



First performance at the Minack Theatre August 8th 1983

QUESTABOUT

QUESTABOUT is The Questors' theatre-in-education team, now in its eleventh year. Originally directed by John Wright, a lecturer in drama at Trent Polytechnic, it is now run by Glynn Caren of Salamander Theatre.

The team usually visits Ealing schools with specially devised programmes built through improvisation.

Most of Questabout's work totally involves groups of children working with the cast. This year has seen a departure from the normal style, firstly with a play written around Indian folk tales, performed at the Edinburgh Festival and as a Saturday morning children's show at Questors, and secondly with this exciting participation in a major production at The Questors.

SIR GAWAIN AND THE GREEN KNIGHT

All we really know about Sir Gawain and the Green Knight is that there exists a single vellum manuscript in the British Museum measuring only about seven inches by five and containing four poems of which Sir Gawain is the last. It was probably written in the late 14th century and the language is agreed to be either a Cheshire or South Lancashire dialect.

The poem is generally accepted to be the best of a flourishing tradition of long poems written in an alliterative verse form whose tradition can be traced back to Anglo-Saxon times. The language reflects a distinctive Northern way of life containing, against a harsh natural setting, violent events, grim humour, romance and moral seriousness.

In the original poem Gawain represents the knight's code of honour as it is expressed through a mediaeval interpretation of Christianity. Arthur's court is seen as upholding the virtues of order and nobility against the disorder which is outside. Gawain's dilemma is symbolised in a deadly game in which the hero is subjected to a series of trials through temptation which he has to overcome to prove the superiority of his beliefs. His failure in the end can be seen as a triumph because we can condone the love of life that leads him to it.

The play cannot hope to represent all the complexities of a poem written in a language which most of us could not read, about a culture which, although part of a Northern tradition, is vastly removed from the present day in its detail and posing a moral dilemma which is based in conventions that are difficult to comprehend. In presenting his adaptation Peter Stevens worked

Cover design by Geoff Moore

SirGawain and the Green Knight'

by Peter Stevens from the translation by Brian Stone

CAST

SIR GAWAIN	Simon Meadon
BERTILAK	Keith Parry
LADY	Maria Brusa
MORGAN THE FAY	Sylvia Hyson
ARTHUR	
GUINEVERE	Jane Baker*
WARLOCK	Jeremy Bentham*
BEATER	John Campbell
BOAR	Glynn Caren*
PACK LEADER	Grace Craddock
HUNTSMAN	Andy Harvey*
DRAGON	
DEER	
DWARF	Anne Sawbridge

Other roles of lords, ladies, animals, monsters and servants are played by members of the company.

Directed by Alan Chambers Sets designed by Geoff Moore Costumes designed by Sue Wyatt Music composed and conducted by Andrew Brixey Lighting design and sound by Ian Howlett Movement directed by Glynn Caren

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

*A member of Questabout.

Patrons are respectfully requested to refrain from taking refreshments into the auditorium.

	and the second
Stage Manager	Eric Lister
	Rona Christie
	Jane Blackwell, Anne Sawbridge,
, constant e suge	Ann Thomas, Andy Stevens,
	Roger Adams, Fran Williams
Wardrobe	
assisted by	Stephanie Clayton, Stella Bond,
	Sue Edison, Anne O'Brien,
	Margaret Ferguson, Janine Smith,
	Doris Porter, Jackie Rolf,
	Ewa Siwecka, Barbara Howes
Properties	Rob Hughes
assisted by	Garth Shaw, Jo Perse,
Tony T	homas, Sue Ferguson, Lee Graves
assisted by	in Horne, Angie Elton, Doug King
Lighting Operator	Paul Chapman
assisted by	Gareth Maynard, Nigel, Worsley, Bron Beckford
0.10	
Sound Operator	Christopher Shawdon
Musicians.	. Virginia Brown: flute & piccolo
Anne	Scolding: clarinet & E flat clarinet
	ce: clarinet & soprano saxophone
	Ivan Pryce: trumpet
	levan Jones: harp
	Ken Williams: percussion
	Damas Etternation

Penny Filer: viola

Andy Manoras: cello Kevin Kendle: keyboards

Electronic instruments by Kevin Kendle

You have seen the play. We hope you have enjoyed it or partly enjoyed it or been interested by it. Don't leave it there. Why not add to your enjoyment, increase

your interest, enrich your experience, by coming to the

OPEN DISCUSSION

which will be held on TUESDAY, 22nd MARCH at 7.45 p.m. in the BERNARD SHAW ROOM.

