

FORTHCOMING EVENTS

In the Studio

WEEP MY FORTUNES — KING LEAR

*adapted from Shakespeare
and directed by John Wilson*

An alternative perspective on the tragedy of King Lear by William Shakespeare, freely adapted and directed by John Wilson.

13-20 June at 7.45pm.

In the Playhouse

SATURDAY, SUNDAY, MONDAY

*by Eduardo de Filippo
translated by Keith Waterhouse and Willis Hall*

Representing Italy in our European Tour, the story of a family Sunday lunch complete with live cooking on stage. When this play was first performed in the 1960s it was so successful that it became a soap opera that is still running in Italy today.

19, 20, 23-27 June at 7.45pm
Sunday Matinée 21 June at 3.00pm

Sponsored by Merchant & Co.

In the Studio

Winner of the 1991 Student Playwriting Competition

“REJOICE”

by David Howard

David, who lives in Cheshire, has recently completed an M.A. in Playwriting Studies at Birmingham University.

The play, the title of which refers to Margaret Thatcher's famous quote, is a thriller with a punch. An ordinary married couple find their lives turned upside down when Jack, a Falklands veteran, meets up with Tod, an old army colleague.

18 — 25 July at 7.45pm

In the Studio

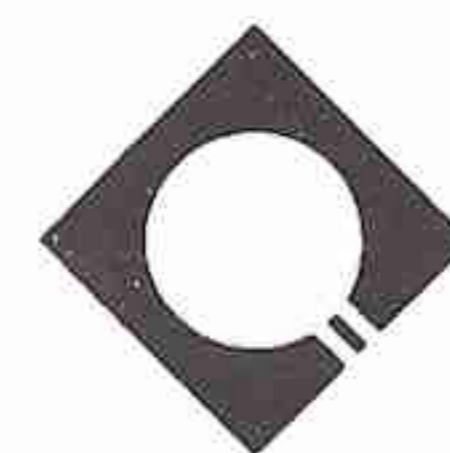
THE TEL AVIV COMMUNITY THEATRE TEIBELE AND HER DEMON

by Isaac Bashevis Singer

This play by the celebrated writer and Nobel prize winner is presented by the Tel Aviv Community Theatre (TACT) as part of an English tour.

