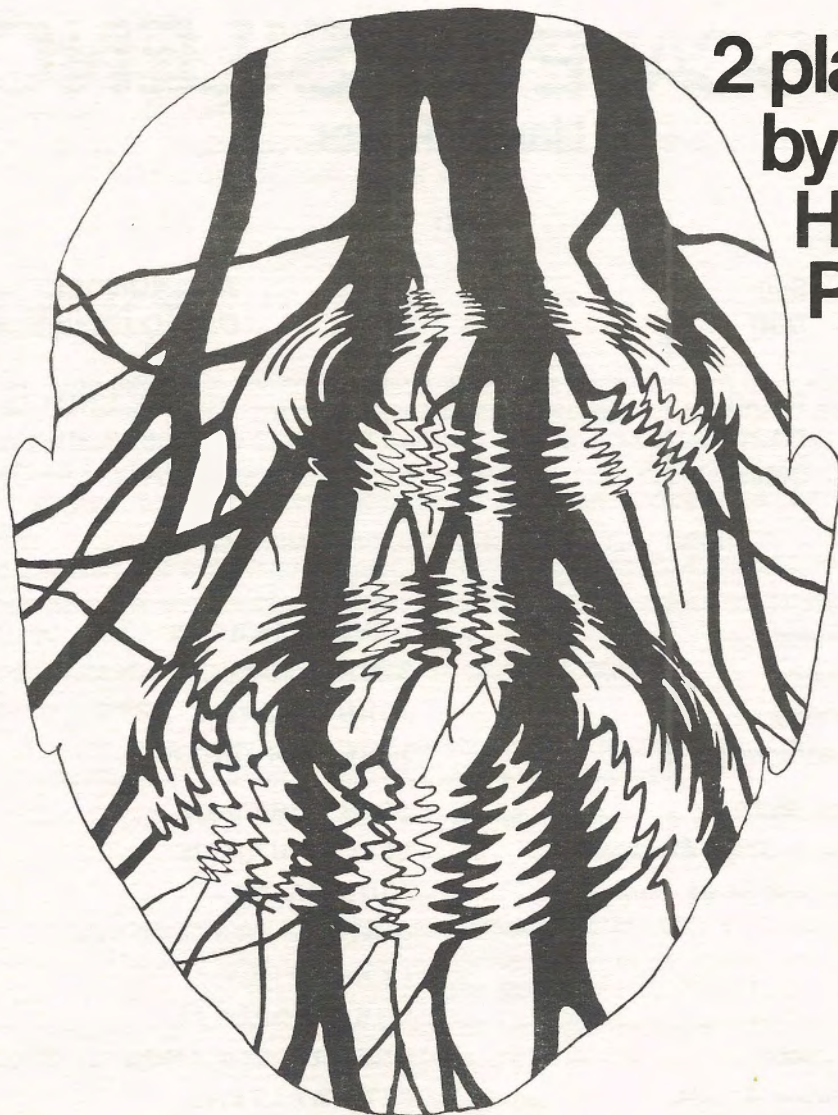


# LANDSCAPE and *SILENCE*

2 plays  
by  
Harold  
Pinter



 The Questors Theatre Company



The Questors Theatre Company

First performance, Saturday 12th February, 1977

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# LANDSCAPE and SILENCE

by Harold Pinter

Cast:

LANDSCAPE	Beth	...	...	...	...	...	...	JO ARUNDEL
	Duff	...	...	...	...	...	...	DAVID CREWES
SILENCE	Rumsey	...	...	...	...	...	...	NEVILLE CRUTTENDEN
	Ellen	...	...	...	...	...	...	VANESSA MILLARD
	Bates	...	...	...	...	...	...	MICHAEL LANGRIDGE

THERE WILL BE AN INTERVAL OF 15 MINUTES

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<i>Producer</i>	...	...	...	...	DAVID PEARSON
<i>Designer</i>	...	...	...	...	BETH CROWLEY
<i>Lighting</i>	...	...	...	...	JOHN ANDREW
<i>Construction</i>	...	...	...	...	JOHN PARKINSON
<i>Stage Manager</i>	...	...	...	...	JEAN PORTMAN
<i>Deputy Stage Manager</i>	...	...	...	...	LESLEY HARRIS
<i>Assistant Stage Managers</i>	...	...	...	...	JOHN BAIRD
					GINETTE BRAZENDALE
					LYNNE TODD
					CHRIS ROBERTS
<i>Wardrobe</i>	...	...	...	...	FREDDIE EDWARDS
<i>Lighting Assistant</i>	...	...	...	...	PETE WALTERS
<i>Construction Assistant</i>	...	...	...	...	ELEANOR PANAYI
<i>Sound</i>	...	...	...	...	CHRIS LEJEUNE

