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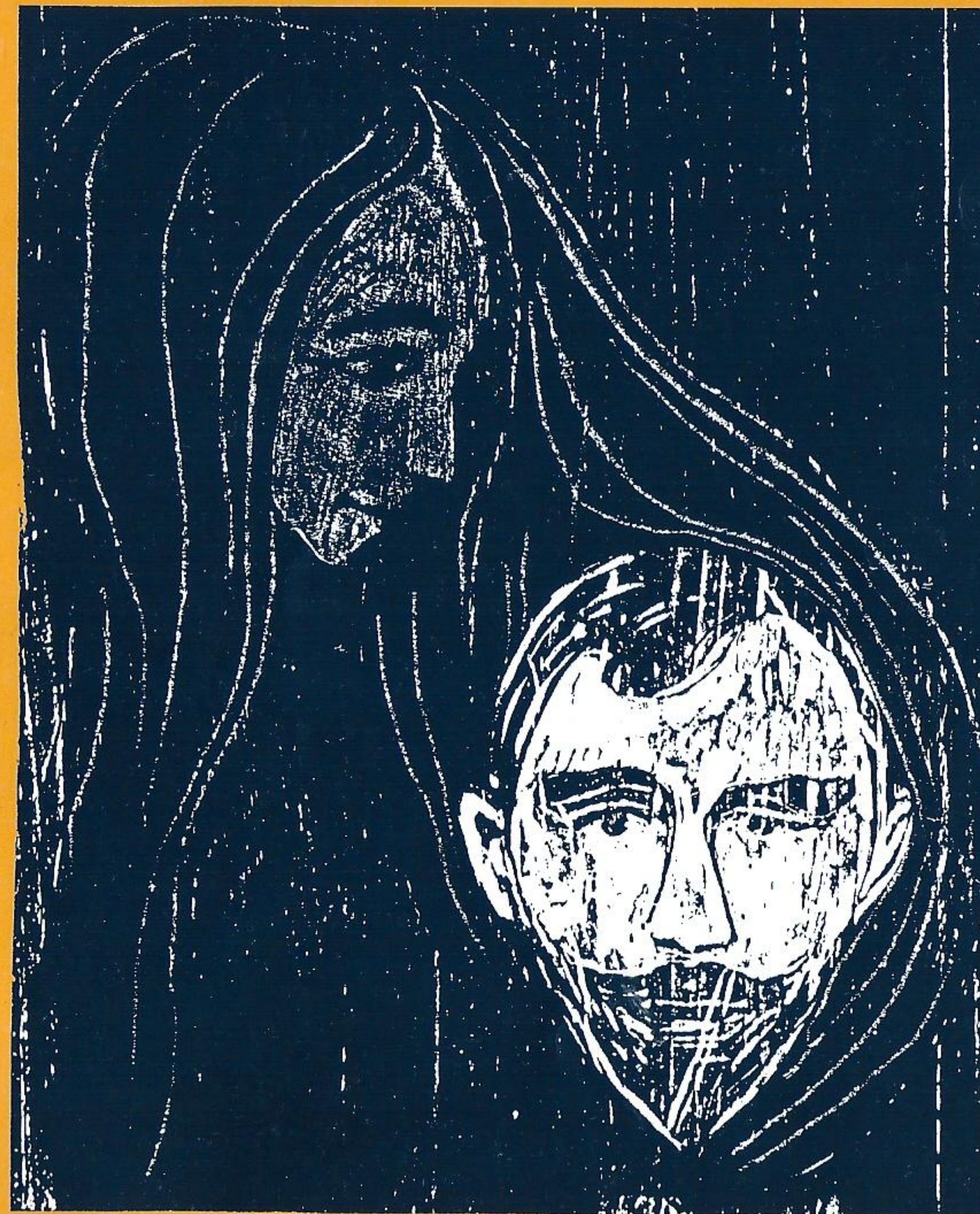
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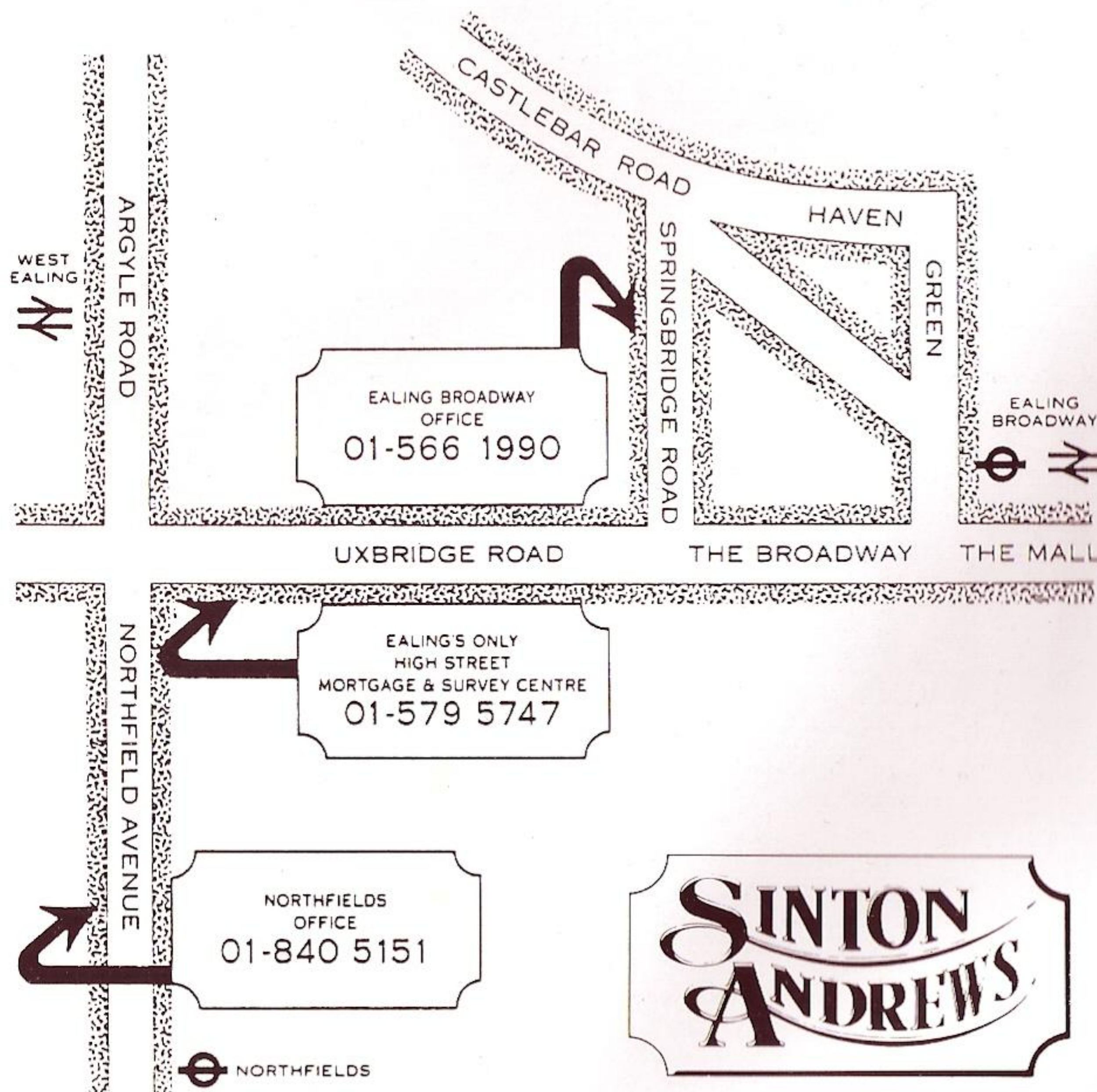
THE QUESTORS THEATRE



