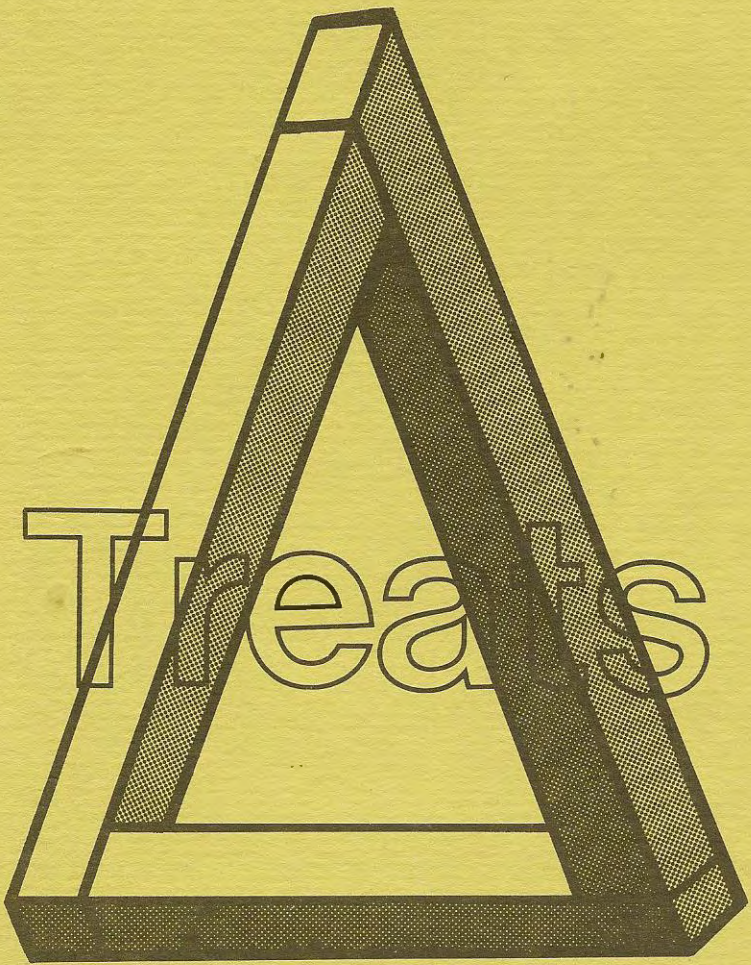


1982



THE QUESTORS THEATRE COMPANY



by

Christopher

Hampton



THE QUESTORS THEATRE COMPANY

First performance January 23rd 1982

DIRECTOR'S NOTE

Christopher Hampton was born in 1946 and educated at Lancing College (1958-63) and New College, Oxford (1964-68). His first play *When Did You Last See My Mother?* (1964) was staged by OUDS in 1966 and rapidly transferred to the West End. After Oxford he went straight to the Royal Court as resident dramatist, where his plays *Total Eclipse* (1968), *The Philanthropist* (1970), *Savages* (1973), and *Treats* (1976) were all shown for the first time.

One of Hampton's special subjects at Oxford was Molière (he first had the idea of writing *The Philanthropist* while studying *Le Misanthrope*) and it was his translation of Molière's *Don Juan* that was presented at the Questors in 1973. That production (like Peter Bogdanov's treatment of *The Hypochondriac* currently at the National) highlighted the influence of *commedia dell'arte* on Molière's work, and perhaps there is a direct line of descent from the archetypal characters of *commedia*, the rogue and the fool, through Don Juan and Sganarelle to Dave and Patrick in *Treats*.

Another major influence on Hampton was Osborne's *Look Back In Anger*, particularly evident in his first play and still discernible in *Treats*. But unlike Osborne he is not interested in preaching his views through a

TREATS

by
CHRISTOPHER HAMPTON



Cast in order of appearance

ANN DOROTHY BOYD TAYLOR
PATRICK MICHAEL LANGRIDGE
DAVE GRAHAM WILLIAMS

Directed by DAVID PEARSON
Designed by CAROL METCALFE and PHIL PINKHAM

The action takes place in the living-room of Ann's flat in London and is divided into two acts.

