

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, so you can come and enjoy a quiet evening in the Grapevine throughout the year.

Or you could join as a Company Member and receive a 50 per cent discount on your ticket and opportunities to get involved in our productions, in addition to all the benefits for Playgoer Members.

You can get all of this for just £27.00 for Playgoer membership and £55.00 (£38.00 concessions) for Company membership, with discounts for payment by Direct Debit. You can find Membership Application forms in the Box Office Foyer, or just phone the Theatre Office.

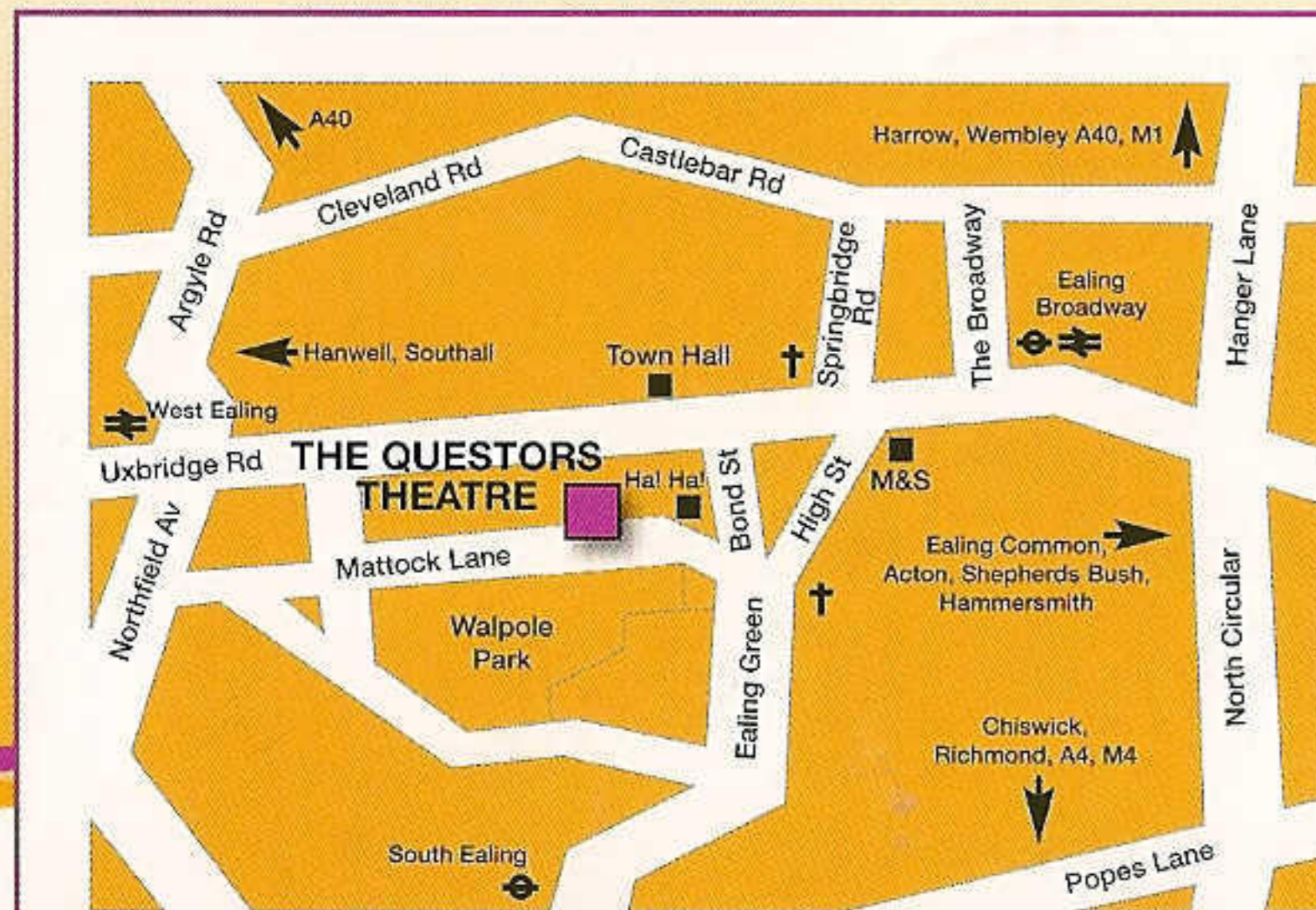
Stay in touch

Sign up for our weekly or monthly emails, full of the latest news, at www.questors.org.uk or send us your name and address and we'll post you our bi-monthly season card.

