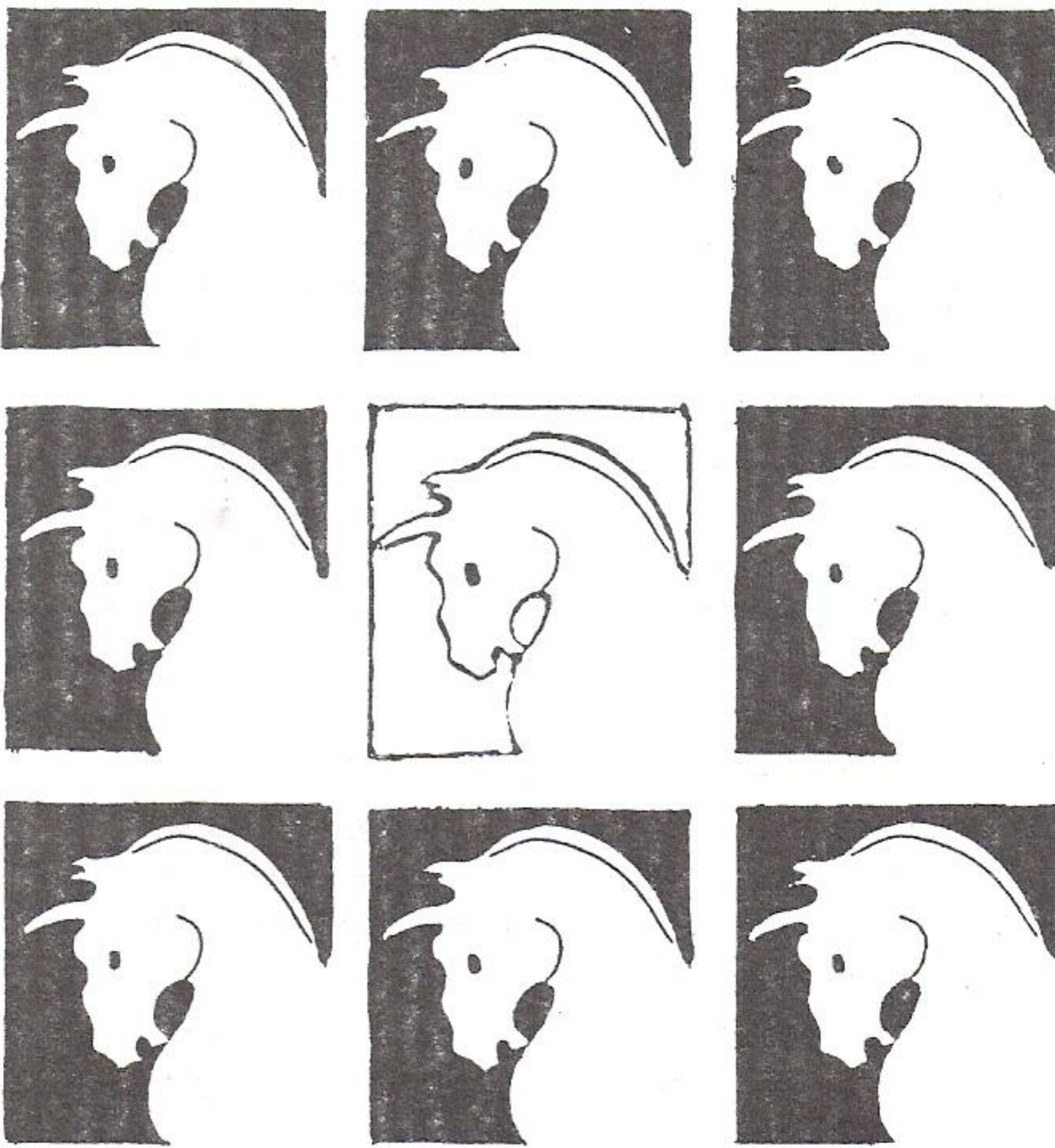


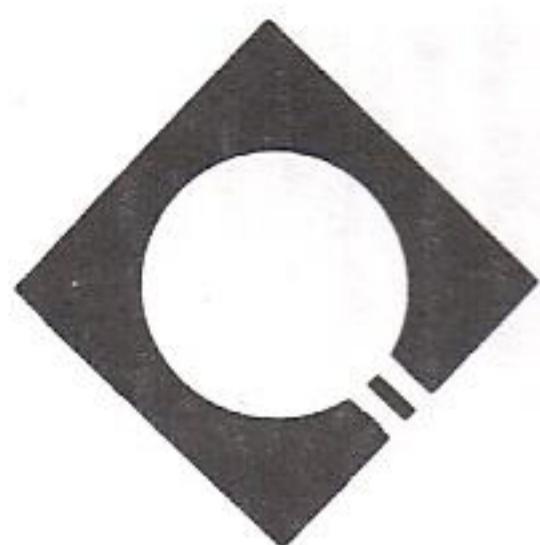


THE GLASS MENAGERIE



TENNESSEE
WILLIAMS

 THE QUESTORS THEATRE



THE QUESTORS THEATRE COMPANY

PRESIDENT: JUDI DENCH OBE

VICE-PRESIDENTS: SIR BRIAN BATSFORD, ALFRED EMMET OBE, ROGER REES

First performance: 13th September 1986

THEATRE IN THE ROUND

For many theatregoers, Theatre in the Round is a new experience, or at least an unusual one. But it is not itself anything new. It has been widely practised for many decades, more frequently in the United States (where there are a number of permanent such theatres), than in this country. Here we have the Victoria Theatre, Stoke-on-Trent, running successfully for over 25 years in a converted cinema, which only last month opened its new, custom-built in the round theatre in Newcastle-under-Lyme; the Royal Exchange Theatre in Manchester, also custom-built; the Stephen Joseph Theatre in the Round in Scarborough, where all Alan Ayckbourn's plays have had their first performance, and, nearer home, the tiny Orange Tree Theatre in Richmond in a room over the pub. Following the design of The Questors' adaptable theatre (that is to say, adaptable to various actor/audience relationships), other theatres aiming at adaptability (for instance, the Octagon Theatre, Bolton, and the Crescent Theatre, Birmingham) have incorporated an in-the-round arrangement in their design. It is an option in most of the Studio theatres that have proliferated in recent years. Most directors and actors who have worked in the round for any period of time have found it an immensely rewarding experience, chiefly because they feel much more fully at one with the close, encircling audience. There are many who would not of choice work in any other form.

