

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...

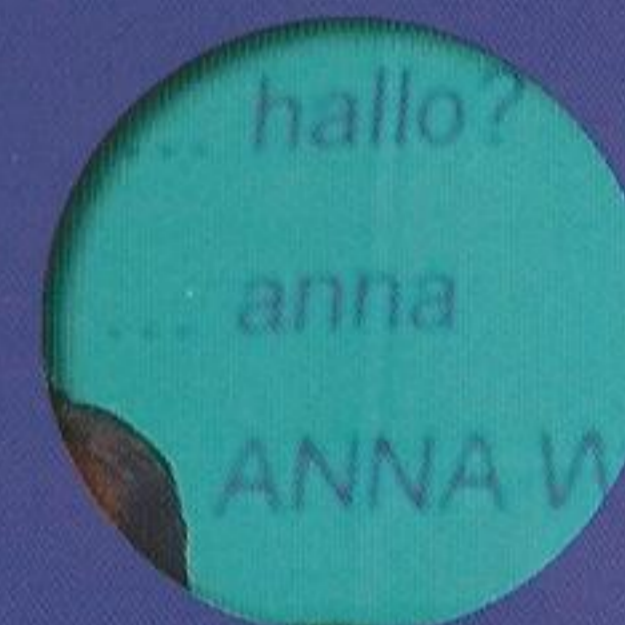
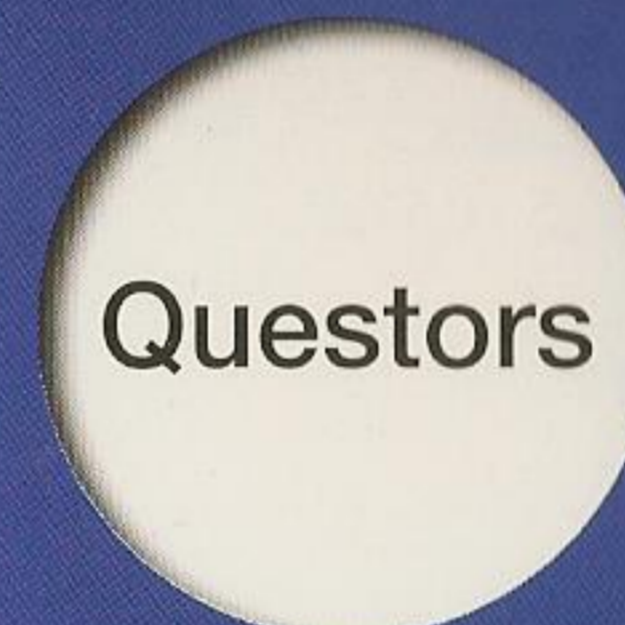
- Free tickets to at least 8 productions a year.
- Access to over 20 productions a year - classic, contemporary, international and new plays, from just £6.50 a ticket.
- Membership of the Grapevine Bar
- Questopics, our club magazine.
- The chance to act, direct, or get involved backstage.
- Discounts 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.