Find out all about our forthcoming productions – along with a lot of other information about The Questors – on our web site.

- ▶ What's on
- ▶ Book now online
- ▶ Getting involved
- ▶ Creative learning
- ▶ Hire facilities
- ▶ Grapevine Bar
- ▶ Art exhibitions
- ▶ QYT Youth Theatre
- ▶ Weekly Open Evenings
- ▶ Receive our email newsletter

www.questors.org.uk



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Questors Ealing's Theatre

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

In the Studio
8 – 15 March 2008



Questors Grapevine Bar

The Grapevine is our friendly club bar open to the members of The Questors Theatre and their guests, as well as serving 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 2008 edition of The Good Beer Guide, and we have been named as West Middlesex CAMRA Club of the Year 2007. Real ales recently on tap include Fuller's London Pride, Twickenham Sundancer and Fuller's Old Winter Ale. We also provide a range of draught lagers and ciders, as well as wines and spirits – all at very reasonable prices.

Opening hours:

7.00-11.00pm (10.30pm close on Sundays)

also Sunday lunchtime 12.00-2.30pm



THE CAUCASIAN CHALK CIRCLE

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The Caucasian Chalk Circle

"Simon!"

"Is that Grusha Vashnadze?"

"Simon!"

"A good morning and good health to the young lady."

These lines are taken from a scene roughly two thirds through the play. On the surface they are not very exciting, but they are a crucial moment in the story for Grusha, the central character of the piece. After years of hardship she meets up with the man she has promised to marry. It represents a great Brechtian moment. For the main emotion of the scene, the inner turmoil of the two characters is spoken by The Singer, a character much like a narrator or, as in Shakespeare and Greek theatre, a Chorus. It is interesting to find out, then, that Brecht was an enormous fan of Shakespeare and his Epic theatre. The question arises as to whether this brings up some of Brecht's famous theories about the difference between Epic and Dramatic theatre. This always confuses everyone and has us wondering why we can't work out which is which and how you act the two.

**So here is how Brecht described the two:
Dramatic theatre is:**

Plot

The plot implicates spectators in a stage situation, wears down their capacity for action, and provides them with sensations or experience. They are involved in something; suggestion and instinctive feelings are preserved. They are in the thick of it, the human being is taken for granted, one scene makes another grow, and there is linear development.

**Epic theatre is:
Narrative**

Narrative stands outside, studying. It turns the spectators into observers, but arouses

their capacity for action, forces them to take decisions, and to imagine pictures of the world. They are made to face argument, and brought to the point of recognition. The spectator stands outside and studies the human being as the object of inquiry. The spectators are alterable and able to adapt to changing circumstances. Each scene shows man as a process, and as a social being determining thought and reason

Clear? I thought not. As with all great writing you play what is written, and in the case of this piece the more we tried to heighten the style we played it in, the more apparent it was that it played even better at times when we played some scenes completely naturalistically. If you like, the more we tried to alienate the audience the more as an audience we were sucked into the drama of Grusha's life.

I am no expert on Brecht. As a director the only way I could make it work is, to play the scene as it comes. Some scenes will alienate the audience and remind them they are watching a piece of theatre played by actors, and some will draw you in so that you lose yourself in world of the characters. I would have found it difficult to do it any other way.

This takes us back to the scene at the top of the page. Since 1985 this is the first piece of text a Student Group Actor would work on, so the very first time on the course you would act someone else's lines. Up to then the scenes you work on have improvised dialogue. Every student in the last 23 years, (including myself in 1990), knows this scene very well. It is also the most difficult scene you work on in the first year. Now the secret is out, don't be surprised, when we come to this scene in the show, to see first year students on the edge of their seats taking notes.