But what of the audience? It is no use directors and actors having a lovely time unless the audience does too. It is axiomatic that if one exposes oneself to a new experience, one should not approach it with too many preconceptions, and it must be accepted that there are generally some members of the audience who, long accustomed to seeing actors' faces, voice objections to seeing their backs, (curiously, in my experience, audience members expressing that view frequently add "I was lucky

continued on page 3

THE GLASS MENAGERIE

by

TENNESSEE WILLIAMS

AMANDA WINGFIELD . SUZANNE GREGERSON
LAURA, *her daughter* HELEN RAISWELL
TOM, *her son* ROBERT GORDON CLARK
The GENTLEMAN CALLER NICHOLAS HARDING

SCENE AN ALLEY IN ST. LOUIS

ACT I Preparation for a Gentleman Caller.

ACT II The Gentleman Calls.

There will be an interval of 15 minutes after Act I.

THE PLAY DIRECTED BY ALFRED EMMET

assisted by STEVE FITZPATRICK

The set designed by RAY DUNNING

Costumes by JUNE NEVIN

Lighting Designer ANDREW DIXON

This production is sponsored by



FLETCHER DENNY'S
SYSTEMS

a local company specialising in the supply and support of microcomputers (mainly IBM Personal Computers) and associated hardware and software, both to business and public sector users.

Fletcher Denny's Systems is committed to providing a full service for users, to produce workable solutions to business problems. The company's association with *The Questors* has stretched over a number of years, not least including sponsorship of previous productions, and *The Questors'* own office computer was supplied by Fletcher Denny's.

We are all aware that running a more effective business, whether it be an amateur theatre or a multimillion pound organisation, depends on making the right decisions, based on accurate information. Fletcher Denny's Systems believes it has the answers to making that information available.

