

## 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 a 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](http://www.questors.org.uk)

### Questors membership (there are 3 categories) gives you...

#### Company member:

- 50% discount on your ticket (excluding Christmas Shows)
- Ticket reservation facility (conditions apply)
- Special offers & invitations
- Club Magazine and monthly mailing
- The chance to act, direct and get involved backstage or with front of house
- Membership of The Grapevine Club

#### Playgoer Member:

- 20% discount on your ticket (excluding Christmas Shows)
- Regular monthly mailing
- Membership of The Grapevine Club

#### Friend:

- Regular monthly mailing
- Membership of The Grapevine Club

#### Discounts at:

Holmes Place, Butlers restaurant, Ealing Dance Centre, Monty's Tandoori

#### Three ways to book tickets:

- Ring our Box Office on 020 8567 5184 or call in and collect tickets  
Open Mon – Fri 11.00am to 1.00pm, Show Nights & Wednesdays  
6.45pm to 8.30pm, Sunday Matinees 2.00pm - 2.30pm
- Fill in a booking form (included with diary notes) and return to Box Office
- Book online at [www.questors.org.uk](http://www.questors.org.uk)

Box Office: 020 8567 5184  
Admin: 020 8567 0011  
Fax: 020 8567 8736  
Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)  
Website: [www.questors.org.uk](http://www.questors.org.uk)

The Questors Theatre  
Mattock Lane  
Ealing  
W5 5BQ



**coda4maKbet**

**THE QUESTORS THEATRE**



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**Welcome** to The Questors Theatre, one of London's best kept secrets - except to its 2,500 members. How do I know about the Questors? I am proud to have been their 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 many perks of



membership) and the many and varied shows in our 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 from £12.00 - £47.50 depending upon 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 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?

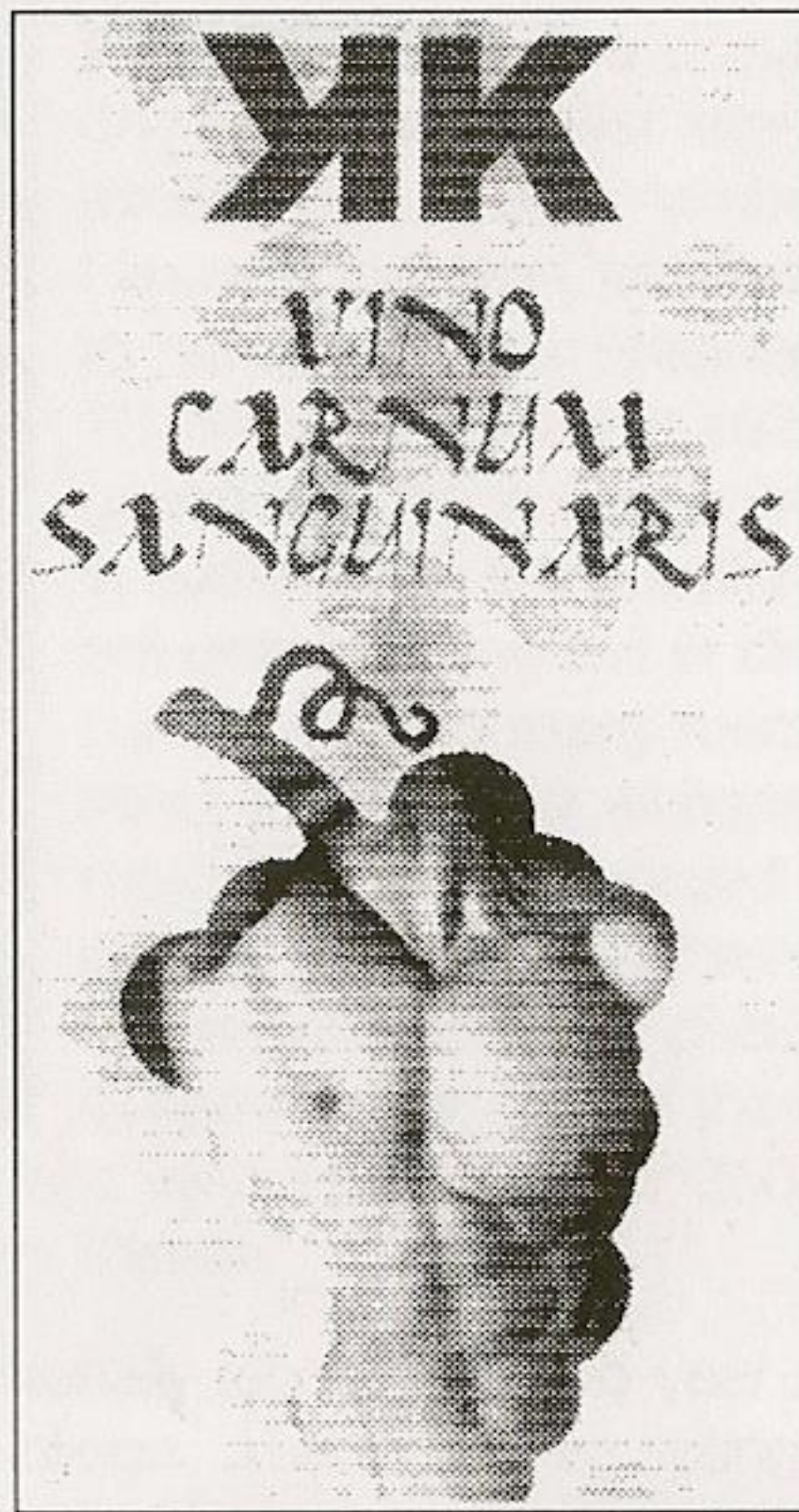
Definitely!

