

## FORTHCOMING EVENTS

### *In the Studio*

#### **LENT**

by Michael Wilcox

This endearing and comic play is set in a boys' Preparatory school during the Easter holidays in 1956. It is a sensitive and evocative memory piece which centres on a 13 year old boy and his encounters with four elderly, idiosyncratic teachers. A poignant and haunting theatrical experience punctuated by a delightful classical music score.

5, 6, 8-12 February at 7.45pm

### *In the Playhouse*

#### **JULIUS CAESAR**

by William Shakespeare

Shakespeare's powerful and violent drama of political assassination and revolution. When does 'strong leadership' become tyranny? And what should be done about it when it does? A timely reminder of what happens when totalitarian power collapses, and society is plunged into chaos and civil war.

12, 14-19 February at 7.45pm; 13 February at 2.30pm

### *In the Studio*

A Student Group Production

#### **THE SISTERHOOD**

by Molière

translated and adapted by Ranjit Bolt

This is a highly amusing production of Molière's satire of the seventeenth century feminist intellectuals which has been brought bang into the 1990's in an audacious adaptation.

23 - 27 February, 1 - 5 March at 7.45pm


### *In the Playhouse*

#### **PRIVATE LIVES**

by Noël Coward

Noël Coward's best comedy from the 1930's. Being written by "The Master", it is a light, stylish and witty piece about two attractive lovers unable to live together and yet unable to live apart.

12, 14 - 19 March at 7.45pm; 13 March at 2.30pm

Sponsored by  HUNTING  
AVIATION



THE

# QUESTORS

THEATRE



by Lanford Wilson

**"Burn This is essentially a four hander "Thirty-Something", minus brats and diapers, crossed with a wisecracking sit com"**

*The Independent*

*Burn This* opened at the Lyric Theatre, Hampstead in 1990 to much acclaim. The attention of the media had been drawn in the first instance by the arrival of a big Hollywood star to play in a small, though highly respected, suburban theatre. John Malkovich had already won extravagant praise for his playing of the role of Pale in the States. He gave a virtuoso performance and the play quickly became a sell-out and moved to the West End for a limited run, where it proved equally popular. Malkovich was matched in his performance by Juliet Stevenson, the accomplished actress from our two national companies and widely known for her work in films and on television.

Although united in their praise for the actors the critics were not so unanimous in their assessment of the play. Among the critics' comments were:

Wilson, too little-known in Britain, has written an enthralling play about the way the extremity of grief can turn into the ecstasy of love. Where most British dramatists, reflecting the culture at large, are slightly ashamed of emotion, Wilson revels in it. Indeed, his play could be seen as an optimistic, updated version of *A Streetcar Named Desire* in which the sensitivity and aspiration, represented by Anna and her gay flatmate Larry, triumph over the initially coarse, violent animalism of the Stanley Kowalski-like Pale.

As a study of sexual passion and politics, the play is first rate. But I suspect that Wilson, like Anna's movie-writing boyfriend, is also trying to give personal experience an epic weight; and here I am not sure that he succeeds. Anna poignantly says at one moment "I hate the age I'm living in" and Pale is given to cadenzas of hate against the junk and chaos of New York. But while Wilson captures, with tenderness and wit, the growth of love between opposites, he never pins down the source of the spiritual malaise he sees as afflicting modern America.

Michael Billington in *The Guardian*

Nothing much happens, really, except that Anna and Pale fall, improbably, in love, to the consternation of Anna's regular boyfriend Burton, a commercially successful script-writer. But that "nothing much" happens rather in the way that it does in Chekhov. *Burn This*, in fact, is rather like Chekhov on speed.

Charles Osborne: *The Daily Telegraph*

The plot is credible only because in John Malkovich's rampaging, threatening, mesmeric performance, it is just possible to imagine the sexual excitement that would sweep away any scraps of common sense that might have entered Anna's mind. One shudders to think of what horrific future this happy ending promises for America.

Lanford Wilson's characters exist in a world isolated from reality where their sufferings make us laugh. They watch each other like tense cobras, but see only their own preposterous expectations.

Milton Shulman: *Evening Standard*

Actors like to tell us that they are only ever as good as their material. This is a myth: far too often, faulty texts are wrenched into shape by dexterous performers. It's not always an edifying process, and can even be downright perverse. Take Lanford Wilson's *Burn This*, in which John Malkovich plays Pale, an alcoholic, coke-sniffing, foul-mouthed, remorselessly egocentric but wickedly handsome bigot. To judge from the first night at Hampstead, the audience are so entranced by the star's lung power and restless muscularity that they soak up the play's absurdities and backward values without demur.

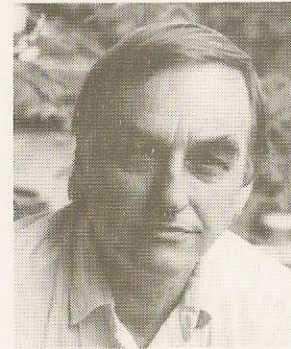
*The Listener*

One problem is the play's erotic geography. Beauty must fall for the Beast, who must unwillingly display a sensitivity belying his verbal violence. Indeed, the Beast must push Beauty to awesome new creative heights. While the other characters are still blundering about without compasses, they must somehow struggle to their true emotional destinations.

It is hard to make such a story plausible, doubly so when Wilson is so discursive a writer. Padding is the second main problem. Much of the banter and reminiscence is amusing in itself, but tends to check the play's visceral thrust. One of the four main characters, a gay flatmate amiably played by Lou Liberatore, is too obviously there for the wry, self-deprecating humour he gratuitously provides.

Benedict Nightingale: *The Times*

Not exactly universal acclaim! Yet the play was a huge success!



