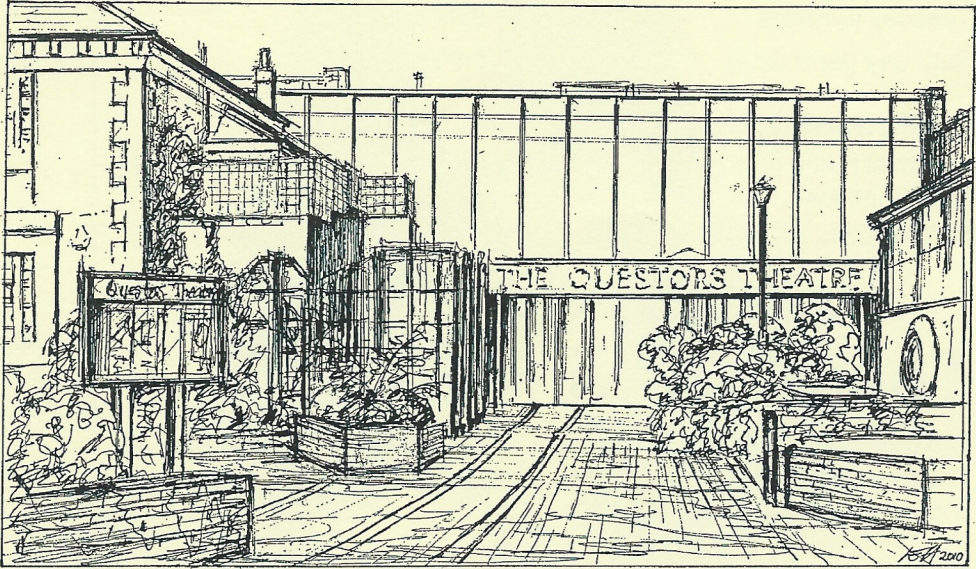


Questors, Ealing's Theatre



4.48 PSYCHOSIS

by Sarah Kane

The Studio

23 – 31 January 2015

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 – 5:00 pm

Saturday (term time) 9:00 am – 5:00 pm

For Playhouse productions:

Hot meal menu up to 6:30 pm with drinks, ice creams and snacks during the first interval.

Sunday Cream Tea Matinees as advertised.

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 2015 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

