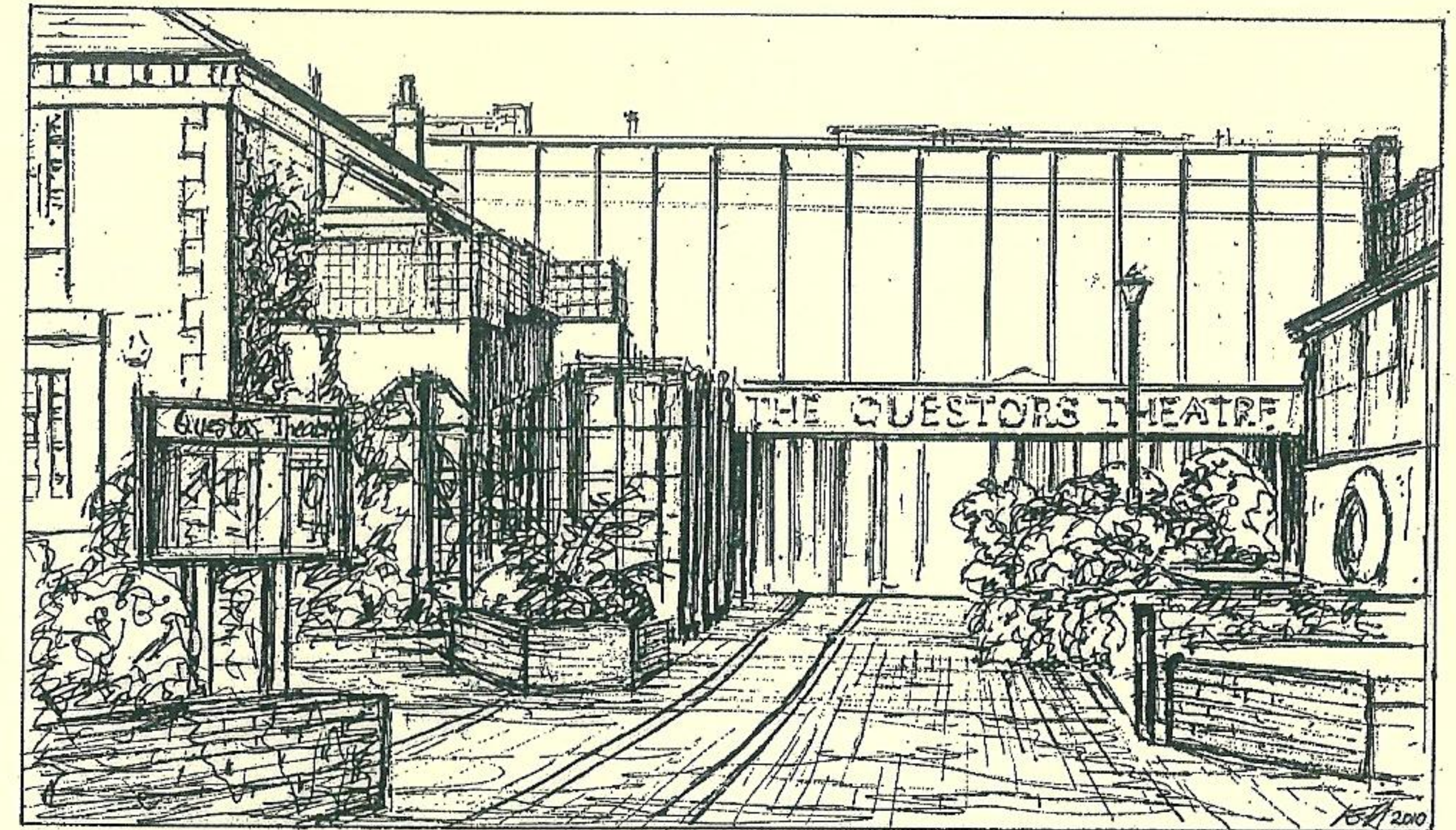




Questors, Ealing's Theatre



GREEK

by Steven Berkoff

The Studio

24 February – 3 March 2012

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 – 7:30 pm
Saturday	9:00 am – 5:00 pm
Sunday	2:00 pm – 5:00 pm