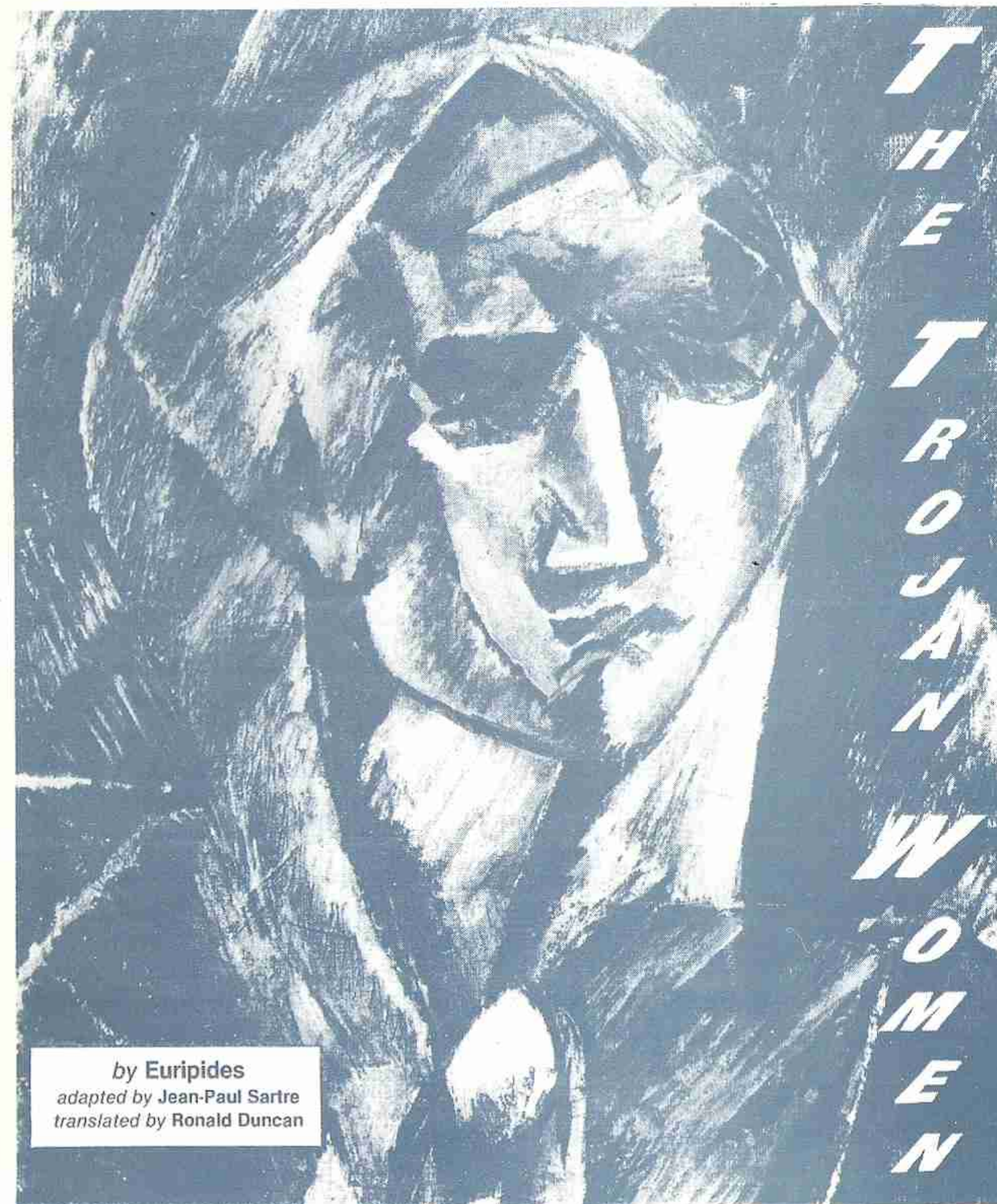
Don't miss this exciting production.

Sunday July 26 at 7.45pm



THE QUESTORS THEATRE

The 1992 European Season



*by Euripides
adapted by Jean-Paul Sartre
translated by Ronald Duncan*

THE TROJAN WOMEN

It seems appropriate that a Greek play should have been chosen for the June production in our 1992 European Season. The classical Greek theatre is recognised as the cradle of European drama. Indeed it still exerts its influence today so it is particularly apt that *The Trojan Women* of Euripides should occupy a central position in The Questors' European Tour.

Euripides was writing his plays during the golden age of classical drama. At that time the City of Athens was the seat of power. Having progressed from being simple religious ceremonies, theatrical performances were now grand occasions where the best play was judged not merely on text alone but also on the style of acting, format and production.

These competitions excited the interest of the Athenian citizens. However, when *The Trojan Women* was first performed it was certainly not well received. The reason lay in the treatment of the subject-matter of the play, because although Euripides used the trappings of the formal ritual and traditional format, he also presented his audience with characters who expressed opinions. They criticised the omnipotence of the gods and condemned the colonising ambitions of the Athenian politicians of the day. To add insult to injury, Euripides also expressed his strong distaste of war, presenting it as a futile exercise in which no-one was the victor.

In this production we are using the translation which Jean-Paul Sartre wrote for the Théâtre National Populaire, which adds a French flavour to a Greek play, further extending its European connotations! This adaptation uses language that we hope you will find entirely acceptable to the modern ear without losing any of the heroic qualities of the original play.

When being interviewed by Bernard Pingaud for *Bref*, the monthly journal of the Théâtre National Populaire, in 1965, Sartre said:

