

Coming Productions

IN THE PLAYHOUSE

10 – 17 October, 1988

PRESENT LAUGHTER by Noel Coward

A self obsessed though talented leading actor is tortured by a mid-life crisis, added to which both women of two casual affairs are reluctant to let him go. Stir in an estranged wife, an obsessive young playwright and a knowing secretary, spice with the Master's wit and you have a dish to tempt the most jaded palate!

GRAND GALA EVENING

Sunday, 11 October at 5.00 p.m.

To celebrate the completion of the Renaissance Project, a champagne reception and buffet followed by a special performance of Coward's witty comedy. An occasion not to be missed! Tickets by application £15 (members and guests)... first come, first served!

IN THE STUDIO

DEATHTRAP by Ira Levin

17 – 31 October, 1998

Playwright Syd Bruhl hits a dry creative patch. He and his wife Myra are facing a life devoid of the luxuries they are accustomed to. Salvation comes in the shape of an up-and-coming young writer whose manuscript 'Deathtrap' is so good it could be worth plagiarising – or even murdering for. A fascinating and macabre story twists and turns. Black humour – classic thriller!

IN THE PLAYHOUSE

MORT by Terry Pratchett

21, 22 & 24 October, 1998

The Discworld – "not a spherical world like yours, but flat. Like a pizza; no anchovies, though. All plays demand the famous 'willing suspension of disbelief', which is exactly what any Discworld novel induces – so a play adapted from such a novel is guaranteed to please... isn't it?

IN THE PLAYHOUSE

ARCADIA by Tom Stoppard

14 – 21 November, 1998

Lady Crooms grounds are being turned into picturesque romantic chaos by landscape artist Culpability Noakes as the fashion of 1809 dictates. In the Regency room overlooking the gardens Lady Crooms, her mathematical genius of a daughter, a tutor and a cuckolded poet come together with teasing results. 180 years later, in the same room, a mathematician, a historian and an academic try to unravel the events of 1809... and get it spectacularly wrong! A brilliant award-winning Stoppard comedy.

Runaways

words and music by

Elizabeth Swados

by arrangement with Samuel French Ltd

Could your name, or your company's name be here? See page 6.



THE GATHERING OF THE RUNAWAYS

by Elizabeth Swados

Runaways is a musical theatre piece which was in the works for a year. When I went to Joseph Papp in May of 1977 I had no script, no songs, no storyline – just an idea and an intuition about the potential of adolescents and how they have been grossly underestimated. I wanted to make a collage about the profound effects of our deteriorating families. I wanted to explore the substitutes people find to deal with the loss of family and how these substitutes are sometimes effective and sometimes self-destructive.

I wanted to tap the energy of young people. I have seen them excel professionally in athletics, pop and classical music and I knew there was a real possibility for the same kind of dedication in the theatre – beyond cuteness, beyond cliché.

In the four month period of auditions I saw over two thousand kids at schools, community centres and museums. I was looking for kids who were ornery, athletic, imaginative and, if not overtly political, somehow aware that the human race was in a mess. There were some runaways in the original cast but most of the kids were simply – or not so simply – from both broken and solid families. I also had three professional actors who served as anchors and helped to set certain professional standards.

In the five months of rehearsals and workshops I wrote hours of songs, and the company did multitudes of improvisations. One of the important things that we learnt is that imagination can take you out of your own spiritual ghetto. I didn't want to be romantic about the project or deal with psychological and social problems in soap-opera terms. There was an energy, a courage, an honesty in the kids that would constantly challenge my more clichéd artistic notions. Their way of speaking, their rhythms, the look in their eyes – they influenced me. A lot of what I wanted to write was in my head, but much of it came from the workshops. I would ask them questions and they would tell me stories. They could lie or they could tell the truth. It didn't matter. I would spend time with them. I'd watch them.

I would sit for hours working out what would be exactly the right questions that would get the answers that would help me to write. I couldn't have done it without them.