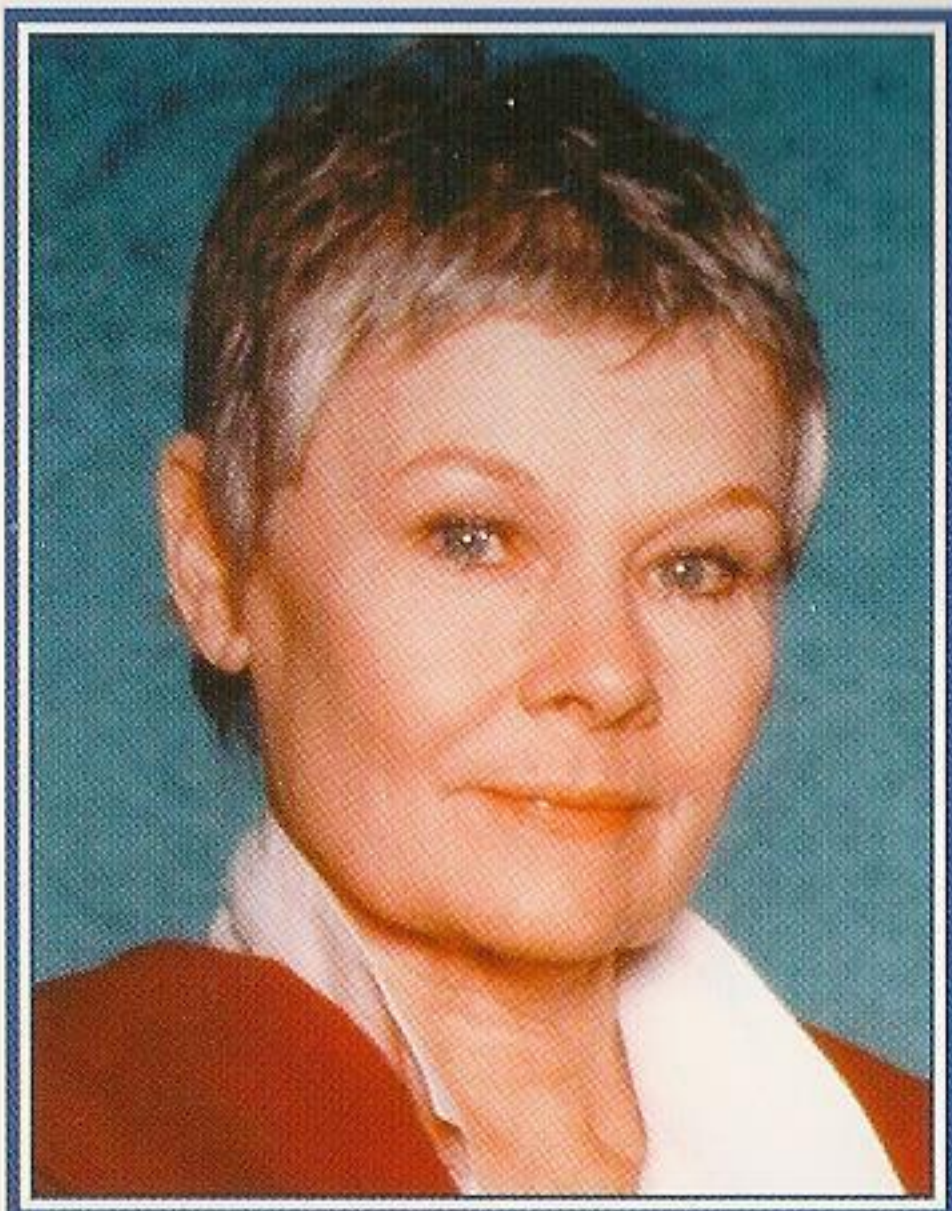
Box Office: 020 8567 5184
Admin: 020 8567 0011
Fax: 020 8567 8736
Email: enquiries@questors.org.uk
Website: www.questors.org.uk

The Questors Theatre
 Mattock Lane
 Ealing
 W5 5BQ



The Enchanted Knight





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



The Enchanted Knight

by David Hovatter

The Enchanted Knight

The idea for *The Enchanted Knight* arose from reading an article about the worst jobs in history by Tony Robinson (in conjunction with a TV series based on the same subject). I was taken with the example of the executioner in medieval days. Almost immediately a story came into my mind about an executioner haunted by the ghosts of the dead he has executed. Pretty soon after that the characters of the witch and the knight came into my mind. It was only when the chance came of doing a show in the Studio at Christmas that I had to make a collage of ideas resemble a play and put it on in front of an audience within the space of two months.

When we began rehearsal I only had about ten pages of decent script available for the cast (and I wasn't even sure which order any of those pages followed). Having watched a few Japanese films set in the feudal days of their volatile history, I decided we should rehearse as if we were in a Japanese film, acting with restricted movements, and often kneeling or sitting down. I researched a lot about Japanese customs and mythology and tried, as the writing process continued, to filter what I learnt into the story (which developed during the rehearsal process). It was only after working with the actors on their characters' histories and development that I could write the second half of the play two weeks before we opened. We even swapped characters during rehearsals: instead of playing Gato, I decided to play Seishin halfway through rehearsals, which is about the same time we decided Gareth should play Sanyoshi rather than Seishin.

The editor wanted me to write something about Japanese theatre but, in all honesty, while the designer built a set inspired by how the stage looks in Japanese theatre, I decided early on that we would not slavishly copy or try to reproduce the principles of Japanese theatre. However, elements of No Theatre did influence how we created the story-telling process.