For Playhouse productions:

Hot meal menu up to 7:00 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 2012 edition of The Good Beer Guide and we are 2011 CAMRA Greater London 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

**Neither the Qafé nor the Grapevine
is able to accept credit or debit cards.**

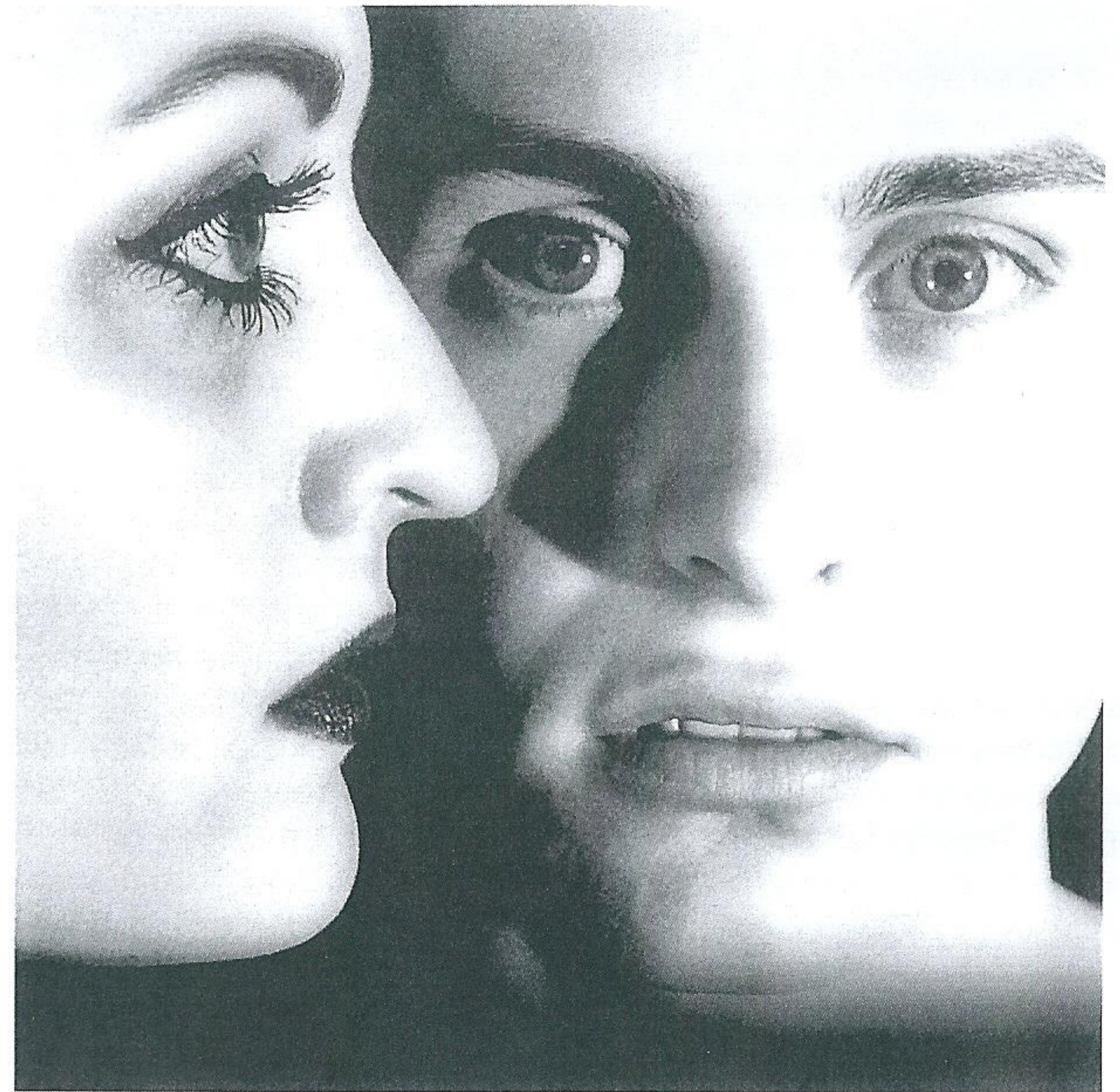


Image by Alex Marker & Richard Mead

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GREEK

"*Greek* came to me via Sophocles, trickling its way down the millennia until it reached the unimaginable wastelands of Tufnell Park – a land more fantasized than real, being an amalgam of the deadening war zones that some areas of London had become... In my eyes, Britain seemed to have become a gradually decaying island, preyed upon by the wandering hordes who saw no future for themselves in a society which had few ideals or messages to offer them. The violence that streamed through the streets, like an all-pervading effluence, the hideous Saturday night fever as the pubs belched out their dreary occupants, the killing and the maiming at public sports, plus the casual slaughtering of political opponents in Northern Ireland, bespoke a society in which an emotional plague had taken root. It was a cold place in my recollection, lit up from time to time by the roar of the beast – the beast of frustration and anger, whose hunger is appeased by these revolving scraps, which momentarily dull its needs. We were the world's greatest video watchers, since we had lost the ability to communicate, feeding off the flickering tube like the patients wired to support systems.

Oedipus found a city in the grip of a plague and sought to rid the city of its evil centre represented by the Sphinx. Eddy seeks to reaffirm his beliefs and inculcate a new order of things with his vision and life-affirming energy. His passion for life is inspired by the love he feels for his woman and his detestation of the degrading environment he inherited. If Eddy is a warrior who holds up the smoking sword as he goes in, attacking all that he finds polluted, at the same time he is at heart an ordinary young man with whom many I know will find identification. The play is also a love story."

Steven Berkoff, Playwright