There will be one interval of fifteen minutes.



<i>Stage Manager</i>	:	LEON HENRY
<i>Deputy Stage Manager</i>	:	MARK CREED
<i>Assistant Stage Managers</i>	:	CATHERINE LANGRIDGE
	:	KAREN PETERS
	:	CHRISTINE THORLEY
	:	CHRISTINE SYDENHAM
	:	GINGER SHERWIN
	:	CHERYL ROBSON
	:	SAM ROBSON
<i>Properties</i>	:	JOAN CURRY
<i>Construction</i>	:	COLIN BROWN
<i>Lighting</i>	:	MALCOLM ROBERTSON
<i>assisted by</i>	:	PHILIPPA FORSTER
<i>Sound</i>	:	CHRIS LEJEUNE

The Questors Theatre is most grateful to Habitat and Bentalls for kindly lending the furniture and the swivel chair respectively.

There will be an

OPEN DISCUSSION

on this production on **TUESDAY, 2nd FEBRUARY**, at 7.45 p.m. in the **BERNARD SHAW ROOM**.

Sometimes when you go to the theatre, you want to go home and forget it. More often you can add a dimension to your theatre-going by talking about it and discussing it afterwards, or listening to other people discussing it, particularly when 'other people' include the director and actors, and most of all when the discussion is led by someone who is widely experienced in theatre. That is why The Questors hold a Discussion, open to all members of the audience, after each main theatre production. We have been singularly fortunate in that so many well-known figures in the theatre have been willing to give of their time to come and lead our Discussions.

On this occasion we are pleased to announce that the Discussion will be led by playwright

OLWEN WYMARK

a prolific dramatist whose plays have been widely produced on both sides of the Atlantic. Many members will remember her deeply moving *Find Me*, produced by our Student Group last February. As well as being a playwright, who has conducted many playwriting seminars, both in the States and here, she is a widely experienced theatre person and is particularly interested in Christopher Hampton's work.

Don't miss this

TUESDAY, 2nd FEBRUARY at 7.45 p.m.
in the Bernard Shaw Room

All are welcome

Admission is free

central character. '*Treats* is about a misogynist, but I'm not one.' Like many British playwrights today, Hampton is very anxious not to spoon-feed his audience, and not devise characters and plots to get a predictable response. 'Theatre is about ambiguity and the richness of a play relates to the thickness of its texture.' He is not worried if his plays are not immediately understood, rather the reverse — 'it's a danger signal when what you are doing is too readily assimilable'.

Treats was the result of a deliberate decision to take a very common-place situation and link it to the apathy and perversity of today. 'I also wanted to break various theatrical superstitions such as the one that it is fatal to write a play for three characters. It's been a very useful play for me to write — it may be a transitional play. I decided to make it much more laconic and enigmatic, and less explicit, than anything I'd done before. There are no long speeches and the characters are not exactly explained and defined. I want to move further in that direction. I work entirely by instinct, and in fact I'm quite pleased with the result.'

DAVID PEARSON

The National Trust exhibition on display in the foyer during *Treats* will be manned by members of the Ealing National Trust Association (ENTA) who will be available to recruit new members to both the National Trust and ENTA.

COMING UP IN THE THEATRE

16–20 February

The British Première of

SISTERS

by Michel Tremblay

Germaine Lauzon has won a fabulous prize — a prize that *everyone* wants.

6–13 March

HEDDA GABLER

by Henrik Ibsen

Ibsen is a master of suspense and strong narrative and in Hedda he has created one of the immortal characters of world drama.

27 March — 3 April

EQUUS

by Peter Shaffer

From the fact that an act was committed by a highly disturbed young man Shaffer has written a play of stunning theatricality.

Young children may find this play disturbing.

AND IN THE STUDIO

Two opportunities to spot the new talent at Questors

12 February

DIRECTORS SHOP WINDOW

23 February — 6 March (not 1 March)

The Second Year Student Group present an hilarious programme on the theme of weddings and sex, as seen by Aristophanes, Brecht and Chekhov.