RUNAWAYS is first and foremost a celebration and a tribute to the highly unusual spirit of its first young cast. I am a great admirer of any young person who is surviving this confusing decade. I think adolescence is a time filled with incredible, blunt, curious, furious energy. Although the words and music of the piece express the pain and confusion of any runaway, child or adult, the performance of that first special cast demonstrated the potential of the human spirit.

THE SONGS IN RUNAWAYS

Elizabeth Swados.

The songs are the folk music of a very special tribe called The Runaways. There is no plot or storyline in Runaways. It's a collage of speeches and songs for their rituals. The way I work with music there is no difference between the music and the words. I think you can make songs of how people talk. Where there is melody, like the Salsa or Latin of *WHERE DO PEOPLE GO?*, the choice of style is directly related to what the words mean. That was the music that kids disco-danced.

EVERY NOW AND THEN is full of the sadness we found at the runaway houses we visited, the regret they felt at having to leave home. The music I chose is what moves me most personally. It's Brazilian with a slow samba beat. It's the saddest music there is without being sentimental. The blues in *MINNESOTA STRIP* is sung by a black woman, an older girl who has been toughened, and she's commenting on the dangers of the street.

The song *FIND ME A HERO* is a mock production number. It's crazy music, mostly country-western, but since I have trouble writing something that is just regular, I put in some calypso and even a little oompah marching band. *THE UNDISCOVERED SON* is a chant for one of their rituals. It's about inner dreams, which are always chants to me. *NO LULLABIES FOR LUIS*, which is based on Latin music and samba, is a dance; a life-giving ritual to keep a junkie away. *WE ARE NOT STRANGERS* is a kind of hobo song, done to a calypso or reggae beat. It's a hymn for wanderers, a coming-together of people who have been through hard times.

THE BASKETBALL SONG which is a kind of reggae, sort of blues, is a celebration, a love-song between a boy and his basketball. When we did interviews around the city I would ask the more troubled kids, "What do you do in your spare time?" Most of the things were like smoke reefer or beat each other up; the only constructive thing they ever said was "play basketball". *LET ME BE A KID* is about children's rights, and expectations that parents and teachers put on kids which can smother a child. But it isn't just a kid's liberation song; as we get older we apologise for play, for sport, for joy and deprive ourselves of just experiencing life.

LULLABY FROM BABY TO BABY is the theme song of Runaways. It's done in a very popular disco style to say that running away is a universal experience. Mothers can be runaways. Fathers can be runaways. We're not shutting anyone out.

SOMETIMES has a very melodic, popular and loving sound; we don't want to represent just hard-core runaways. There are kids living in mansions whose parents buy them plenty of luxuries but never give them a kiss. That deprivation is as painful as not having material goods. *WHERE ARE THOSE PEOPLE WHO DID "HAIR"* is a punk song. It's intended to say that every generation has to hate the generation that comes before to define itself.

When some parents see this show they sit there and sweat and say, "Don't accuse us. It's not fair!" So *TO THE DEAD OF THE FAMILY WARS* is a very important piece. It's the one moment where we say "It's not your fault". It's not anybody's fault.

RUNAWAYS

by Elizabeth Swados

First night of this production, Saturday 19th September 1998

Cast

Hubbell / Manny	LAURENCE SPELLMAN
A J	LUKE BUDDEN
Luis	WASIM HUSSAIN
Eddie	CHRIS WAPLINGTON
Sundar	JAMES BOYLE
Lazar	NICK BUDDEN
Eric	ROBERT BOULTER
Iggy	PATRICK WAPLINGTON
Mex-Mongo	MATTHEW STACY TAYLOR
E Z	MARK ALLMAN
Jackie	LYDIA KING
Nikki	ELOISE BOND
Lydia	AZADEH AKHBARI
Roby	SARAH-KATE McINTYRE
Jane	JO SEAGER
Melinda	ANGELA SCHEGEL
Deirdre	EMILY MATHISON
Mocha	KATIE PHILIPS
Paula	AICHA CHIET
Lisa	CLAIRE HURLEY
Kenya	REBECCA HAGGER

The action of this play takes place in a derelict warehouse in New York

The show runs for approximately 2 hours
and there will be an interval of fifteen minutes

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.