Dame Judi Dench  
President of The Questors Theatre



# coda4maKbet

Written by Nicholas Jonne



**coda4maKbet**

Written Nicholas Jonne

### TEATR K

wants one young actor and one young actress to take lead roles in production of *Macbeth* — photograph and c.v. immediately to [coda4maKbet@TEATR K.com](mailto:coda4maKbet@TEATR K.com)

Flights to Eastern Europe will be paid by Teatr K

#### **About Theatrestorm**

*Theatrestorm* was founded in 1993 by Nicholas Jonne and Sarah Lermitt. The first production '*Nervous, Very, Very Dreadfully Nervous*' was a great success and received much critical acclaim. It shocked and titillated audiences in both Edinburgh and London.

"Splendid piece of theatre assimilating Edinburgh Festival's past from Kantor to Circus Lumière in superb fashion." (*The Scotsman*)

"Jonne injects a Kafka-esque resonance.....the overall effect is powerful." (*Time Out*)

"The images are often breathtaking....this is spellbinding." (*What's On*)

"Totally innovative and anarchic, but nevertheless extremely disciplined...their ensemble work is orchestrated with a rare precision and skill...most impressive and more reminiscent of the Eastern European tradition." (*The Stage*)

Other productions include '*Telling Rashomon*' inspired by Kurosawa's film and the tales of Akagatawa; '*The House of Cords*' which was written around a poem by Lorca, '*The Dark*', '*Stified*', and '*Maison de Santé*'.

#### **NICHOLAS JONNE, THEATRESTORM and coda4maKbet**

It was largely Jan Svankmeyer's film *Faust* which inspired me to write *coda*. I didn't want to just do another adaptation of Shakespeare's *Macbeth* and so I came up with the idea of TEATR K. This was to be a theatre company somewhere in Eastern Europe controlled by the strange yet fascinating Kornelius. But this was no ordinary theatre company and certainly not one that you or I would like to be involved with.

From the moment young Kimiya Yektaa from Iran and Kristian Mulholland from London arrive on the doorstep, they find themselves on a rollercoaster ride to hell. Complex and vicious mind games, coupled with the exhaustive and relentless rigour of rehearsal, plus sleep deprivation, sweep them along to a chilling conclusion.

