

FORTHCOMING PRODUCTIONS

TRANSLATIONS *by Brian Friel*

In the Playhouse, 4th – 12th May

In this poignant and touching play, regarded by many as Friel's finest, the playwright uses his unique poetic vision to give us an insight into the world of an Irish community in 1833, and the wider political resonance.

He uses humour and pathos to tell the story of conflicts and misunderstandings between the local people and the British Army, who have encamped in a nearby field and are engaged in a map-making exercise – changing the Gaelic place names into English in the process.

SHOPPING AND F*ING** *by Mark Ravenhill*

In the Studio, 12th – 26th May

The shock of the play does not end with its title – that is only the beginning. Ravenhill's blackly humorous play is set in a mid-nineties Britain of wasted wealth and acquisitive desire. It plunges us into a nightmare world where sex and money become mutual units of exchange and relationships are reduced to transactions.

This play contains swearing and explicit scenes of sex and violence.

The	Questors	Theatre,	Mattock	Lane,	London	W5	5BQ
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Directors' Showcase

A warm welcome to the evening of Saturday 21st April 2001 and to our directors' showcase of play extracts.

THE COUNTRY by Martin Crimp

VINCENT RIVERS by Philip Ridley

A LIFE IN THE THEATRE by David Mamet

We hope that you enjoy your evening. The plays will run in the above order. There will be a short interval after each show.

We would all welcome discussion with you about the plays in the bar after the performances.

Duncan, Bernice & Peter

THE COUNTRY by Martin Crimp
Scenes One & Two

Corinne
Richard
Rebecca

Sarah Galton
Andrew Michael Jones
Victoria Butler

Music composed by

Mike Carver

Directed by

Duncan Alldridge

VINCENT RIVERS by Philip Ridley
Act One

Anita
Davey

Maria Brusa
Jonathan Warde

Saxophone played by

John Rolfe

Directed by

Bernice Wolfenden

A LIFE IN THE THEATRE by David Mamet
Various scenes

Robert
John

Paul Francis
Cameron Smillie

Directed by

Peter Kennedy

Stage Management
Lighting Design and Operation
assisted by
Sound Design & Operation
assisted by
Make-Up

Nigel Bamford, Liz Prior, Alec Atchison
Helen King
Damien Lazell
Paul Wilson
Mark Lucek
Kim Lancaster

Our thanks go to Spencer Butler.

THE COUNTRY

Who is the comatose woman Richard has found on the roadside?
Why has he brought her into his house?

Crimp's vision of a life in the country unravels as he tells the story of a marriage struggling on the re-start. Deceit, lies and desperation underpin the carefully crafted narrative as the play leads us slowly towards a dark metaphysical outpost in the midst of the UK.

The Country premiered at the Royal Court Theatre in May 2000.

VINCENT RIVERS

Vincent Rivers is a play that examines what truth means and how people hide from it and confront it. It focuses on two characters: Anita, 48 years of age, and Davey, aged 17. The play brings these two characters together to start an uneasy conversation about the death of Anita's son. In the extract performed, several secrets are revealed but not the whole truth. Written by Phillip Ridley (author of the film script for *The Krays*) the play was premiered in Hampstead in 2000.

A LIFE IN THE THEATRE

This adapted version of David Mamet's *A Life in the Theatre*, may come as some surprise to those familiar with this leading American playwright's spare, gritty work that reflects the rhythms of Harold Pinter and the tough attitudes of his native Chicago.

The play deals not only with the two actors and the life of the theatre but also with the struggle between the old and young. A teacher/ pupil relationship develops as the mentor and disciple gradually gets to grips with each other's understanding of the mores and traditions of theatrical life.

Mamet's knack for creating low-key yet highly charged verbal confrontations in a male-dominated world has consistently made his work fodder for discussion and deconstruction. His characters speak with an engaging but maddening rat-a-tat energy, repeating, overlapping, rephrasing, insulting, repeating, interrupting themselves, starting over and repeating.

The play at times expresses deeply passionate views about the nature of theatre and of life itself and tells us much about how important the theatre and writing are to Mamet. Ultimately it manages gently to thread the themes through a humorous and, at the end, forgiving resolution.