STAGE MANAGER : JIM CRADDOCK
and CONSTRUCTION :
DEPUTY STAGE MANAGER : ELEANOR BELFRAGE
PROPERTIES : ALAN PATERSON
SOUND : STEVE HAMES
LIGHTING OPERATORS : JAMES LINEHAN
LORRAINE MARLOW
BEVERLY LEECH
PROMPTER : VALERIE HOWE
CONSTRUCTION : STEVE SZEPANSKI,
ASSISTANT : PETER MAITLAND

WITH THANKS TO STEVE ANDERSON, TIM HAYWARD
and GRACE CRADDOCK

GLASS ANIMALS BY GEOBRIGHT OF BRIGHTON

£1,000 STUDENT PLAYWRITING COMPETITION

The Questors is offering £1,000 for the best play submitted by a full-time student in higher or further education. Details available from theatre office.

Judges: Judi Dench, Roger Rees, Michael Williams

Closing date: November 30, 1986.

The winning entry will be performed in 1987.

Sponsored by Gestetner

THEATRE IN THE ROUND *continued from page 1*

where I was sitting, but I felt very sorry for the audience on the other side" — which just about cancels the objections out!) Sight of actors' backs, incidentally, is not uncommon in television drama.

The one thing that does not work for an audience in the round is bad acting, or phoney performances. If the audience is to be drawn in to share the experience with the actors (which is, after all, what theatre is about), the actors must play totally truthfully and with immense concentration. The conditions of performance are a stimulus to that. Indeed it has often been remarked that many actors give much better performances in the round than on the proscenium stage. This, and the greater intimacy, the stronger sense of sharing, is the great gain for the audience.

We hope that when you leave the theatre to-night, you will feel you have *experienced* Tennessee Williams's play.

ALFRED EMMET

**THE OPEN DISCUSSION ON
THE GLASS MENAGERIE**
will be led by **MIKE BURNSIDE**

Actor and Director.

He has been the Director of the NORTHCOTT THEATRE, EXETER for two years and has just returned from Dartington Hall, where he directed a community production of *Hamlet*.

**THE DISCUSSION IS OPEN TO ALL, FREE OF CHARGE
THURSDAY, 23rd SEPTEMBER AT 7.45pm IN THE SHAW ROOM**

THE EXHIBITION OF FINE ENGLISH WATERCOLOURS IN THE FOYER HAS BEEN ARRANGED BY MARK HOGG — FINE ART, AND INCLUDES ARTISTS RANGING FROM VICTORIAN TO CONTEMPORARY.

A PLAYWRIGHT FOR SEPTEMBER

It seems that The Questors are very fond of using the plays of Tennessee Williams to start things off. *The Glass Menagerie* was the first play to be performed in the round in the Stanislavsky Room (The Studio Theatre), in 1960. In recent years the new season has opened in September with, 1981 — *A Streetcar Named Desire*, 1983 — *Period of Adjustment* and now the present production. Is it because of the nostalgia and longings of many of his characters for what has gone, heralding the melancholy of Autumn (in America, the Fall)? I think not. However tragic or excessive, his work abounds with vitality and a sense of continuity. His themes might seem to be monuments to despair but the flicker of the hope of a future spring, however illusory, is never completely absent.

PETER KNIGHT

HOTPLATE

Delicious food is available in the Upper Foyer from 6.30pm during the run of Playhouse productions.

Refreshments also served in the interval.

Orders for interval drinks can also be given at the Foyer bar prior to the performance.

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

COMING EVENTS

IN THE PLAYHOUSE

4 – 11 October

Destiny by David Edgar

1 – 15 November

The Norman Conquests by Alan Ayckbourn
(The Three Plays in repertory)

22 – 29 November

Top Girls by Caryl Churchill

21 December – 3 January

Maria Marten, or

Murder in the Red Barn

plus selected matinées and evenings

Old King Cole by Ken Campbell

FUND RAISING EVENTS

4 OCT. *Shove it all in*

Late Night revue

11.15pm

5 OCT. *Fashion Show*

8.30pm

Plus GALA NIGHTS for certain Playhouse performances.

OPEN DAY

SATURDAY, 27th SEPTEMBER, 11am – 4pm

The Theatre complex will be open FREE to members of the public. TOURS/DISPLAYS/ DEMONSTRATIONS/REHEARSALS IN PROGRESS/ REFRESHMENTS. An exciting day of the Theatre in action

ALSO NEW and Prospective Members Evenings start 7.45pm EVERY WEDNESDAY from the Grapevine Bar.