"It is generally assumed that Greek tragedy is both elemental and unsophisticated, but this is not true. We think of the actors today leaping about the stage and falling into prophetic trances, but Greek actors were highly stylized and even wore special masks and boots. Classic drama is essentially as artificial as it is rigorous. It is first and foremost a liturgy which sets out to impress the audience rather than to move them. Its horror is majestic, its cruelty is solemn. This is true of Aeschylus, who wrote for a public who still believed in the great myths and in the mysterious power of the gods. But it is even more true of Euripides who marks the end of one tradition and the transition to another, the comedies typified by Menander. When Euripides wrote *The Trojan Women*, these myths were already becoming suspect. Although it was too early to overthrow the old idols, the critical minds of the Athenians were already questioning them. The play has its liturgical element. One can see that the Athenians have already become more interested in what the dramatist is saying than how it is said. Though the audience was offered many of the traditional gestures for

which it had a connoisseur's taste, yet it reacted to these with a new detachment. From being a mere ritual, tragedy now became a vehicle for thought. Though Euripides used the traditional form which superficially resembled that of his predecessors, he knew that his audience was critical of his content, and consequently his play carries overtones even when he is writing within the convention. And this method is sound strategy and it also makes for good drama. The Athenians probably reacted to *The Trojan Women* in a similar way to that in which contemporary audiences received *Waiting for Godot* or *The Bald-headed Prima Donna*. That is, they were aware that they were listening to characters who had beliefs which they no longer held themselves.

All of which makes a translator's job very difficult. If he keeps to the text he finds himself writing lines like: '*The dawn breaks on white wings*' and producing a romantic pastiche. Though I kept to the classic form, I was not unaware that I was writing for an audience which no longer subscribes to the religious beliefs which the play carries, and therefore would only receive them in inverted commas. The same problem will arise in four or five centuries from now when Beckett's and Ionesco's comedies are revived — that is, how to bridge the gap which will separate the audience then from the climate of opinion which obtained when the plays were written.

There was an implicit rapport between Euripides and the audience for which he was writing. It is something which we can see but not share. Since this relationship was implicit, a translation cannot reproduce it. It was therefore necessary to adapt the play."

This adaptation has in turn been translated and adapted by Ronald Duncan. He writes:

I must stress that this version is a free adaptation and not a translation. A casual comparison between the English and French texts would show that I have taken as many liberties with M. Sartre as he has with Euripides. I have paraphrased some passages and deleted others: cutting many references to the gods and paring Andromache's dirge. With Racine in the background, the French have still an appetite for rhetoric which a contemporary English audience will not swallow. I have merely sought to give this version impact and I am sure that M. Sartre, being a man of the theatre, does not object to the liberties I have taken.

We hope that in this production we have been able to convey to you the impact which both Jean-Paul Sartre and Ronald Duncan so brilliantly achieved.

RUTH LISTER

THE TROJAN WOMEN

by Euripides

adapted by Jean-Paul Sartre

translated by Ronald Duncan

First performance Saturday 30th May 1992

Cast — in order of speaking

| | |
|----------------------|-------------------|
| Poseidon | DAVID PEARSON |
| Pallas Athene | CLARE HOCTER |
| Hecuba | JO ARUNDEL |
| Women of Troy | SHEILA TIFFANY |
| | MARY HODLIN |
| | MAIRI WILSON |
| | ALISON EARLS |
| | SARAH ANDREWS |
| | HELEN SCHOLES |
| | CLARE HOCTER |
| Talthybios | JOHN BAKER |
| Cassandra | TESS WALSH |
| Andromache | WENDY MEGENEY |
| Astyanax | TOMOS LEWIS |
| Menelaus | ROBIN INGRAM |
| Helen | CYNTHIA BENJAMIN |
| Greek Soldiers | ANTHONY GRIFFITHS |
| | ZAC SARGUSINGH |
| | TEX JAMES |
| | RICHARD LEWIS |
| | ANTHONY DAVEY |

Production Team

| | |
|--------------------------------|-------------------|
| Director | RUTH LISTER |
| Set and Costume Designer | BRAD ASKEW |
| Lighting Designer | ALAN N. SMITH |
| Sound by | ROBIN THOMPSON |
| Stage Managers | TINA HARRIS |
| | CHRIS SYDENHAM |
| Assistant Stage Managers | MARGARET CROSBY |
| | TRISH KNIGHT |
| | JACQUELINE SISLEY |
| | JILL GEE |
| | PIPPA SLARK |
| Construction | TOM MORTON |
| | PETER COLLINS |
| | BOB HOSKINS |
| | JON WEBSTER |
| | LAURENCE BRADBY |
| | OMRI STEPHENSON |
| Properties | ANN SCURFIELD |
| Lighting Operator | LES SMITH |
| Sound Operator | MICHELE KATZLER |
| Costume Construction | BRAD ASKEW |
| Jewellery | DEBBIE WARD |
| Hair and Make-Up | JENNY BRIDGES |
| | BELINDA HODSON |
| | PAUL HYETT |
| | FIONA SMITHIES |
| | LISA WHITELEY |
| | of GREASEPAINT |