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

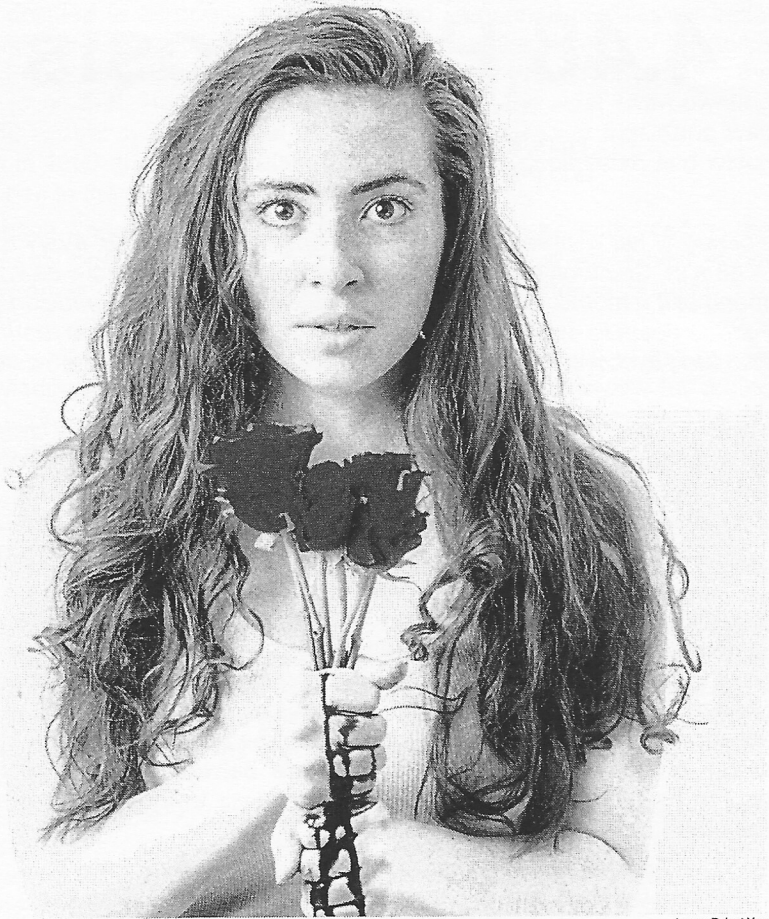


Image: Robert Vass

4.48 PSYCHOSIS

by Sarah Kane

The Studio

23 – 31 January 2015

4.48 Psychosis

*'Here am I
and there is my body
dancing on glass'*

For a period of her depression, Kane had found herself awoken, every morning, at 4.48 a.m. She took this moment, the darkest hour, just before dawn, and found in it a moment of great clarity, a moment when the confusions of psychosis seem to evaporate. The paradox in the play is that the moment of clarity in the psychotic mind is, to those outside it, the moment when delusion is at its strongest. David Greig

I am writing a play called 4.48 Psychosis and it's about a psychotic breakdown and what happens to a person's mind when the barriers which distinguish between reality and different forms of imagination completely disappear, so that you no longer know the difference between your waking life and your dream life...Formally I'm trying to collapse a few boundaries as well; to carry on with making form and content one. Sarah Kane

The play presents a unique challenge to both actors and directors alike as there are no named characters, no delineated voices and no indication of the number or indeed gender of the performers. It is written as one voice, often more like a tone poem than a play script. Kane herself saw it as 'theatre as a text for performance rather than a play'. So we are set free from conventional language to release ourselves into a world somewhere between reality and fantasy, neurosis to psychosis where we abandon ourselves to theatrical imagery and tonal power to create a force of emotion.

*As compact and beautiful as a diamond in structure –
and yet the mood it inspires is as black as coal. Time Out*

*Almost unparalleled distilled intensity which is often
unbearable to watch. David Benedict, The Independent*

To describe the fragmentation of one's self we are presented with fragments of dialogue from unnamed voices that at turns resemble both patient and doctor, the unmistakable voice of authority; then that of the lover or the friend or is it just her own voice lost in her head? The whole piece, in all its raw beauty, presents us with a landscape of a suicidal psychosis. But whose mind is it? It is a mind into which the open form of the play allows the audience to enter and recognise themselves within.

When I first decided to direct *4.48 Psychosis* I knew that I wanted to combine my three passions – theatre, filmmaking and dance. Instead of the often used mirrors to show distorted perspectives of the mind, I chose to use film to give a sense of looking from inside out, her eyes touching and questioning our souls. Kane was very concerned about telling a story through imagery, so, as a counterpoint to her often stark economy of the most powerful and vivid poetic

language, I decided to introduce the beauty and innocence of classical ballet where, through the mind of the main character, we see the element of the 'inner child' (Sara Page). We also have the voice of authority (the 'inner parent'); the doctor; the lover that 'has not been born yet' and the vast overpowering influence and control of the medical drug-delivering machinery that Kane was subjected to in 1998 after a particularly extreme bout of depression and which in turn gave rise to the subject matter for the play itself.

The more I have worked on the script, the more I have been enthralled by the unrivalled beauty and power of the text. Many of us will, at some time in our lives, have experienced 'black snow falling'. Whether we choose to admit it or not is up to us.

This, the fifth and final play, was written in the winter of 1998 in the almost certain knowledge that the play would be performed posthumously, for during the writing of it Kane took the decision that she would take her own life. She did so the following February aged 28. The shadow of suicide caused some to view the play as purely a suicide note. This would be utterly wrong and a great shame as Kane herself tells us that *4.48* is not about death but about 'love and about survival and about hope'. Edward Bond commented that *4.48* should be seen as an affirmation to live rather than a suicide note. It is about the fragility of love, the falling in love with the person you have never met; the search for selfhood and a craving for the beloved. Having been brought up for sixteen years under the influence of a particularly charismatic church, a recurring theme in all her work is her estrangement from God; abandonment by God himself. "I seriously believed that Jesus was going to come again in my lifetime and that I wouldn't have to die." "It was my first relationship break up, I suppose" and it had a devastating effect.

Theatre has no memory, which makes it the most existential of the arts.