We often think of Steven Berkoff as a powerful new force in theatre but we must remember that he formed the London Theatre Group in the sixties! At the time he was a maverick, he upset the system, he shocked critics and audiences alike and the work was not always accepted. It is ironic now that most teenagers study both *Metamorphosis* and *The Trial* as GCSE set texts. Berkoff has always spoken to my soul. I came originally from a classical ballet background before studying acting and both Steven Berkoff and Lindsay Kemp became inspirational mentors for me. For this was a style of theatre that gave back to the actor all his mimetic and creative skills not bound by the constraints of naturalism, here you were only bound by the limitations of your imagination. Breaking from realism, it is a theatre that offers both the actor and audience a view of life as conjured in dreams, the grotesque, the surreal, the paranoid view of life. By freeing the space of unnecessary attempts at structural reality, the environment constantly shifts as the actors create most of the set. Images appear and dissolve in a gesture. The spectator does not have time to drift as he is invited into this world by the demands made on his own imagination to interpret what he is witnessing. Realism can eventually have a deadening effect, far more exciting to be party to what we cannot see in everyday life.

Greek was first performed at the Half Moon Theatre, London in 1980, a period of great unrest, Margaret Thatcher (referred to as *Maggot* in the play) was Prime Minister. It was a time of rioting in Brixton, bombings in Ireland and general unrest. The play is loosely set in the early 80s. It has all the characteristics we expect from Berkoff, a blend of humour and irreverence, a uniquely powerful and unashamed mastery of language. Thank God for *Theatre* the only stage in life where we are exempt from the ludicrous constraints of political correctness, a safe haven where satire and imaginative power can still flourish.

Nicholas Jonne Wilson, Director

GREEK

by Steven Berkoff

First performance of this production at The Questors Theatre: 24 February 2012

CAST

Eddy/Fortune Teller **Jed O'Hagan-Chambers**

His Dad/Manager of the Café **Phillip Sheahan**

His Mum/the Sphinx/Waitress **Alex McDevitt**

His Wife/Doreen/Waitress **Sherralyn Lee**

Act One: mid 1970s London

Act Two: ten years later ... a better class of London

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

Please turn off all mobile phones, pagers and watch alarms.
The use of cameras, video cameras and recording equipment is strictly prohibited.
Thank you.