THE FATHER

by August Strindberg

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Theatre Manager: Elaine Orchard

First Performance 3 December 1988

THE FATHER

by
AUGUST STRINDBERG

Translated by Eivor Martinus

Directed by Tony Rushforth
Designed by Nigel Cowell
Costumes by Sylvia Wall
Lighting by Steve Hames

Sponsored by New Enterprise Development

John Good
Programme

THE FATHER

CAST:

The Father, Adolph	NEVILE CRUTTENDEN
The Mother, Laura	SUZANNE GREGERSON
The Daughter, Bertha	FIONA NICHOLSON
The Pastor	COLIN PRONGER
The Doctor	JOHN TURNER
The Orderly	STEVE FITZPATRICK
The Nurse	MARY HODLIN
The Grandmother	DOROTHY BARBER
The Governess	JANE DEWEY
The Maid	CARLA FIELD
The Kitchen Maid	CAROLINE YOUNG

There will be an interval of 15 minutes

Directed by	TONY RUSHFORTH
Set designed by	NIGEL COWELL
Costumes designed by	SYLVIA WALL
Lighting designed by	STEVE HAMES
Sound by	MARTIN COSTER

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Deputy Stage Manager
Assistant Stage Managers

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Construction assistant
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We wish to thank:

Mary Rushforth, St Mary's College, Twickenham
(Drama Department),
Ian Williams, Bentalls of Ealing for the crockery and cutlery,
John Surrey, Doug King, Roger Brace, Steve Anderson,
Jo Perse, Eric Lister, Chris Sydenham, Tina Harris,
Tye Corrugated, Kathie Curtis, and very many thanks to
Gordon Miller and Francis Stevenson.