No doubt that is why I keep coming back, in the hope that someone in a dark room somewhere will show me an image that burns itself into my mind, leaving a mark more permanent than the moment itself. Sarah Kane

I've only ever written to escape from hell – and it's never worked – but at the other end of it when you sit there and watch something and think that's the most perfect expression of the hell that I felt then maybe it was worth it. Sarah Kane, 1998

*'I have no desire for death
No suicide ever had'*

Nicholas Jonne Wilson, Director

Meet the Company – Wednesday 28 January

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

4.48 PSYCHOSIS

by Sarah Kane

First performance of this production at The Questors Theatre: 23 January 2015

CAST

in order of appearance

Jasmin Hinds

Gemma Galley

Lauren Elizabeth Mills

Claire Durrant

Sara Page

Not suitable for under 16s

Non-toxic smoke will be used during the performance

Adult language and themes

Strictly no admittance after the performance has begun

The performance lasts approximately 1 hour 15 minutes with no 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

Nicholas Jonne Wilson

Set Designer

Nicholas Jonne Wilson

Lighting Designer

Martin Stoner

Sound Designer / Operator

Russell Fleet

Choreographers

Sara Page, Cassiah Joski-Jethi

Stage Management

**Jenny Richardson,
Nigel Lawrence, Jo Perse,
Kirsty King**

Wardrobe

Pam Smith, Jenny Richardson

Visual Projections

Nigel Worsley

Lighting Operator

Carole Swan

Stills Photographer

Robert Vass

Music Researcher

Nigel Lawrence

Medical Consultant

Dr Neil Murray

Thanks to

**Alec Atchison, Mike Hagan,
Hampden House Estate (location for
Hammer House films),
Alex and Francois Harley,
Colin Horne, Joe Smith,
Paul Vincent, Sarah Wilson**

FILM SEQUENCES

Director and Camera

Nicholas Jonne Wilson

Production Manager

Sarah Lermitt

Editors

**Peter Holmes,
Nicholas Jonne Wilson**

Film Extras

**Alex Cummings, Chris Jervis,
Nigel Lawrence, Hannah Webster**

Biographies

Claire Durrant – Actor

Claire graduated from Student Group 65 in 2012 and has performed at The Questors in *Teechers*, *Yerma*, *Dracula – Fangs of Destiny*, *Woyzeck*, and *The Playhouse – 50 Years On*. Claire's highlight experience has been as a dancer and actor in the 2012 Olympic Closing Ceremony.

Gemma Galley – Actor

Gemma trained at The Queensland Conservatorium of Music and at the Western Australian Academy of Performing Arts. Career highlights have included playing the title role in the Australian premiere of Germaine Greer's *Lysistrata* and Questors productions of *Sweeney Todd*, *RENT*, *Othello*, *Romeo and Juliet*, *Absurd Person Singular* and *Woyzeck*.

Jasmin Hinds – Actor

Post-Student Group roles at The Questors include Queenie (*Be My Baby*) and Jenna (*Sheltered*). External roles include Olivia in *Twelfth Night* at The Rosemary Branch and Bea in *Wellington* at The Lion and Unicorn. Professional credits include Dmitry Krymov's *A Midsummer Night's Dream (As You Like It)* at the Barbican.

Lauren Elizabeth Mills – Actor

Lauren joined The Questors as an acting member in 2014. She has enjoyed roles in international fringe theatre and movie shorts and is currently training in Meisner technique at ArtsEd in Chiswick. She works as a facilitator in Questors Youth Theatre as well as tutoring private students.

Sara Page – Actor / Choreographer

Sara is an actress, singer, dancer and pianist. She trained as a classical ballet dancer at the Pamela Howard School of Dance and studied French and Drama at The University of Birmingham, where she also gained experience in contemporary, jazz and modern dance, physical theatre, musical theatre and musical direction.

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

Nicholas Jonne Wilson – Director

An early and extensive training in classical ballet, a study of life drawing at a local art college whilst at University then Drama School, plus a deep seated interest and study of human psychology all fuelled a lifelong interest in the human body and its artistic, emotional and physical potential.

Nicholas Jonne Wilson has worked professionally as a director, actor, teacher and writer for many years. For The Questors he has directed a long and eclectic list of plays ranging from *The Devils* to *The Importance of Being Earnest*; *Hamlet* to *The Fall of the House of Usher*; *The Trial* to *Top Girls*; *coda4maKbet* to *Kvetch*. Some years ago he created *Theatrestorm*, a physical theatre company focussing on his own writings and adaptations of the work of both Shakespeare and Lorca. *Hamlet*, *Nervous*, *Telling Rashomon* and *Blood Ties* received critical acclaim in London, Bath and Edinburgh. His last Questors production was Berkoff's *Greek*. For some years his interest has turned to film, making *Gone* in 2010 and *12.7* in 2012. Jonne is also an established acting coach to the profession.