Production Team

Director	MICHAEL DINEEN
Assistant Director	AINE McGREEVY
Musical Director	WILLIAM MORRIS
Set Designer	ALEX MARKER
Movement	RENATA NASH
Sound Designer	IAN HOWLETT
Sound Operator	ZOYA MATHISON
Lighting Designer	TIM HAYWOOD
Lighting Operator	DIOGO JENNINGS
Dialect Coach	MELISSA REMUS

S. M.'s	EDDIE TOLLAND GERALDINE HAWKINS
A. S. M.'s	MENHAZ JANEN, RICHARD NEWPORT GURMIT NOTHY
Wardrobe	COMPANY
Prompter	HELEN BENNETT

with thanks to:

John Dobson, Linda Shannon, Alice Pennicott, Bryanne Melville, Jim Craddock,
Sam Blake, Laura Marker, Chris Sydenham, Richard Farriday

Chorus	JESSICA COBHAM-DINEEN, HARRIETT PRESTON, VICKY BUTLER
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THE PLAYHOUSE IS EQUIPPED WITH AN INFRARED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS NOW POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.
THE PLAYHOUSE IS EQUIPPED WITH A LIFT WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

MUSICAL NUMBERS

Act I

Where do People Go?	COMPANY
Every Now and Then	MOCHA, MELINDA, COMPANY
Minnesota Strip	ROBY
Song of a Child Prostitute	JACKIE
Find Me a Hero	COMPANY
The Undiscovered Son	ERIC
The Basketball Song	MANNY, MEX-MONGO, LAZAR, COMPANY
No Lullabies for Luis	LYDIA, LUIS, COMPANY
We Are Not Strangers	COMPANY

Act II

Lullaby from Baby to Baby	MELINDA, COMPANY
Revenge Song	COMPANY
Enterprise	DEIRDRE, COMPANY
Sometimes	ROBY, COMPANY
We Are Not Strangers	COMPANY
Where are those People who did "Hair"?	LAZAR, COMPANY
Let Me Be a Kid	COMPANY
Lonesome of the Road	JANE, COMPANY
Let Me Be a Kid (Reprise)	COMPANY

THE BAND

Keyboards	WILLIAM MORRIS
Bass Guitar	OLLY REED
Drums/ Percussion	ALEX MARKER
Flute	LAURA STONEBANKS
Guitar	OENONE GRANT
1st Sax	ED VIITA
2nd Sax	ALAN KARTHIKESALINGAM



EVERY LITTLE HELPS!

Why not sponsor a programme? Contact Tim Godfrey, Appeals Manager, on 0171 622 8104 for details.

ART EXHIBITIONS

IN THE GRAPEVINE

CHRISTOPHER CAHILL

10 Sept – 6 Oct

CHRISTOPHER CAHILL was born in Yorkshire. He went to Bradford Art College and Croydon School of Art where he studied Theatre Costume and Set Design. Since graduating he has designed for various productions in England and abroad including The Drama Theatre, Sydney Opera House, Australia. As a costume designer the figure has become a central element in his work and his fascination for theatrical people has been the inspiration for this exhibition. Apart from theatre work Christopher also paints murals in schools and for private commissions.

Calling all kids and parents DID YOU KNOW

The Questors runs weekly drama workshops for young people (5-17) during term-time. If you have enjoyed *Runaways* and would like to get more involved – in any way – contact Alice Pennicott in the Questors office on 0181 567 0011 between 9.00am and 5.00pm. We look forward to seeing you! The young actors in this production are largely from these workshops.

Questors 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 matinees.

NOTE

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

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.