Thanks to ROGER BRACE, JIM CRADDOCK,
RAQUEL FARRINGDON, ROGER LISTER

THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. To obtain a headset please contact the duty house manager.

The Playhouse is equipped with a lift for the benefit of those with mobility problems. The Questors acknowledges the generosity of the ADAPT fund in making this possible.

Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike. The taking of food and drink into the auditorium is NOT permitted, neither is the use of cameras, video-cameras or tape equipment during the performance.

ART EXHIBITION IN THE UPPER FOYER

30 May — 6 June 1992

BREDA WHYTE

Breda Whyte is an artist from the seaside town of Balbriggan, County Dublin. She was educated at the College of Marketing and Design in Dublin.

Through her own work, she encourages the development of the batik process as an artform. As an activist in the Association of Artists in Ireland she is concerned with Art in Education, and is working within the Balbriggan Cultural Committee preparing their input to the Dublin "Cultural Capital" of Europe in 1991.

Breda has exhibited at group shows in Valencia, Spain and at Central America Week in Dublin in 1989. She has also been commissioned to paint murals in Dublin and Cork.

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HARLEY WHITE



Harley White Group, Sinclair House, The Avenue, Ealing W13 8NT

081-998 4942

INFORMATION

THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which is now open to all members. The Bar is open every evening plus lunchtimes on Sundays. Questors members are requested to sign in their guests when entering the bar.

THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30pm and 8.00pm during the run of Playhouse productions, and coffee, tea, and cakes are served during the interval. No hot food will be provided at the Sunday matinées.

NOTE

The Hotplate is not open for Studio productions, but when Studio performances coincide with those in the Playhouse, it will endeavour to serve those audiences whenever this is possible.

NEW MEMBERS EVENINGS

Why not attend one of our new, or prospective members evenings, and have a conducted tour of the Theatre complex. Tours start and finish at the Grapevine Bar, 8.00pm every Wednesday.

THE STUDENT GROUP

The Questors runs a two year part time student course in Acting; details can be obtained from the office.

YOUNG PEOPLE'S GROUPS

There are a number of groups for younger members. These cater for all age groups, from 5-17. The classes are intended to create awareness of the theatre and provide a stimulating channel for imagination.

For The Questors Theatre

Artistic Director

Studio Director

Director of Studies

Chairman

Vice-Chairman

Secretary

Finance Director

Administrative Director

Stage Director

Theatre Manager

Productions Administrator

Membership Secretary

Programme Editor

Questopics Editor

Press Officer

Sponsorship

Box Office Manager

Programme Sales Organiser

Marketing Manager

Front of House Manager

Floral displays

Haberdashery

Wardrobe Equip.

Wardrobe Care

Wilkinson Sword Scissors . . Fiskars Ltd

Persil and Comfort courtesy of Lever Bros.

Dry-cleaning by C.D.S.

David Emmet

Simon Thomas

David Emmet

Martin Bowley

Doug King

Fiona Nicholson

Ken Kettle

Jim Craddock

Steve Anderson

Elaine Orchard

Jill Gee

Alice Pennicott

Vincent McQueen

Barbara Neville

Sam Jennings

Geoffrey Sellman

Ken Parker

Val Blaxland

Robert Gordon Clark

Roger Kelly

Barralets of Ealing

Tootal Craft

ADMINISTRATION

The Questors office is open from 9.30am until 5.00pm every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 081-567 0011.

MEMBERSHIP

If you wish to become a member please fill in the application form (copies in the Foyers); just send it to the Theatre with the appropriate subscription. 081-567 8736.

BOX OFFICE

For personal callers the box office is open evenings only from 6.45pm to 8.30pm on days of performance and five days prior to each Playhouse production.