department. The shows she has worked on are too numerous to list, but the most recent are *Arms and the Man*, *Dick Whittington & His Cat*, *Grimm Tales*, *Dead White Males*, *Improbable Fiction* and *Sweet Charity*.

Christmas at The Questors

MOTHER GOOSE

by Ben Crocker

14 Dec 2017 – 1 Jan 2018

The Judi Dench Playhouse

Adventure to Magic Mountain to save a little goose from a wicked troll. Join us on a fun, family adventure this Christmas with Mother Goose – our laugh-out-loud panto. Sing along, shout at the nasty troll, meet the Giant Geese of Boundtobiteyou and even do some yodelling! Oh – and don't forget to wear your Christmas jumper!

CHRISTMAS GHOST STORIES

17 and 18 December 2017

The Studio

Get into the Christmas spirit by communing with the spirit world in our ninth season of Ghost Stories. Just make sure you don't walk home alone...

Listen to Questors actors reading ghost stories from some of the greatest writers of the genre – a different selection each night.

Tickets on the door.

Cicely Hamilton



Cicely Hamilton was recognised during the early 20th century as a writer of major importance through her plays and novels. She was particularly known for her polemic *Marriage as a Trade* and for writing the lyrics for the suffragette anthem. *Diana of Dobson's* was adapted by Lena Ashwell and Hamilton from her own novel of the same title that was first published in 1908. Cicely Hamilton preferred to be described as a feminist rather than suffragist. Even so, she was a prominent figure in the campaign for women's votes.

Diana of Dobson's was such a success when it opened in February 1908 at the Kingsway Theatre that Lena Ashwell and Cicely Hamilton decided to tour with the play while its run in London continued, Ashwell playing the role of Diana. Here is one of the touring company programmes from that 1908 run at the Royalty Theatre, Glasgow.