In Japanese theatre there are four classical forms: No, Kyogen, Bunraku (puppet theatre) and Kabuki. No Theatre was pioneered by a father and son, Kanami and Zeami, whose work spanned the second half of the 14th century and the first few decades of the 15th.

Kanami took the early forms of popular entertainment and developed simple playlets, including dances which had a strong beat and an accompanying sung narrative. Zeami continued his father's work, but he had the advantage of the personal patronage of a shogun. It was during his time in the shogunal court that he developed the art of No in an

environment that placed a high value on culture and was deeply imbued with Zen Buddhism. What emerged was a drama sparse in movement and text, but rich in symbolism and texture. Zeami laid down the structure of No plays, all of which follow a fundamental pattern of an introduction (in which a secondary figure announces the setting), development (where the main figure - usually a ghost - enters and the historical associations of the setting are established), and the climax (where the ghost reappears in his real identity as a historical figure linked to the setting).

In performance the acting is stylised. The rejection of linear line in the structure of the plays, the absence of scenery, and the combination of acting, music and chanting by the chorus, created a mood of intense contemplation.

The play is set in feudal Japan. The first half is set in various interiors. The second half is set outside the city walls, in a forest.

Chikamatsu, known as a Japanese Shakespeare, laid down as one of the first principles of dramatic composition the importance of taking the audience into the confidence of the author. Several of his pupils submitted plays for his approval, but only one of the pieces appealed to him. It was a play somewhat resembling *The Comedy of Errors*, in which twin brethren suffer through mistaken identity. 'This', said Chikamatsu, 'has the proper spirit of the drama, for it takes the audience into consideration. The public is permitted to know more than the actors. It knows where the mistake lies, and pities the poor figures on the board who innocently rush to their fate.'

Seami, who was born in 1363 and who with his father stands at the head of the No theatre, taught his pupils that in imitation there should always be a tinge of the unlike, and to his mind the reason for this is that if we press imitation too far, it will impinge on reality and will cease to give an impression of likeness. If one aims at only the beautiful, the flower, as he calls it, will be sure to appear.

At the beginning of rehearsals there were only a few scraps of paper with ideas and speeches. With the help of the cast's imagination, their improvisations, their research, and their patience, I was able to finish the script and work out what the story was all about.

David Hovatter

The Enchanted Knight

by David Hovatter

First performance 29 December 2004

Cast

Cast in order of appearance:

Sanyoshi

Gareth Bevan

Gato

Christian Ani

Yoshibo

John Dobson

Izayoi

Izabella Urbanowicz

Tojuro

Orpheus Papafilippou

Executioner

David Hovatter

Production Team

Director

David Hovatter

Written by

David Hovatter

Design

Wanda Duszynska

Construction

John Horwood

Lights

Martin Stoner

Sound

Mark Lucek

Make-up

Remy Morrice

Costume

Jennie Yates

Thanks to:

John Wilson,
Barry Jones,
Harriet Parsonage,
Alex Marker,
Diane Grimes,
Jenny Silverman