Here you will hear more about the play, learn how it appealed to other members of the audience, perhaps express some views or reactions of your own, and above all hear the views of the Discussion Leader, on this occasion that widely experienced director and actor

LESLIE FRENCH

whose experience over a long and varied career in the professional theatre has ranged from pantomime to Ibsen, from musicals to Shakespeare, including what has often been considered the definitive performance of Puck in A Midsummer Night's Dream. Many members will remember Leslie French's lively and entertaining contributions to earlier Discussions and be eager to come and hear him again.

NOTE THE DATE

TUESDAY, 22nd MARCH at 7.45 p.m. in the BERNARD SHAW ROOM

All are welcome

Admission is free

on Brian Stone's brilliant Penguin translation in association with Michael Bogdanov, the director. In a sense, therefore, the text we started from was already twice removed from the original. For this reason this director has felt free to make a further adaptation with a view to stressing an aspect of the poem which he thinks of as significant to contemporary human concerns.

We have chosen therefore to present a starker contrast between Arthur's court as representing the idealistic side of man and The Green Knight as more involved with his animal nature. In this way the beheading game and the consequent temptations and trials represent a clash between those elements in man's nature and the resolution of the final trial cannot be seen as a triumph for either side except in so far as each is complemented by the other.

Meddling with myth can be a chancy matter.

We have been aware of the danger, but the production has grown in an adventurous way for all its participants. Our hope is that you will in some manner share our adventure.

THE PENTANGLE

Five by which we understand Five for the fingers of your hand Five containing three by three Five for the joys of courtesy.

Five for the mind that's pure and free Five for compassionate piety Five for the generous, giving hand Five for the fellowship of man.

The pentangle, or five pointed star, which is sometimes called the endless knot because it can be drawn without taking pen from paper, is a magical sign almost as old as history. It was found scratched on Babylonian pottery, was used in near Eastern religion as a symbol of perfection, and was associated with Solomon as a defence against demons.

The poet used it as a 'new pentangle' to represent the five qualities which make up 'holy truth'. In our version these qualities comprise whole man or perfection, against which Gawain's virtues and eventual fault and The Green Knight's attitude to life must be considered.

The play was first presented by Tyneside Theatre Company at University Theatre, Newcastle in 1971. It was played at The National Theatre in 1977.

EXHIBITION

In the West Foyer there is a display of photographs of other plays directed by Alan Chambers.

THERE'S ALWAYS SOMETHING HAPPENING AT THE QUESTORS

IN THE MAIN THEATRE

April 9 – 16

A MONTH IN THE COUNTRY

by Ivan Turgenev, translated by Ariadne Nicolaeff

The pampered wife of a wealthy landowner falls in love for the first time – with her son's young tutor. Turgenev's masterpiece is a wry comedy about the extraordinary way people start to behave when infected by the virus of romantic love.

May 19 - 28

CABARET

Book by Joe Masteroff, based on the play *I Am a Camera* by John van Druten and stories by Christopher Isherwood.

Berlin in the 1930s before the start of the Third Reich. Yet already, beneath the tap-dancing feet of the girls in the infamous Kit Kat Klub, can be distinguished the sinister sound of the goose-step

QUESTORS PREMIERE FESTIVAL APRIL 21 - 30

IN THE MAIN THEATRE

April 26 – 30 THE MIDNIGHT SUN

by David Mowat

A new play which tells the true story of a Polish seaman who, having absconded from his vessel and taken refuge on an English ship, finds himself stateless. Unable to return to his homeland, not permitted to immigrate into any other state, his dilemma is interwoven with the legend of the Flying Dutchman.

IN THE STUDIO

April 21 - 24

QUESTORS WRITERS — Three new plays by Robert Jones, Jim O'Connor and Phillip Sheahan.

April 25 - 30

A selection of late-night shows, rehearsed readings, discussions and an evening of poetry.

Make your visit to The Questors a complete evening out and visit **THE HOTPLATE** for a delicious light meal before the show. Available in the upper foyer from 6.30 each evening during main theatre productions.

Also in the upper foyer, attractive Easter and birthday cards for sale.

MEMBERS MAKE THINGS HAPPEN AT THE QUESTORS

If you would like to know more about The Questors activities, you are welcome to attend one of our OPEN MEETINGS which are held every Wednesday at 7.45 p.m.