— DIRECTOR'S NOTE —

The influence of Munch's work on this production stems not only from his friendship with Strindberg and their intense love/hate relationship with women but also from their interest in both selective realism and expressionism and the merger of the two forms. The mental condition of both men led to periods of derangement and this is reflected in their work.

It seemed possible to interpret *The Father* as a domestic tragedy, with classical undertones, by including a 'chorus' of all the female characters that are referred to in the text but not normally seen. By this means I hope that audiences will identify more closely with the domestic, religious and family pressures that bear down on Adolph and contribute to his desire to control Bertha's destiny. At the same time the female characters can also be present to mirror the inner psychological state of mind of Adolph and become physical manifestations of the progression of his delusions and paranoia.

I wish to thank Eivor Martinus for allowing me to freely adapt her new translation of the play.

Tony Rushforth

The tensions in expressionism, particularly in Germany, do not simply result from the hopes and terrors brought about by the First World War: they go back to Nietzsche, but are also, of course, the positive and negative poles of the human psyche; the expressionist writers, however, with their predilection for extreme states of tension, ecstatic or desperate, seem more prone to hyperbole. The cry or shriek, so often met with in expressionist art, need not necessarily be one of joy: Edvard Munch showed in his famous lithograph of 1894 that it may also be a scream of existential terror.

The soul under stress, racked and burning in fearful incandescence — this preoccupation may be called expressionist. It brings Nietzsche very much to mind, also Dostoevsky, the only psychologist, Nietzsche explained, from whom he had anything to learn. As in the case of Strindberg, Nietzsche came to Dostoevsky late in his creative life, but immediately sensed that here was a writer whose psychological finesse and fearless probing of the darker corners of the psyche were to be admired.

Expressionism by R.S. Furness

The extreme emotionalism of Munch's painting became an influence on German Expressionism: but he himself was part of a bohemia rather than an artistic movement.

Munch always kept contacts with his native land and Scandinavian folk-tales. In the country of the midnight sun and noontide bogeyman, where sea serpents rear from the fiords and trolls peep out of their holes in the pine forests, it is wise not to be an alcoholic.

Munch's sexism, no less apparent in *Alpha and Omega* than in his classic paintings of, for instance, *Puberty*, *Death in the Sick Room*, *Death and the Maiden*, *Madonna*, *Fertility*, *The Vampire*, was so overwhelming that, in his hatred of women, he could not think rationally.

Tom Hilton — *The Guardian*, 26.10.1988

The drawing on classical myth in *The Father* absorbs even what may at first have seemed a directly naturalistic psychology of sex: as in the man's divided image of woman as mother and whore, his love and trust of the one and his fear of the other. In this, too, Strindberg has taken a prevailing contemporary theme, also evident in his friend Edvard Munch's paintings; but, between Adolf and Laura, it turns into the incest theme that haunts Greek tragedy and gave Freud a name for the Oedipus complex.

August Strindberg by Margery Morgan

Once more I returned, to be rewarded with open contempt; she was sure that another attempt to free myself from her net would kill me, and my death was her only hope. I fell ill, severely ill, so that I believed myself to be dying... I could see plainly now that I had been in the power of a vampire. I only wanted to live long enough to cleanse my name from the filth with which she had sullied it. I wanted to live long enough to revenge myself; but first of all I must have proofs of her infidelity. I hated her now with a hatred more fatal than indifference because it is the antithesis of love. I hated her because I loved her.

Strindberg, writing about his first wife

I love her, and she loves me, and we hate each other with a wild hatred, born of love.

Strindberg, writing about his second wife

In 1894, Strindberg published an essay on the random in visual art, on which Andre Breton, leader of the Surrealists, commented many years later: "Strindberg saw it all before us". It might have been said of his plays.

August Strindberg by Margery Morgan

The wind shook the whole attic, the carafe of water rattled against the tumbler, draughts blew through the room from the window to the door, and sometimes raised wisps of hair, dried by the sea-breezes, so that he imagined someone was passing a hand over his head. Between the gusts of wind great breakers broke against the rocks of the island's southern promontory like the beats of a kettle-drum in an orchestra. And when at last he had got used to the monotonous sounds of the wind and the waves he heard, just before he fell asleep, voices in the living room below, saying the words of an evening prayer for a child to repeat.