The Cast of The Enchanted Knight



Gareth Bevan, David Hovatter, Orpheus Papafilippou



Izabella Urbanowicz, John Dobson, Christian Ani

COMING SOON

SCENES FROM THE FAIR

by Jonathan Hall

Plus

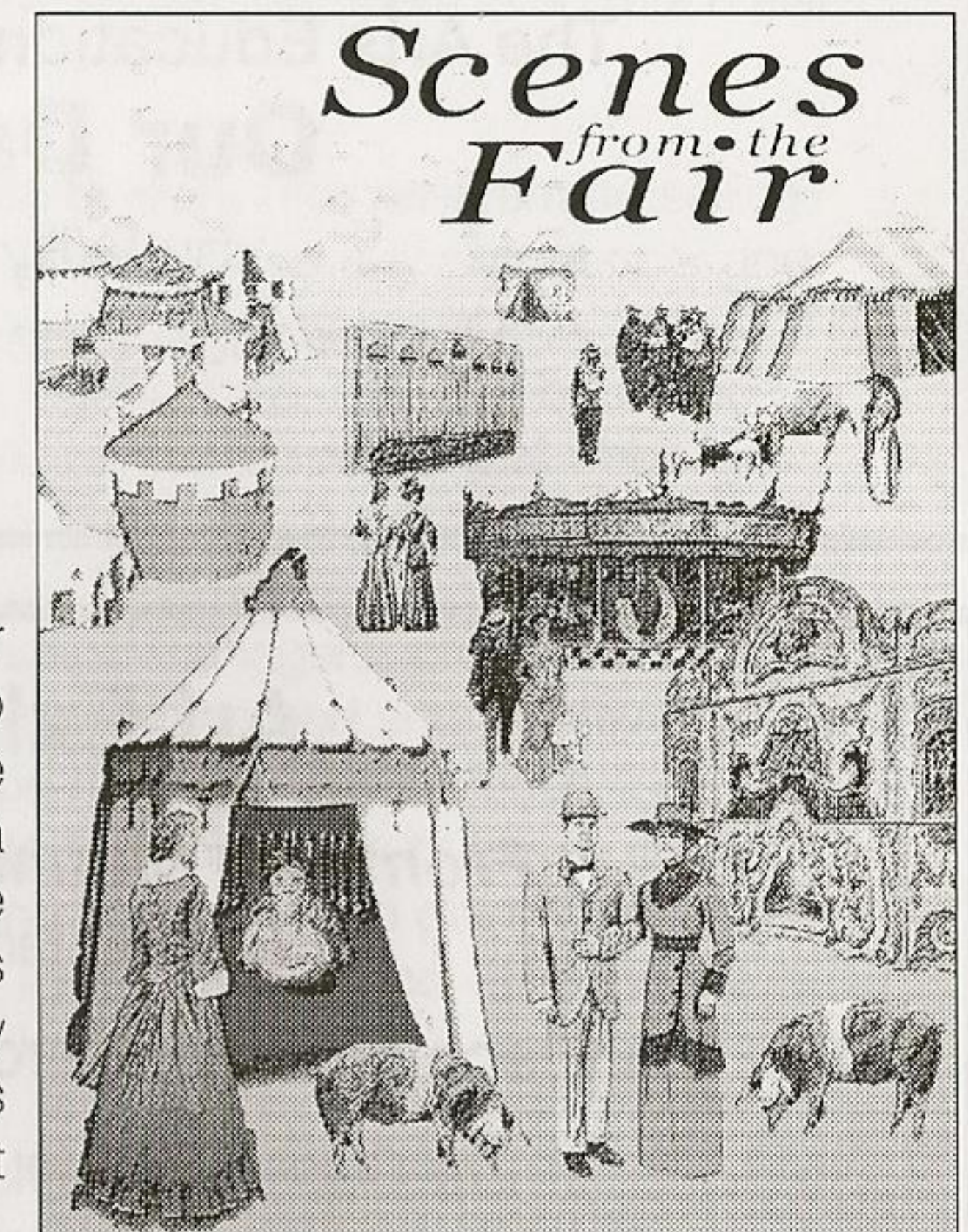
UNSEENS

by Members of The
Questors Youth Theatre

In the Studio

29 January - 5 February

It's a fair day in a small village in the summer of 1914. The villagers meet at the fair to show their best breed of pigs, enjoy the rides, and have their fortunes told. Will is a young eugenicist, working on his book. He meets the locals, including the squire's fiancée, Emily, who sees that Will may provide a way out of a potentially loveless marriage. Can Will's dream of a perfect society ever be realised?



Unseens is a supporting programme of short scenes devised and written by members of The Questors Youth Theatre.