Mark Fitzgerald



THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

First performance of this production: 8 March 2008

THE COMPANY

Peasant, Beggar, Grusha	Alexis Wieroniey
Peasant, Beggar, Rider, Servant, Young Woman, Iron Shirt, Mother-in-law, Girl, Nephew, 2nd Farmer, 2nd Iron Shirt, Old Man.	Lauren Wigmore
Villager, Beggar, Iron Shirt, Servant, Cook, 1st Merchant, Old Woman, Tallest Boy, 2nd Iron Shirt, Invalid, Spectator	Katy Baggs
Old Man, Governor, Servant, Iron Shirt, Lavrenti, Fugitive, Blackmailer, 1st Lawyer	Simon Rudkin
The Expert, 1st Doctor, Servant, Iron, Shirt, Corporal, Very Drunk Peasant, 2nd Iron Shirt, Asdak	Peter Clements
Villager, Iron Shirt, Simon, 3rd Architect, Inn Keeper, Guest Musician, Limping Man, Spectator	Jackson Milner
Wounded Soldier, 2nd Doctor, Chef, 2nd Merchant, Stableman, Monk, Shauva	Tom Cantwell
Beggar, Iron Shirt, Architect, Servant, Fat Woman, Peasant, Sister-in-law, Man, Old Woman, 3rd Iron Shirt	Rachel Griffiths
Old Man, Adjutant, Iron Shirt, Blockhead, Yussup, 1st Iron Shirt, Stableman, Bandit	Max Fedyk
Villager, Natella, Iron Shirt, Servant, 3rd Woman, Fat Boy, Doctor, Ludovica, Spectator	Claudia Kailich-Ofner
Agronomist, Beggar, Fat Prince, Servant, Nurse, Elder Lady, Merchant Woman, 1st Woman, 1st Iron Shirt, 2nd Lawyer	Rosalind Storey
Tractor driver, Beggar, Iron Shirt, Servant, 3rd Woman, Sulika, Peasant Woman, 2nd Woman Michael, 3rd Iron Shirt, 2nd Farmer	Jemma Edmonds
The Singer	Asha Reid
Musician	Andy Naughton

THE CREW

Director and Set Designer	Mark Fitzgerald
Lighting Designer and Operator	Chris Edwards
Sound Designer and Operator	Paul Wilson
Construction	Mark Fitzgerald, Paul Wilson, Elizabeth Menabny, Lydia Georgoula, Ruth Parry
Costume	Gabriella Malewska Sarah Andrews
Musical Director	Andy Naughton
Stage Manager	Ruth Parry
Deputy Stage Manager	Elliot Bentley
Assistant Stage Managers	Elizabeth Menabny Servando Lorenzo
Set Painters	Bron Blake Jenny Richardson
Hair, Make-up and Masks	Siobhan O'Hanlon Lisa Quinn Greasepaint
Director of Studies	David Emmet
Tutors	David Emmet (1st year acting) Mark Fitzgerald (2nd year acting) Marianne Micallef (Speech) Nicholas Jonne (Movement)
Programme Editor	Penelope Maclachlan
Programme Design and Print	Considerthisuk.com

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Biographies

Alexis Wieroniey

Alexis made her Questors stage debut last year in *Much Ado About Nothing*. Her previous experience includes playing a Chorus Girl in *A Chorus Line* at Jacksonville University in America and the First Witch in *Macbeth* in High School. She also trained as a ballerina from the ages of four to 12. She is undecided about her future plans but will definitely continue acting.

Lauren Wigmore

Lauren Wigmore teaches for Questors Youth Theatre and taught on *There'll Always Be a Brentford*. Having trained at Rose Bruford College in BA (Hons) European Theatre Arts and the leading drama school in Estonia, she is currently seeking an agent and aims to start her own theatre company.

Katie Baggs

Katie graduated in design in Sydney, Australia. She has travelled around Europe and is now based in London. She attended a sandwich course at Central St Martins and found she had a passion for acting. She then came to The Questors, and performed in *Much Ado About Nothing* as a dancer. This is her first speaking role in a full length play. Outside The Questors she plays the piano and guitar, and runs activities for people with learning difficulties.

Simon Rudkin

This is Simon's second Questors production, having previously appeared in *The Visit* last year. He has also appeared in *An Inspector Calls* and *David Copperfield* with Sleaford Little Theatre in Lincolnshire.