PRODUCTION

Director **Nicholas Jonne Wilson**

Set Designer **Philip Lindley**

Costume Designer **Nicholas Jonne Wilson**

Lighting Designer **Martin Stoner**

Sound Designer **Steve Hames**

Stage Manager **Michelle Weaver**

Deputy Stage Manager **Arthur England**

Assistant Stage Manager **Marta Pequeño**

Rehearsal Properties **Jo Perse, Jenny Richardson**

Lighting Operator **Sammie Brooks**

Sound Operator **Jordan Phillips**

Lighting Riggers **John Green, Tim Hayward,
Chris Newall, Patrick Smart,
Alan Smith**

Wardrobe **Jo Perse, Jenny Richardson**

Constructors **Toby Burbidge, Philip Lindley**

Get-In Crew **Stephanie Moore,
Jed O'Hagan-Chambers,
Huw Richardson**

Photographers **Michael Smith, Robert Vass**

Thanks to **Julie Cruttenden,
Megan Singleton**

Biographies

Sherralyn Lee – Wife / Doreen / Waitress

Sherralyn is delighted to be performing in *Greek* with such a talented cast and crew. This is her eighth play at The Questors, following *The Accrington Pals*, *The Libertine*, *Ladies' Day*, *Ladies Down Under*, *Hobson's Choice*, *Rent* and *Annie*. She has also performed at the Beck Theatre, the Union Theatre, Battersea Arts Centre and The Lyric Hammersmith. Sherralyn has worked with a plethora of theatre companies including Frantic Assembly in *The Service Charge*. She has also worked with BBC TV and Channel 5.

Alex McDevitt – Mum / the Sphinx / Waitress

Since joining The Questors in 2006, Alex has played a variety of roles exploring different styles of theatre, such as Clara in Durrenmatt's *The Visit*, Mrs Railton-Bell in Rattigan's *Separate Tables*, The Wicked Witch in *The Wizard of Oz*, The Player Queen in *Hamlet Unseen*, Ruth in Pinter's *The Homecoming*, Emily/Aunt Dottie in *The Talented Mr Ripley* and most recently as Jan in *Ladies Down Under*. Alex is particularly enjoying working with the language and physicality of Berkoff and the opportunity to play two such diverse roles within a single piece.

Jed O'Hagan-Chambers – Eddy / Fortune Teller

Jed graduated from Student Group 63 in 2010, and since then has appeared in *Dublin Carol*, *The Winterling*, *Titus Andronicus* and *The Man Who Came to Dinner*. Jed also performed in the National Youth Theatre's production of *Our Days Of Rage*. Jed is also trying to get into drama school having narrowly missed out previously.

Phillip Sheahan – Dad / Manager of the Café

Phillip Sheahan has been a Questors member since 1974. He has worked as an actor, playwright and director as well touring with The Questors to Minack, Israel and Venice. He has been involved with PlayBack (The Questors Reminiscence Theatre Group) and wrote PlayBack's much acclaimed first production, *Soapsud Island*. His last major role was as Pantaloon in *A Servant to Two Masters*.

Meet The Company – Tuesday 28 February

Come and meet the director, cast and crew for an informal discussion in The Studio as soon as possible after the Tuesday performance.

Nicholas Jonne Wilson – Director

Nicholas Jonne Wilson has worked professionally as a director, actor and writer for many years but has also maintained his ties with The Questors where he still teaches the Student Group. Over the years he has directed a long and eclectic list of plays for The Questors ranging from *The Philanthropist*, *Hamlet*, *The Devils* and, by Steven Berkoff, *The Trial*, *Agamemnon*, *The Fall of the House of Usher* and, two years ago, *Kvetch*. He created his own company, Theatrestorm, in 1993 focussing on his own works as well as very successful physical adaptations of *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *King Lear*. *Nervous*, *Telling Rashomon* and *Blood Ties* received critical acclaim in London, Bath and Edinburgh. His first film *Gone* was completed in 2010 and he is set to film *12.7* after *Greek* with Jed O'Hagan-Chambers in the lead role. Jonne is also an established acting coach to the profession.