NEW BOY

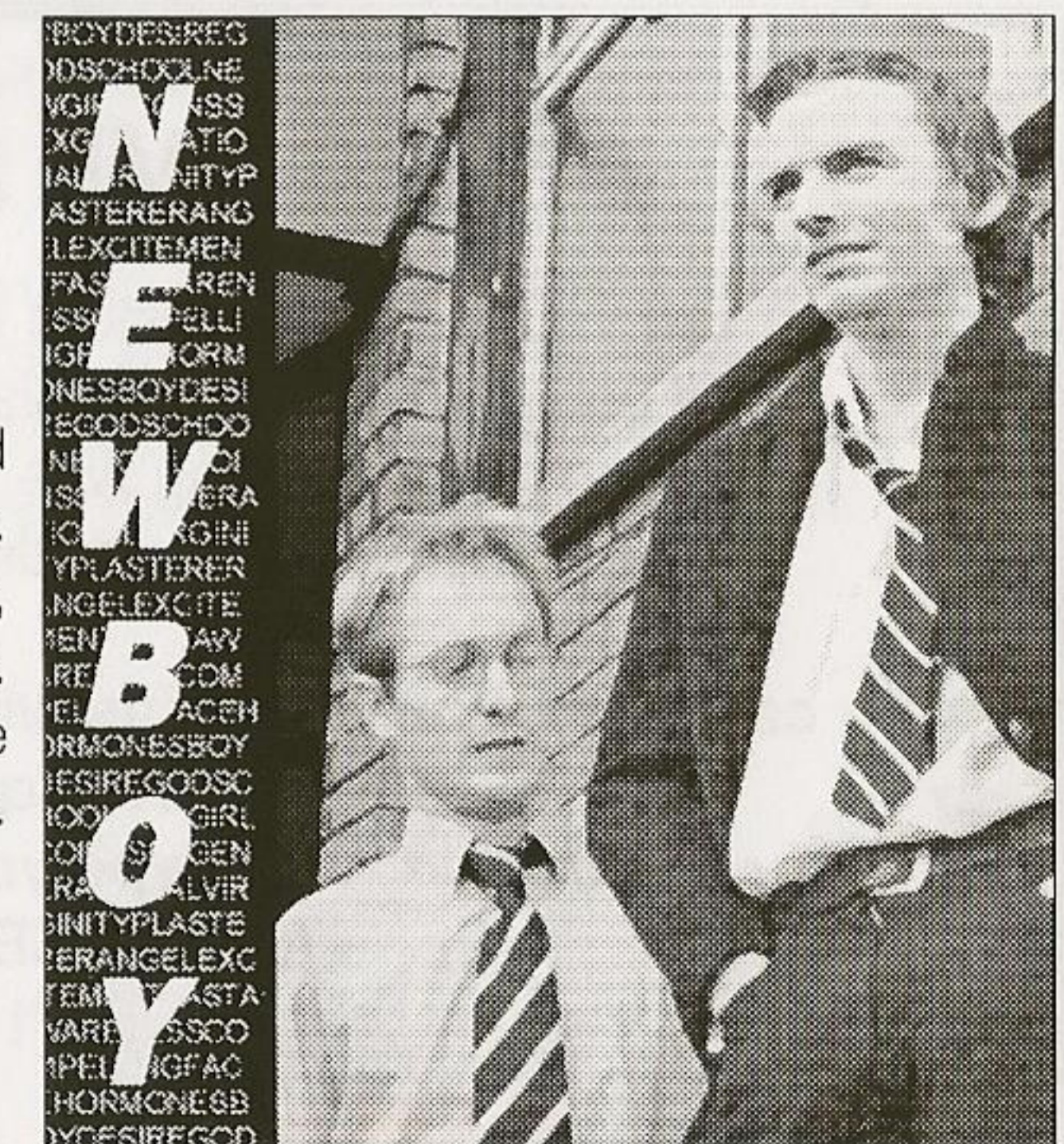
by William Sutcliffe

adapted by Russell Labey

In The Studio

12 - 19 February

'The face of an angel, the body of a god and the name of a plasterer': that's Barry. He's the new boy in school: enigmatic, unassuming simply drop dead gorgeous. Girls, boys, even teachers fancy Barry. The thing is that Barry seems totally unaware. Looks like that's all about to change.



19 - 22 January at 7.30
The Arts Educational School presents
Our Day Out

by Willy Russell
Reservation Line: 020 8987 6600

Art Exhibition

From The Mountains To The Sea

by Sue Stamper-Iveson

Landscapes in watercolour, acrylic and oils

The Grapevine Bar at The Questors Theatre

15 - 19 January 2005

If anyone is interested in holding an art exhibition or would like further information please call Jane Mason in the Questors office on 020 8567 0011

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.