Russell Fleet - Sound Designer

Russell is a Questors all-rounder. Sound designs include *London Assurance*, *The Pride*, *Mrs Warren's Profession* and *The Monster Under the Bed*. His last acting role was as The Carpenter in *I Am the Walrus* and he was the Stage Manager for *Futures & I Am the Walrus*. He has also been known to nail bits of wood together and paint them, and to make curtains.

Martin Stoner – Lighting Designer

Martin has been the Lighting Designer for many Questors productions, including *Arsenic and Old Lace*, *Kvetch*, *The Talented Mr Ripley*, *Greek*, *Clybourne Park* and *Futures & I Am the Walrus*. He has been on stage in small roles, most recently as a servant, Merik, in *The Seagull*.

Next Questors Productions

MACBETH

by William Shakespeare

31 January – 7 February 2015

The Judi Dench Playhouse

A dark tragedy of ambition, betrayal and murder, Shakespeare's great play is an enduring narrative of political greed, power and personal destruction.

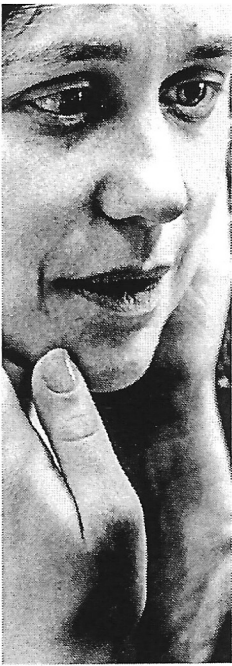
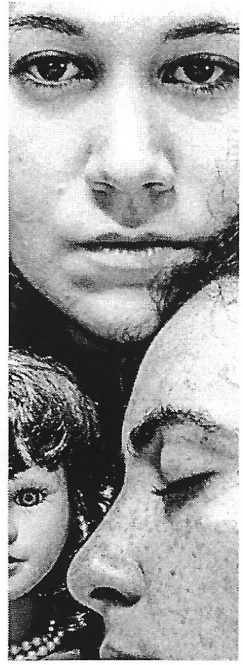
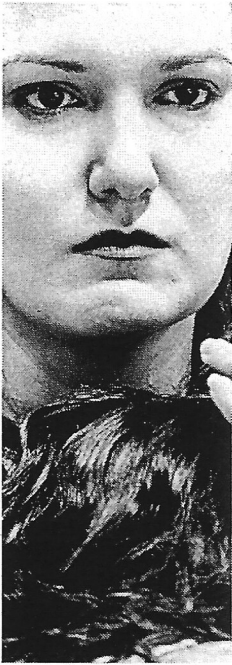
UNCLE VANYA

by Anton Chekhov

27 February – 7 March 2015

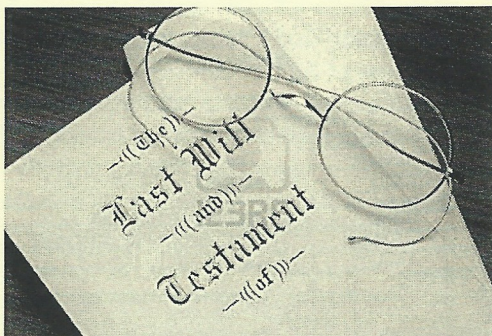
The Studio

Chekhov's masterpiece blends farce and tragedy, as the characters stumble through a series of romantic crises and profound misunderstandings.



Become a BEQUESTOR

This season, The Questors, Ealing's theatre, is presenting 20 plays. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. Even with modern



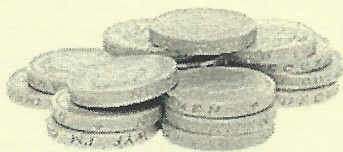
media, a live play can give us an experience which rewards us like no other – as theatre has been doing for thousands of years.

We receive no help from public funding for The Questors, although Ealing and London are hugely enriched by our work. Ealing would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week.

Please consider making a donation to help us continue to make our huge contribution to Ealing's cultural life. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

No gift is too small to help and any gift, either while you are alive or in your will, attracts tax relief. You can find a Gift Aid form and an example of simple forms of legacy on our website at questors.org.uk/giving.

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Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly.

The Trustees of The Questors, which is a charity, will ensure that your gift is put to the best possible use. But if you wish to allocate it to a particular purpose, please feel free to speak in confidence to Andrea Bath, our Executive Director, on 020 8567 0011.

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
- ✓ 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.*

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 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.

Cover Image: Elaine Hagan
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