

FORTHCOMING EVENTS



THE
QUESTORS
THEATRE

In the Playhouse

DON JUAN, or THE LOVE OF GEOMETRY

by Max Frisch

translated by Michael Bullock

A somewhat unusual vision of the theme of Don Juan, this comedy by playwright and author Max Frisch, who died recently, is a highly entertaining version of the traditional Don Juan story.

Set in Seville, but a Seville of fantasy, this play combines humour, philosophy and eroticism.

2, 5-9 May at 7.45pm

Sunday Matinée 3 May at 3.00pm

Sponsored by CHELSEA BUILDING SOCIETY

In the Studio

THE TYPISTS

by Murray Schisgal

This modern play by an American playwright is directed for The Questors by Oxana Meleshkina, professional actress, director and film-maker and Artistic Director of a small Arts Centre in Moscow. In an exciting cultural exchange, Ms Meleshkina will be taking the production back to Moscow after the run here at The Questors.

23-30 May at 7.45pm.

A DREAM PLAY

by August Strindberg

A DREAM PLAY

by AUGUST STRINDBERG
Translated by Michael Meyer

First performance Saturday 25th April 1992

CAST

GRACE CRADDOCK
DAVID HOVATTER
PETER JAMES
SHIREL KELLER
LEELA SELVON
DAVID TERRY
CAROLINE TURRIFF
SHIVA WINT

Director	Emma Jenkins
Set Designer	Norman Barwick
Lighting Designer	Martin Sapsed
Sound	Ian Howlett
Stage Managers	Helen Heap Jenny Richardson
Deputy Stage Manager	Margaret Crosby
Assistant Stage Managers	Russell Hill Brin Parsonage
Construction	Russell Hill Brin Parsonage Peter Terry
Lighting Operator	Henry Broom
Sound Operator	Tom Robert
Flying	Maury Horwich General Green Help
Makeup	Emma Scott of Greasepaint

Thanks to
Jim Caithness, Hazel Nunn, Chris Sydenham and Geoff Webb

THE PERFORMANCE LASTS FOR 75 MINUTES
THERE WILL NOT BE AN INTERVAL

In this play the author has attempted to imitate the inconsequent yet transparently logical shape of a dream. Everything can happen, everything is possible and probable. Time and place do not exist; on an insignificant basis of reality the imagination spins, weaving new patterns; a mixture of memories, experiences, free fancies, incongruities and improvisations. The characters split, double, multiply, evaporate, condense, disperse, assemble. But one consciousness rules over them all, that of the dreamer; for him there are no secrets, no illogicalities, no scruples, no laws. He neither acquits nor condemns, but merely relates; and, just as a dream is often more painful than happy, so an undertone of melancholy and of pity for all mortal beings accompanies this flickering tale.

Michael Meyer