August Strindberg's novel, *By the Open Sea*

THE AUTHOR

AUGUST STRINDBERG (1849-1912)

August Strindberg was the Swedish author of some 55 plays, ranging from romantic and historical drama through pioneering experiments in realism and expressionism and 'chamber' pieces in his later years.

THE FATHER, written in 1887, was undoubtedly influenced by the emotional crisis he was experiencing with his first wife Siri Von Essen. The play has had five major London productions with Adolph, the father, played by Robert Loraine, Wilfred Lawson, Michael Redgrave, Denholm Elliot and, currently playing at the National Theatre, Alun Armstrong.

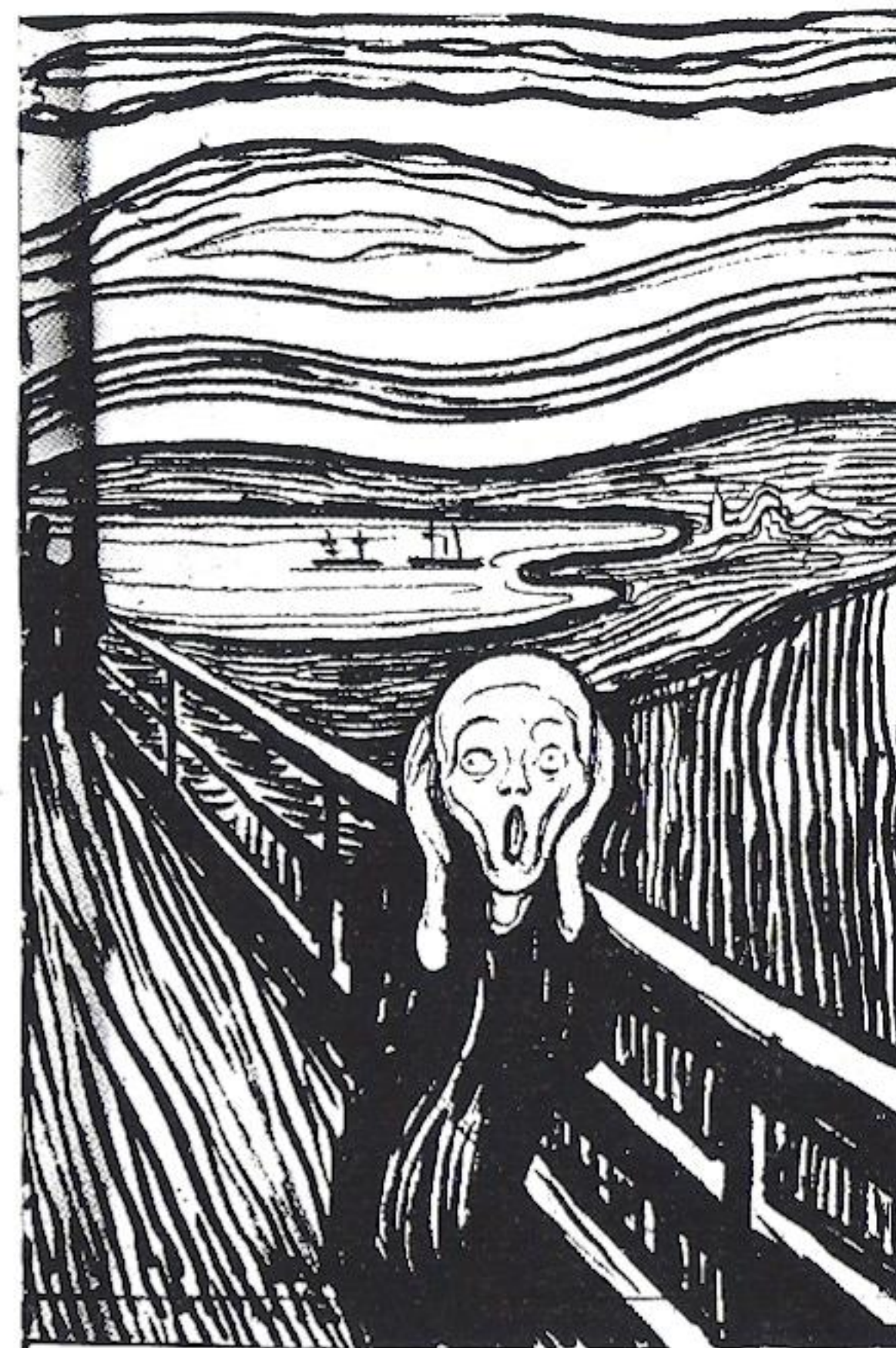
EIVOR MARTINUS

THE FATHER is Eivor Martinus' fifth Strindberg translation, four of which have been published. She has also written five novels in Swedish and two original stage plays in English, her latest, *Behind A Dream* will be given a rehearsed reading at the Riverside Studios in January. Her translation of Strindberg's *Thunder In the Air* will be produced at the Gate Theatre, Notting Hill, in January 1989.