With Theatrestorm I have always pushed the boundaries of what is real and what is not; what is fiction and what is fact. Japanese director Shuji Terayama insisted that theatre must always leave at least forty percent solely to the imagination of the audience. I wholeheartedly agree. I hate over-explanation. Theatre should be an experience. We are awash nowadays with 'reality'; for many, the game-boy has replaced the book, and TV reality shows have replaced drama fiction. Theatre should be an escape from reality and naturalism through the never-ending realms of the imagination; a world which is lifted to a magical level of a constant dream-like form and not bound by the restrictions of the physical or mirror-image, but free to flow on into the world of the mind. Not only is the spectator drawn into the actor's world as he follows the character untying the knots of understanding, but in that quest he is also drawn deep into his own labyrinth of imagination and may well find answers he never considered. That excites me, as the answers may well be as individual as the people experiencing the piece.

It was my early training in classical ballet and then being surrounded by the world of contemporary dance that so influenced my view of theatre. That, plus the inspiration of Lindsay Kemp and Steven Berkoff and the films of Pasolini, Fellini and our own Ken Russell. I think I always want to make theatre filmic, to make the image as important as the word. I hope Shakespeare will forgive me and that having a cast of 13 will not antagonise the fates!

Teatr K draws its members from all over the world, so at times they will all speak different languages. What we fear most is the unknown, so when Kimiya and Kristian cannot comprehend what is being said to them, they are drawn further into confusion and fear; they become more susceptible. For Kornelius 'rehearsal is the reality of performance' and slowly the young couple are conditioned to conform to the rituals demanded by K.

The characters' names all begin with K. Why? I'll leave you to answer that.

Sit back, relax, open your mind and come into Kornelius' world. Don't be surprised if you recognise a few Faustian promises, slight reflections of Murnau's *Nosferatu*, just a hint of Lewis Carroll and a final resonance with Countess Bathory. I promise by that time you will be on the edge of your seat.

# coda4maKbet

Written by Nicholas Jonne

*First performance 1 March 2006*

## Cast

Kritikus	Nigel Lawrence
Katarina	Zlata Camdzic
Karmela	Natalia Rychert Slawinska
Kyros	Orpheus Papafilippou
Kassandre	Celine Boulhaya
Katja	Izabella Urbanowicz
Kimiya Yektaa	Salome Azizi
Kristian Mulholland	Dieter Thomas
Konstantine	Barry Rawkins
Kornelius	Nicholas Jonne
Kordelia Kennedy	Amy Brangwyn or Alex Higgins
Keith King	Rahul Mahant or Neil Gittoes
Karlos, the fly	Karlos

## Production Team

Designed and directed by Nicholas Jonne for THEATRESTORM

Sound Designer	Steve Hames
Sound Operators	Philippa Forster, Colin Horne
Lighting Designer	Martin Stoner
Lighting Operator	Lizzie Averill
Stage Managers	Jenny Richardson, Bron Blake
Deputy Stage Manager	Jo Perse
Set Construction	Roger Brace and Colin Horne
Wardrobe	Jennie Yates and Clare Duberley Lindsay Udell and Marysia Frankiewicz
Assisted by	Hannah Whiteoak
After original designs by	Claire Murray
Properties	Michelle Weaver
Make-up Design	Moneet Heyer and Sarah Mathieson
Assisted by	Zoe Notaras and Susie O'Sullivan
Photography	David Mosby and Nicholas Jonne
Film Sequences	
Camera 1	Nicholas Jonne
Camera 2	Peter Holmes, Margaret Vartanian
Edited by	Peter Holmes from Documentary Homes at Studio 48
Production	Sarah Lermitt, Margaret Vartanian
Film Operators	Sam Walker, Tina Harris

With thanks to: Adrian Asher, Crvel Garden, Julia Cruttenden and Greasepaint, Andreas Georgiou for the fruit, Tina Harris, Lily and Holly Kemp, Doug King, Claire Murray for the wine label design, Aaron Roosedale, Ms Roosedale, Bridgett Strevens, Battle Orders

The play runs approximately 100 minutes without interval and contains ADULT material



Theatrestorm's first production *Nervous* with Nigel Lawrence, Sarah Lemit, Annie Kimber

### Nigel Lawrence

Since graduating from the student group in 1987, Nigel has appeared in around 30 productions, including *Julius Caesar* (Brutus), *Death of a Salesman* (Biff), *The Art of Success* (Hogarth) and *Nicholas Nickleby* (Mr Squeers). He has also appeared in all of THEATRESTORM's previous productions including *Telling Rashomon* (Edinburgh Fringe 1994) *Blanket of the Dark* (Duke of Cambridge 1995) and *The House of Cords* (Battersea Arts Centre).