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by David Hovatter


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STUDIO
MATTOCK LANE
EALING W5 5BQ
Tel: 020 8567 5184



December 29, 30, 31, at 7.45pm
January 5, 6, 7, 8, 9, 12, 13,
14, 15, at 7.45pm

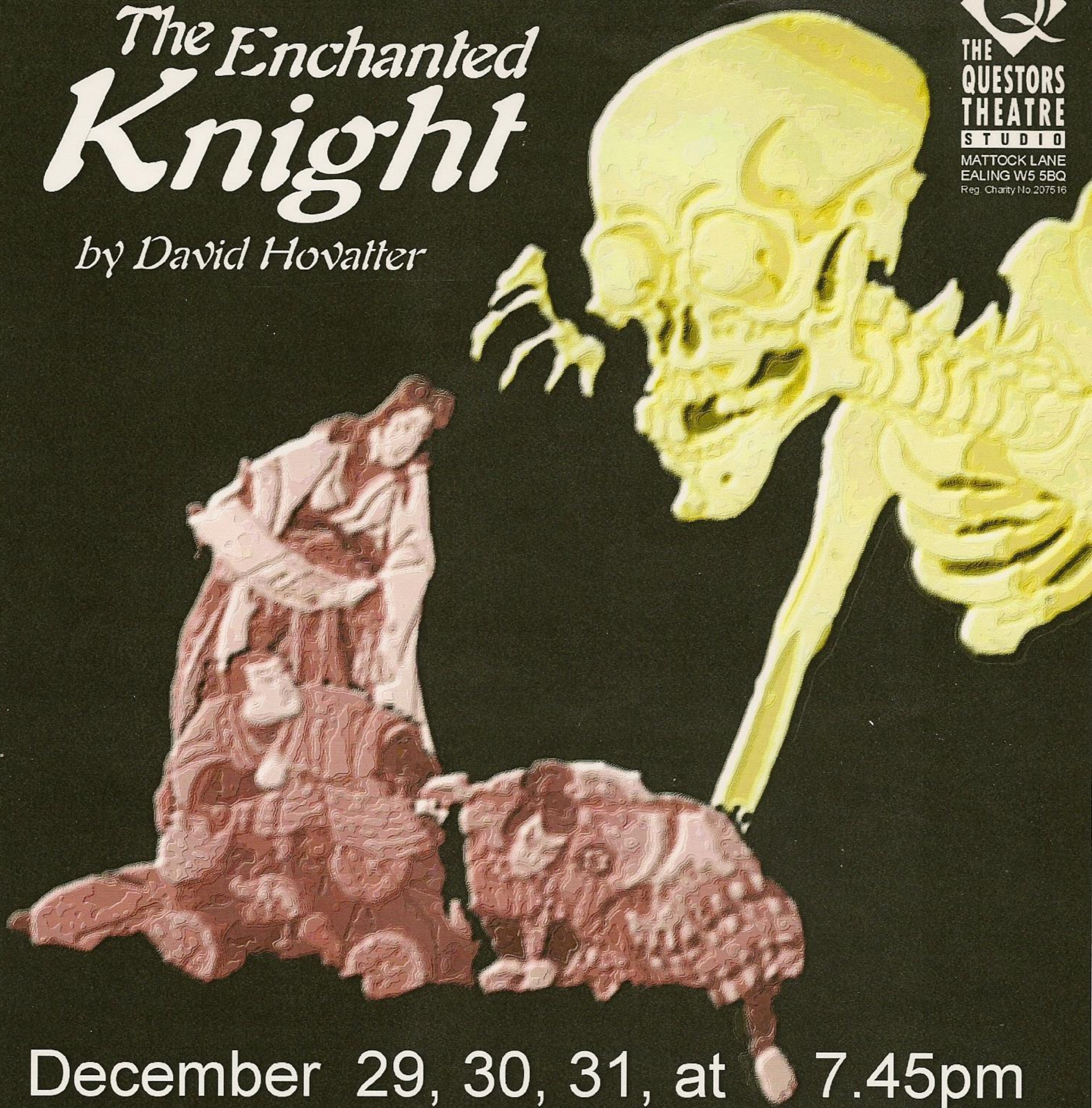
Suitable for a mature audience

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or book online at www.questors.org.uk

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by David Hovatter


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Reg. Charity No 207516



December 29, 30, 31, at 7.45pm
January 5, 6, 7, 8, 9, 12, 13,
14, 15, at 7.45pm

Suitable for a mature audience

Members £6.50, Guests £9.50, Students £4.00

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