Steve Hames – Sound Designer

Steve is a long standing member of The Questors and has designed the sound and lighting for many productions, including *Kvetch*, *coda4maKbet*, *Summer of the Seventeenth Doll* and *The Taming of the Shrew*.

Philip Lindley – Set Designer

Although trained as an architect, Philip began his theatre career as a set and lighting designer before joining the BBC TV Design Department. After 25 years working on every type of production, he left the BBC and worked as a freelance theatre consultant before moving to Lisbon where he continued to design sets and lighting for Portuguese theatre, including *Cymbeline*, *Saturday Sunday Monday*, *The Bear*, *The Proposal*, *Recklessness*, *Tone Clusters*, *One For The Road*, *A Time For Farewells* and *Dracula*. He recently returned to live in the UK and has designed: *Ladies' Day*, *The Winterling*, *Rent*, *Titus Andronicus*, *Present Laughter* and *Annie* (all for The Questors); *Nerve*, *The Good Doctor* and *Sleeping Dogs* (for Barons Court Theatre); *Miss Julie* (Teatro Technico); *Three Sisters* (Bridewell Theatre); *Mirror Teeth* and *Drama at Inish* (Finborough Theatre). Philip is Associate Designer at the Finborough Theatre.

Martin Stoner – Lighting Designer

Martin has been a Questors lighting designer for many years. Recent productions include *Charley's Aunt*, *coda4maKbet*, *Arsenic and Old Lace*, *Kvetch* and *The Talented Mr Ripley*. He has also been a stage manager and played the part of Merik in *The Seagull*.

The Story of Oedipus

Oedipus (ed'ipus) was the son of Laius, king of Thebes, and his wife, Jocasta. Laius had been warned by an oracle that he was fated to be killed by his own son; he therefore abandoned his baby, his feet hobbled with a large nail, on a mountainside. However, the baby was rescued by a shepherd who called him Oedipus (swollen feet) and who brought him to the king of Corinth, who adopted him. When Oedipus was grown, he learned from the Delphic oracle that he would kill his father and marry his mother. He fled Corinth to escape this fate, believing his foster parents to be his real parents. At a crossroads between steep cliffs he encountered a man in a chariot who blocked his way; this was in effect Laius. He quarrelled with him and killed him. He continued on to Thebes, where the Sphinx was killing all who could not answer her riddle (what has four legs in the morning, two at noon, and three in the evening?). Oedipus answered it correctly (a human being, who crawls as an infant, walks erect in maturity and leans on a staff in old age).

Thus Oedipus ended the plague and the Sphinx killed herself in rage. Oedipus so won the widowed queen's hand. Unbeknown to him, the prophecy had been fulfilled. Two sons, Polynices and Eteocles, and two daughters, Antigone and Ismene, were born to the unwitting incestuous pair. When a plague descended on Thebes, an oracle declared that the only way to rid the land of its pollution was to expel the murderer of Laius. Through a series of painful revelations, Oedipus finally learned the truth that he was married to his own mother and in an agony of horror blinded himself. Jocasta committed suicide by hanging.

The Big Shakespeare Festival

OTHELLO
ROMEO AND JULIET
COARSE SHAKESPEARE –
THE FINAL FOLIO
by Michael Green
28 February – 17 March
The Playhouse, in repertory

The Questors Youth Theatre presents
THE TEMPEST
22 – 24 March
The Playhouse
Many Questors Youth Theatre members have gone on to become professional actors and directors over the years. So come and see our rising talent of today!

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 computerized 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 16. 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
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