**Lanford Wilson, author of *Burn This***

Lanford Wilson received the 1980 Pulitzer Prize for Drama and the New York Drama Critics' award for *Talley's Folly*. He is a founding member of Circle Repertory Company and one of twenty-one resident playwrights for the company. His work at Circle Rep includes: *The Family Continues*, *The Hot-1 Baltimore*, *The Mound Builders*, *Serenading Louie*, *5th of July*, *Talley's Folly*, *A Tale Told*, *Angels Fall*. His other plays include: *Balm in Gilead*, *The Gingham Dog*, *The Rimers of Eldritch* which was produced at The Questors in 1978. He has also written the libretto for Lee Hoiby's opera of Tennessee Williams' *Summer and Smoke*, and two television plays, *Taxi!* and *The Migrants* (based on a short story by Tennessee Williams). Mr Wilson has completed an entirely new translation of Chekhov's *Three Sisters*, which was commissioned and produced by the Hertford Stage Company. His play, *Talley and Son* (the third play in the Talley trilogy) opened in New York in September 1985. This play, *Burn This*, opened at the Mark Taper Forum in Los Angeles in January 1987 starring John Malkovich and Joan Allen and opened on Broadway in October 1987 with the same cast. Lanford Wilson lives in New York.

# BURN THIS

by Lanford Wilson

First performance of this production Saturday, January 22nd 1994

## CAST

(in order of appearance)

Anna ..... VICTORIA SMITH  
Burton ..... MICHAEL DINEEN  
Larry ..... STEPHEN GRAY  
Pale ..... MARCO ANGELINI

## Setting

A loft in a converted warehouse, Lower Manhattan

## Act I

Scene 1 : Mid October, early evening  
Scene 2 : Early December, late at night  
Scene 3 : The next morning

## Act II

Scene 1 : New Year's Eve  
Scene 2 : The next morning  
Scene 3 : A month later  
Scene 4 : Late that night

There will be one interval of 15 minutes.

## PRODUCTION

Director ..... SUE WEST  
Designers ..... JACKIE DOVER,  
DAVID WHEATLEY  
Lighting Designer ..... JONATHAN PARTINGTON  
Sound Designer ..... NIGEL WORSLEY  
Stage Manager ..... KATY GALLANTRY  
Deputy Stage Manager ..... RICHARD MURPHY  
Assistant Stage Managers .....  
LINDA McDONALD  
Properties ..... LINDSAY KELLY  
Construction ..... DAVID WHEATLEY,  
JIM CAITHNESS  
Prompter ..... SOPHIE ROSS  
Lighting Operator ..... SUE ANSLOW  
Sound Operator ..... JONATHAN FULCHER  
Aikido Adviser ..... JON YARDLEY  
Movement ..... DIANA NESBITT

Thanks to: PETER COLLINS, PARMJIT HEER,  
KURAI AIKIDO CLUB, MOËT & CHANDON, PERNOD,  
ANNE GILMOUR, BARRALETTS OF EALING,  
KRIS COLLIER, ANDREA FRANKHAM, JOHN WEBSTER

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.

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. 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.




## ART EXHIBITION IN THE UPPER FOYER 22 — 29 JANUARY 1994

### CONCHITA MOORE

Conchita Moore was born in Rio de Janeiro, educated in France, Belgium & Holland and in 1988 gained an Honours Degree from St Martin's School of Art. She has worked as a set and costume designer, a puppeteer and as a book illustrator and taught art in schools and prison. She is now painting full time and has exhibited abroad, at the Royal Academy and with the London Group. Recent exhibitions include the Salisbury Arts Centre, Bracknell Arts Centre and the Small Mansion Art Centre.

Conchita's paintings in this exhibition focus mainly on 'Oedipus Rex' and 'A Midsummer Night's Dream', two plays with which she has been closely associated.

### THE COMPLETE PROFESSIONAL SERVICE FOR...

INSURANCE	MORTGAGES	PENSIONS
Harley White are commercial, business and personal insurance specialists. We find the best rates and offer free quotations with leading companies and Lloyds and computerised motor quotations. You can rely on our fast and friendly claims service.	We pride ourselves in finding quickly the best mortgage for domestic and commercial finance. Whatever your requirements, we will do our best to help; remember, you don't have to find the home you want before talking to us about a loan.	Plan ahead for a happy retirement, free from money worries. Individual and group disability schemes are available to replace income lost due to sickness or accident. Our flexible plans are tailor-made for individuals, companies and the self-employed.
  		
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  
Chair  
Vice-Chairman  
Company Secretary  
Club Secretary  
Finance Director  
Stage Director  
Theatre Manager  
Productions Secretary  
Membership Secretary  
Programme Editor  
Questopics Editor  
Marketing Manager  
Sponsorship  
Box Office Manager  
Programme Sales Organiser  
Front of House Manager  
Press Relations  
Marketing Director  
Haberdashery  
Wardrobe Equip.  
Wardrobe Care

David Emmet  
Simon Thomas  
David Emmet  
John Davey  
Doug King  
Sue Blake  
Christine Garland  
Ken Kettle  
Kris Collier  
Elaine Orchard  
Christine Greening  
Alice Pennicott  
Vincent McQueen  
Barbara Neville  
Sam Jennings  
Geoffrey Sellman  
Ken Parker  
Val Blaxland  
Eric Lister  
Trish Fox, Sarah Wood  
Paul Ashby  
Tootal Craft  
Wilkinson Sword Scissors . . Fiskars Ltd  
Persil, Comfort and Stergene  
courtesy of Lever Bros.  
Dry-cleaning by C.D.S.

### 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.