Pinewood Furniture by courtesy of Group Crafts, Bakers Lane, W.5 Telephone 579 1257



# LANDSCAPE

First presented on radio in the Spring of 1968. Originally written for the stage but withdrawn by Pinter when the Lord Chamberlain objected to certain words. In July 1969 with *Silence* it was presented uncut at the Aldwych by RSC.

The scene is a country house kitchen. Beth and Duff sit at opposite ends of the table. She is dreaming of a time when she was in love. She remembers a beach and her man lying in the dunes.

Who was her lover?

Was it a younger Duff — Mr. Sykes their employer — someone else — or has she confused the memories of different men?

It does not seem to matter.

Perhaps it is more important to wonder why she has shut herself in her private landscape and why Duff breaks on the rock of her silence.

# SILENCE

Another compassionate study of people who have loved but are now alone, it is more spare and brief although it took Pinter longer to write than any other play. Thoughts of past and present come to Ellen and the two men who have loved her, revealing the pattern of their lives, subtly woven yet arbitrary as memory itself. The fragments coalesce into a picture of their relationship, less ambiguous than that of Beth and Duff, but more intricate.

Events are seen not only from three different viewpoints but from different points in time. Silences mark the end of each chapter — in one the characters are young; in the next, old and alone.

As time passes memory dims, the sense of isolation grows.

The rest is silence.

**Ellen:** It is only later, in my room, that I remember. Yes, I remember. But I'm never sure that what I remember is of today or of yesterday or of a long time ago.

And then often it is only half things I remember, half things, beginnings of things.

As to Pinter's new manner, the static, condensed poetic idiom of *Landscape* and *Silence*, judgment is difficult at this time: will audiences learn to penetrate the depths of these extremely compact poetic structures so that they will not strike them as obscure and beyond comprehension? Will the mastery of construction, the economy of the story-telling, the subtlety of language which closer study and analysis yield become transparent to future audiences?

(Martin Esslin — 'The Peopled Wound')

The desire for verification on the part of all of us with regard to our own experience and the experience of others is understandable but cannot always be satisfied.

(Harold Pinter)

## EXHIBITION

During the run of *Landscape and Silence* there will be an exhibition of oil paintings by Maria Baras in the Foyer.

## DISCUSSION

A discussion is held after each production by The Questors to which all members are invited. The discussion on *Landscape and Silence* will be held after the performance on Saturday February 19th in the Foyer.

## REFRESHMENTS

Sandwiches and coffee are available in the Foyer before performances, and refreshments will be served during the interval.

## FOYER BAR

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved. Interval drinks may be ordered at the bar before the performance commences. The Grapevine continues as a private bar.

**PLEASE DO NOT SMOKE IN THE AUDITORIUM.  
PLEASE DO NOT TAKE DRINKS INTO THE AUDITORIUM.**

## The Questors is a Club Theatre

Only members may book tickets and membership cards MUST be produced at the box office. Full details of membership are available from the Administrator, on request.

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*For The Questors Theatre —*

### ARTISTIC DIRECTORATE

Director of Productions: BRIAN RICH  
Plays Adviser: TIM DEHN  
Productions Manager: SUE KENDRICK  
Head of Design: NIGEL COWELL  
Studio Theatre Director: SPENCER BUTLER  
Stage Director: JACK WALSH

### ADMINISTRATION

Administrator:  
DAVE LAWLER  
House Manager:  
STAN EAMER  
Box Office Manager:  
WIN WRIGHT

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*Next Production*

**February 23rd — March 5th at 7.45 p.m.**

*The Questors Student Group*

**A MIDSUMMER NIGHT'S DREAM** by William Shakespeare

and

**THE MARK TWAIN SHOW** by Herbert Moulton

IN THE STANISLAVSKY ROOM

MEMBERS: FREE · GUESTS: 50p