### Zlata Camdzic

Zlata joined The Questors in 1999 and, as a member of Student Group 56, did *Fear and Misery of the Third Reich* and *You Can't Take It With You*. Other theatre credits include: *Little Mermaid*, *Persius*, *Under Milk Wood*, *Love and Reason*, *Asylum*, *The Lesson* and *Crave*.

### Natalia Rychert Slawinska

Born in Poland and raised in Mexico City, she studied acting with *El Foro Teatro Contemporaneo* and at *Centro Universitario de Teatro*. She also studied violin, cello and piano. She teaches acting at the *Andres Soler Institute* and at *El Foro Teatro Contemporaneo*. She has appeared in over 20 plays since 1997, including *Macbeth*, *Exiles*, *The Crucible* and *The Comedy of Errors*, all of them in Mexico and in the film *Demasiado Amor*.

She has also directed *Fool for Love*, *Volpone* and *La Cuestion*. The last piece was her own work and won her a scholarship to travel to London and a course at The Central School of Speech and Drama.

### Orpheus Papafilippou

Violinist and actor, Orpheus studied at The Royal Academy of Music. He was also a student in Group 57 at The Questors. He is the leader of The Wren Ensemble and Brunelleschi String Quartet. Recent solo and chamber appearances have been at St. John's Smith Square, National Portrait Gallery and Limni of Evvia Summer Festival in Greece. As an actor he has appeared in *The Threepenny Opera* (Macheath), *The Frogs* and *Agamemnon*.

### Celine Boulhaya

Half French, half Algerian, Celine came over to the U.K. eleven years ago and joined The Questors in 2002 as a student. She has appeared in *The Merchant of Venice*, *The Good Person of Szechwan* and *Sex and the Classics* (2005).

### Izabella Urbanowicz

Iza joined The Questors as a youth member in 1997; she went on to complete the Student Group in 2004. Her first role as an acting member was Varya in *The Cherry Orchard* since then she has appeared in *The Enchanted Knight*, *Travesties*, *This Happy Breed* and most recently *'Tis Pity She's a Whore*.

### Salomé Azizi

Salomé was born in Iran and moved to the UK aged 9. As a teenager she was involved with various Iranian theatre companies and joined The Questors Student Group in 2003. Since her arrival in London, she has played in *The Good Person of Szechwan*, *The Love of the Nightingale* and *Lysistrata*. Salomé has also worked on various independent films and commercials.

### Dieter Thomas

Graduate of Group 54 (along with Barry) Dieter has recently finished a spell in panto on tour in the horrific and shocking adaptation of *Goldilocks and the 3 Bears*, as the frighteningly upbeat clown Billy Whoops and finding hidden depths in his powerful performance as Daddy Bear. Dieter is pleased to be doing something upbeat and traditional again.

### Barry Rawkins

Avoiding the acting bug until bitten when he was 41 years old, Barry joined Acting for All for a year and then was accepted for The Questors Student Group 54. He loved every moment of it and since then has appeared in several productions. He also is a writer of comedy.

### Nicholas Jonne

Jonne has been involved professionally for many years as an actor, director and writer. With over twenty years experience in directing and teaching acting and movement to both drama students and professionals, he is an authority on **the psycho-physicality of performance**. His interest and expertise on body linguistics and psycho-physical energies also allows him to work on an holistic and therapeutic level as an **Energy and Confidence Coach**.

After an early background in classical ballet, he studied psychology at university prior to his training as an actor and director. Amongst others, his mentors have been Lindsay Kemp and Steven Berkoff. He is no stranger to The Questors, though this co-production with THEATRESTORM marks his return after some years. In the past he has directed many shows in his favourite studio theatre, here at The Questors, including *This Story of Yours*, *Hamlet - What Dreams May Come?* *Weep My Fortunes* and *The Fall of the House of Usher*.