EDVARD MUNCH (1863-1944)

The most innovative painter of Norway, Edvard Munch was not only one of the masters of Symbolism and a main forerunner of Expressionism but also a pioneer of twentieth-century art and of the depiction of emotional experience and psychological development. His paintings and graphic works, concerned with themes of sexuality, love, anxiety and death, are recognized as universal emblems of the fears and needs besetting the modern individual, as well as revealing the unique psychology of Munch himself.

Munch — His Life and Work
by Reinhold Heller



The Scream (1893)



Jealousy (1895)



Death in the Sick Room (1893)

Programme Cover: *Man's Head in Woman's Hair (1896)*

EXHIBITION In the Foyer

JOHN STACEY

An exhibition of paintings, mainly landscapes, done in oils and applied with a palette knife.

John's involvement with The Questors Theatre spans many years. He claims to have been in every Army from the Greeks to the Plantagenets.

The latest play he designed was *The Hired Man* in the Studio, and he is currently designing *Measure For Measure* — the February production in the Main Playhouse.

COCKTAILS AND CABARET

Successful 1930's Nightclub Entertainment returns to the Studio on December 9th and 10th. Classic songs and cocktails from the period and a chance to look out your gangster suits and satin gowns and dance the night away. Bar opens 8.00 p.m. Floor show 9.00 p.m. Tickets from the Box Office — £2.50.

CHRISTMAS PLAY READING

"Crisp and Even, Brightly", by Alick Rowe

This seasonal and fun-packed reading is planned to be an occasion for all the family. Directed by Phillip Sheahan, to take place on December 18th at 5.30 p.m. Christmas fare available. Admission Free.

During the interval enjoy yourselves with friends at The Questors Grapevine or Foyer bars. Grapevine members bar open to 10.30 p.m. Sunday — Thursday and 11.00 p.m. Friday — Saturday. Clausthaler/Kaliber low alcohol lagers available. Interval orders taken at both bars.

COMING EVENTS

In the Playhouse

CAROLS AT QUESTORS

The Questors Choir Carol Concert directed by Tim Godfrey will be on
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CHARLEY'S AUNT

by Brandon Thomas

**31st December, 2nd, 3rd, 4th, 5th, 6th, 7th January at 7.45 p.m.
1st and 7th January at 3.00 p.m.**

Tickets: Members and Guests £3.00 and £3.50.

WOYZECK

by Georg Büchner

Translated by Marguerite Minster

**21st, 23rd, 24th, 26th, 27th, 28th January at 7.45 p.m.
22nd January at 3.00 p.m.**

Tickets: Members Free. Guests £3.00 and £3.50.

In the Studio

ROAD

by Jim Cartwright

31st December, 2nd, 3rd, 4th, 5th, 6th, 7th January at 7.45 p.m.

Tickets: Members and Guests £2.50.

THE SULKY FIRE

by Jean-Jacques Bernard

Translated by John Leslie Frith

14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st January at 7.45 p.m.

Tickets: Members and Guests £2.50.



THE QUESTORS THEATRE

INFORMATION

For The Questors Theatre

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Geoffrey Sellman
Ken Parker
Douglas Thomas
Dorothy Dent
Barralets of Ealing
Gutermann
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Persil, Comfort, Stergene

ADMINISTRATION

The Questors office is open from 9.30 a.m. until 5.00 p.m. every weekday. If you wish to make contact for details of membership, or hiring the Theatre and rehearsal rooms, telephone the office on 01 567-0011.

MEMBERSHIP

If you wish to become a member you can use the form on the page opposite; just send it to the Theatre with the appropriate subscription.

BOX OFFICE

For personal callers the box office is open evenings only from 6.45 p.m. to 8.45 p.m. on days of performance and five days prior to each Playhouse production.

THE STUDENT GROUP

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

YOUNG PEOPLE'S GROUP

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.

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, 8.00 p.m. every Wednesday.

THE GRAPEVINE CLUB

The Questors has a fully licensed Bar which all members of the Theatre can join. The Bar is open every evening plus lunchtimes on Sundays.

THE HOTPLATE

Delicious hot and cold food is available in the upper Foyer between 6.30 p.m. and 8.00 p.m. 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 those audiences whenever this is possible.



THE QUESTORS THEATRE

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His handwriting never was very easy to read.....

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