Peter Clements

Peter graduated from the BRIT School for Performing Arts in 2004. Previous Productions include: *Ghetto*, *The Winters Tale*, and *The 55 Second Plan* (Edinburgh Festival). In the student group, he has performed in Scenes from Miller, Berkoff and Shakespeare. Most recently, he appeared as Celio in *The Dog in the Manger* at The Questors Theatre.

Jackson Milner

Jackson attended the RADA Youth Theatre Group between 2003 and 2005. Subsequently he joined the Shared Experience Youth Group, performing in a series of short plays. At The Questors Jackson has performed in Scenes from *Macbeth*, *Richard III* and *The Crucible*.

Tom Cantwell

Tom has played John Proctor in *The Crucible*, Ernest in *The Importance of Being Earnest*, and The Manager in *Greek* by Steven Berkoff. He appeared in *Scenes* this year. He intends to become a member after completing The Questors Student Group course.

Mark Fitzgerald

Mark trained in student group 44 and then at Drama Studio London. After working as an actor for four years, he started directing. Plays include *Separate Tables*, *The Visit*, *Saturday Sunday Monday*, *Richard III*, *Henry V*, *Little Shop of Horrors* and *This Happy Breed*. He is just finished working on his second project for Channel 4 as a Drama Coach.

Rachel Griffiths

Rachel was a founder member of the Doncaster Little Theatre youth group. After leaving university, Rachel moved to London and joined The Questors where she worked on several shows, including a stint as Stage Manager for *Conversations after a Burial*. After joining the Acting for All group she moved into the Student Group where she has appeared in *Vincent in Brixton* and played roles in *The Importance of Being Earnest*, *Henry V*, *Kvetch*, and *The Crucible*. She hopes to continue acting at The Questors in the future.

Max Fedyk

Twenty-one-year-old Maxmilian was, before The Questors, a member of Shared Experience Youth Theatre, resulting in a performance comprising a series of short sketches at the Trafalgar Studios. At The Questors Max has undertaken the roles of Paris in *The Crucible*, Algernon in *The Importance of Being Earnest*, Hal in *Kvetch* and Clarence in Shakespeare's *Richard III*. Max hopes to continue his training full-time at drama school.

Claudia Kailich-Ofner

Claudia joined the Student Group in 2006. After having appeared as a dancer in last year's *Much Ado about Nothing*, this is her first fully-fledged production for The Questors. Roles in the Student Group included Abigail (*The Crucible*), Donna (Berkoff's *Kvetch*), Lady Bracknell (*The Importance of Being Earnest*) and Queen Elizabeth (*Richard III*).

Rosalind Storey

Rosalind Storey has appeared in David Jason's *The Second Quest* and *The Bar* whilst completing her degree (film and television minor), and at The Questors, *Much Ado About Nothing*. In the Student Group, Rosalind has worked on Scenes by Oscar Wilde, Berkoff, Shakespeare and Arthur Miller, and plans to further her training at drama school.

Jemma Edmonds

Jemma graduated with a BA Hons in English and Theatre Studies. Parts played: *God in Gum and Goo*, Lady Macbeth in *Macbeth*, Irene in *Three Sisters*, Grusha in *Caucasian Chalk Circle*, Abigail in *The Crucible* and Mother in *East*. She plans to go to drama school after completing this course.

Asha Reid

Asha Reid is making her Questors debut in *The Caucasian Chalk Circle*. Previous acting experience includes *A Midsummer Night's Dream* (twice), *The 55 Second Plan* (Edinburgh Fringe Festival 2006). Previous companies include The Royal Shakespeare Company.

Andy Naughton

Started playing guitar, self-taught, at age 11. Did a Music Foundation at West London Institute of Higher Education. Having previously never read music managed to achieve grade 8 classical guitar and music theory during this time. Music degree at Guildhall, majoring in performance. Played three small parts in *Dog in the Manger* last year. Currently a member of Questors Student Group 62.

The Railway Children

21 – 29 March 2008

In the Playhouse

A well loved family classic with serious messages at its core.



Art Exhibitions

Our regular art exhibitions offer a wonderful opportunity for local artists to display their work.

Please take time to have a look when visiting the theatre.

For details on upcoming exhibitions or on exhibiting your work, please contact Jane Mason in the Questors Office on 020 8567 0011.

Dinner

25 – 29 March 2008

In the Studio

Invitations are going out for the dinner party from hell.



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.

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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.