Jonne is now moving more into film and immediately after this production he starts on a film project with his recently formed CRVEL GARDEN FILMS.

Andreas Georghiou & Co

Fine Fruit and Vegetables

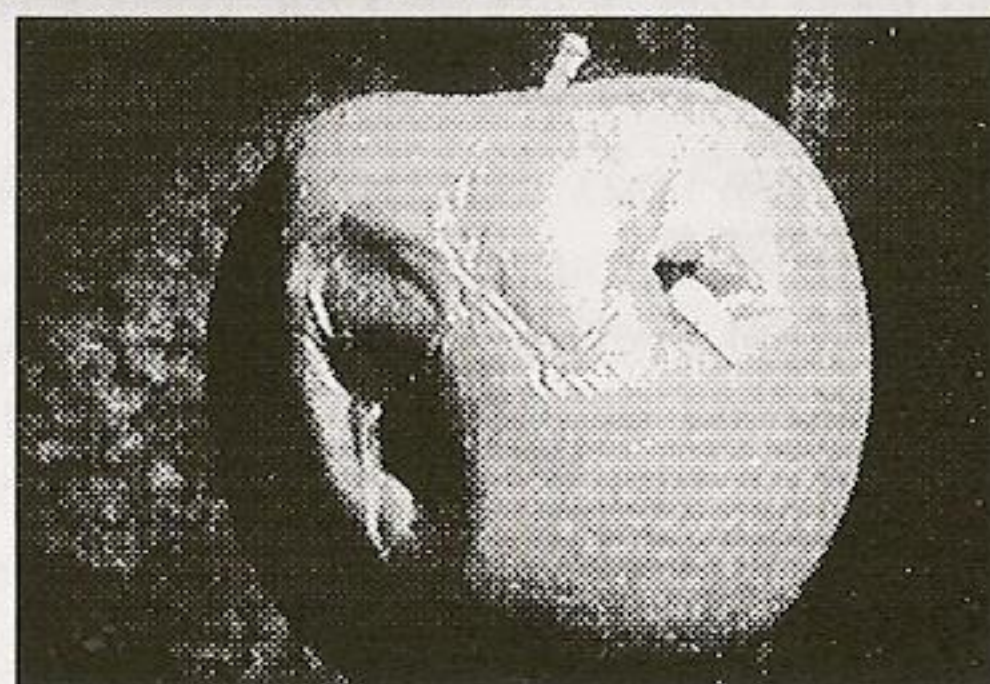
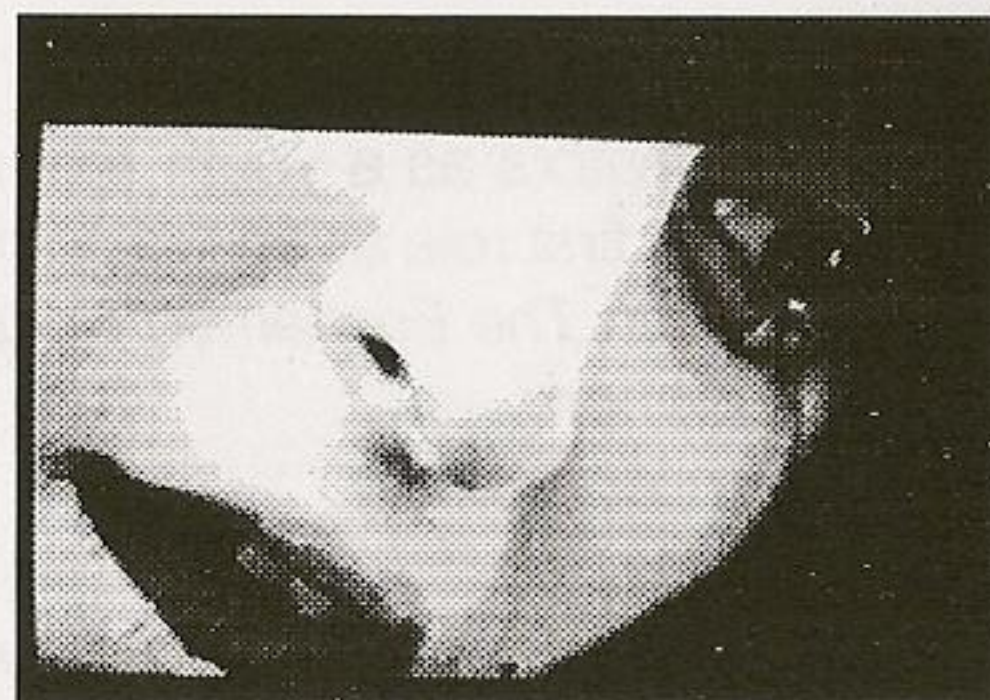
[www.andreasveg.com.uk](http://www.andreasveg.com.uk)

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Chiswick W4 1RG

t 020 8995 0140

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## 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.

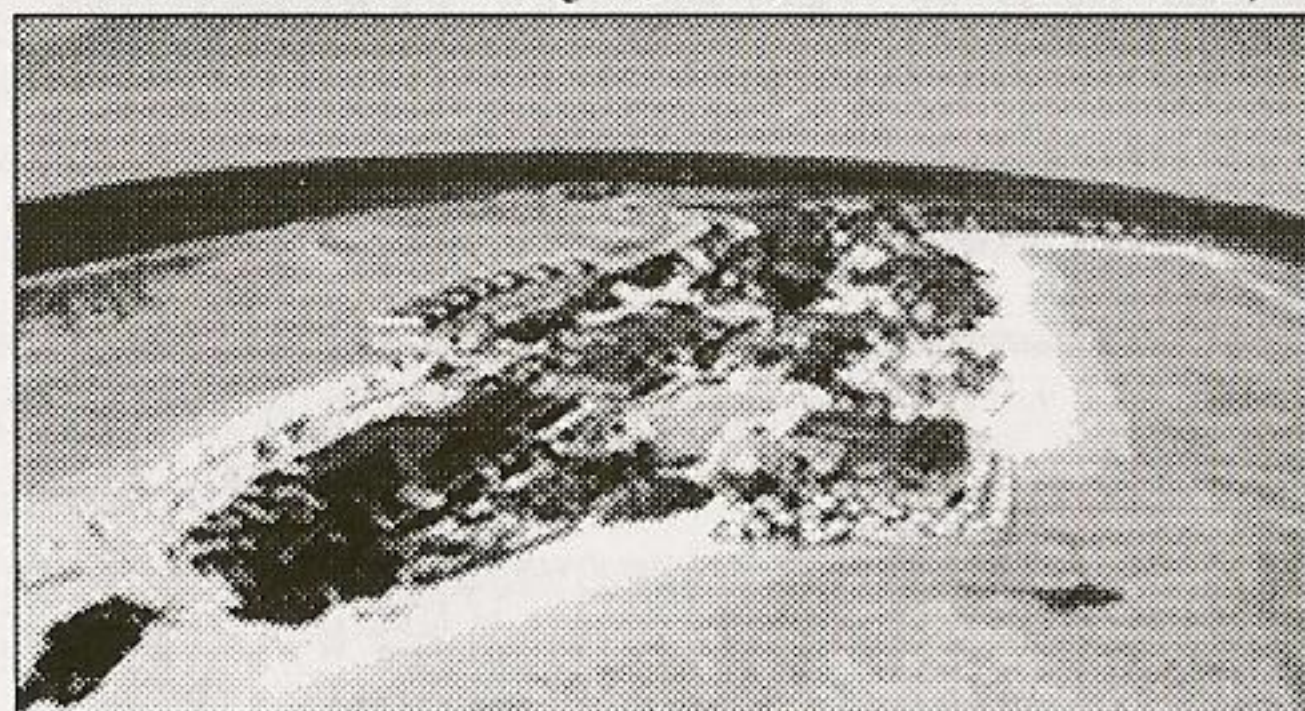
There are numerous other things you can do to help out. If you're free in the daytimes you can help out with envelope stuffing or delivering leaflets, and if you're a bit of a handy man or woman then there are always little jobs to be done.

If you'd like more information about active membership, you can ring the office on 020 8567 0011, Mon to Fri, 9.30 - 5.30, email us on [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

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