

QM Theatre Company



"My Love is like the Grasses,
hidden in the deep Mountain;
though its Abundance increases,
there is None that knows"
(Ono no Yoshiki in the Kokin Shū, A.D. 905 - 922)

*Based on 'sex, lies and videotape'
by Steven Soderbergh and Luigi
Pirandello's 'six characters in
search of an author'*

CAST

Graham
Cynthia
John
Ann

Chad Townsend
Lois Roberts
Dominic Crozet
Nilofar Emami

Adapted for the Theatre and Directed by

Dmitry Tolonen

Costume Anna Östergren

Lighting Design Peter Baker

Vocal coach Louise Daniels

Additional Directing by Anna Östergren

Program photography by Ralph Gibson

Including music by

Henry Rollins, Maurice Duruflé, Billie Holiday,
Cliff Martinez, Steve Reich, Miranda Sex Garden,
David Parsons, F.Zappa, Blue States, Santessa
and the B-52s.

A Warm Thanks to :

Greg Turbyne for help technical and otherwise.
Pat Hamilton and Susan Cook
Chris Zollenkopf
Emily Flouton for her tongue and her language
Elizabeth Usher, Louise Elmhirst and Becky Wootton
of The QM Theatre Company
The Staff at The Gate Theatre
The QMW Russian Department staff for the patience
The Split Britches

"Four Characters"

A Relationship begins with its pathology,
Identity begins with its histories.

Director's Note;

"Believe me." Our lives depend on fictions.
Fictions rely on our lives. A love story? A
murder mystery or a suicide; but there is no
body. In the end, for Graham, and perhaps
for all our Culture, everything is about a
dialogue with an absent, lost Elizabeth.

What interested me about 'sex, lies' was
the notion that the final scene in the film
seemed more like an elliptical reference
to a *new beginning* in an ambiguous
world rather than the straight forward
ending of the story it set out to portray.

Like the film, the play sets out to play
with stereotypes, here using the neurotic
world of 'six characters' to break up the
flow of the structure of the film, which
structured like an American Western,
with its porch scene at dusk. The good
guys turn out to have their problems as
well, and the salvation of the innocent
maid turns less and less obvious. The
play also deals strongly with the theme
of performing, voyeurism and liberation
from the constraints of 'our' specific
personalities, those which we and others
impose -as easy ways of understanding
ourselves.

Dmitry Tolonen

Upcoming Productions with QMTC

Dirge - an original work by Phil Gilbert
Identity Crisis - directed by Emily Flouton
Twelfth Night - directed by Louise Daniels

FOUR CHARACTERS

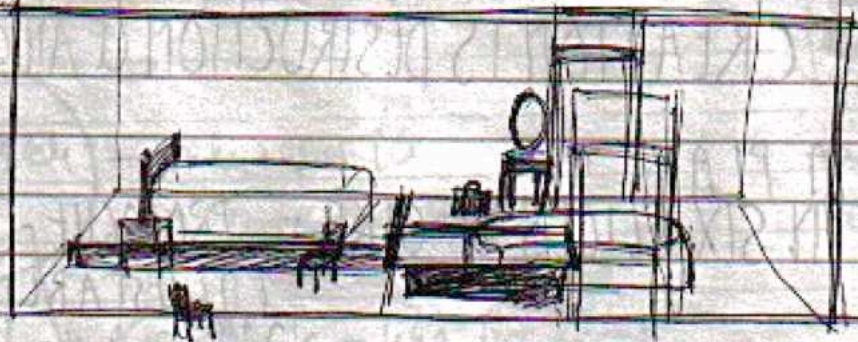
QUATTRO PERSONAGGI

On Texts, Lives: "space pieces SILVU"
S. Soderbergh

A Chamber piece?
A Western?
A Murder Mystery?

BELIEVE IN ME

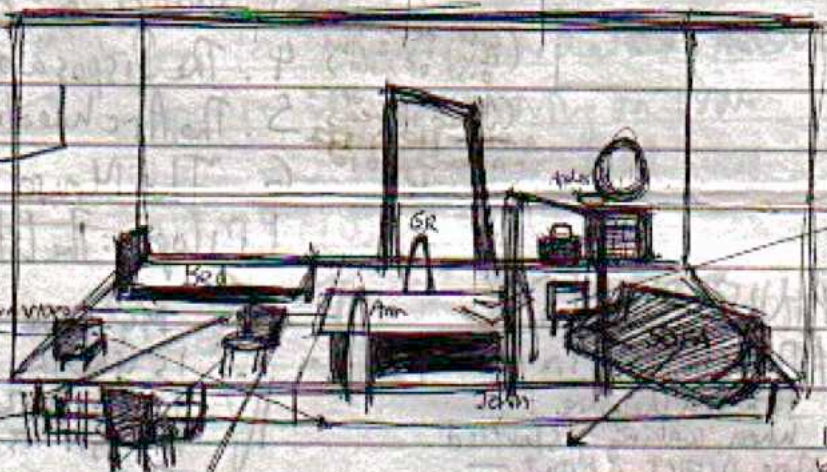
idea of programme - vs.
"Night's Sunlight" - To put in more of emotional, social, technical ideas - into the bits of story - to be concerned w/ those simple, polished, but will put these questions into more explicit form in "N-2"



"where no cliffh" or see to SR wall of up 36 3/4" (curse)

idea of ledge of pipes about to fall (free though) "peeing" droppings feel.

A RELATIONSHIP BEGINS WITH ITS PATHOLOGY (in reality) BEGINS WITH ITS HISTORIES



Bed may be elevated
Constantly in play the rehearsal space
No volume!
no steps

4th place for TV/VR Graham - or the counterpoint?
All on-stage can be moved for new scenes.
Back-door covered by mirror material for cafe scene.

A PLAY THAT NEVER HAPPENED/EXISTED

ADAPTED FOR THEATRE AND DIRECTED BY DIMITRY TOLOMEN

OUR LIVES DEPEND ON FICTIONS. FICTIONS RELY ON OUR LIVES. A LOVE STORY. A MURDER MYSTERY OR A SUICIDE. BUT THERE IS NO BODY. IN THE END, FOR GRAHAM, AND PERHAPS FOR OUR CULTURE, EVERYTHING IS ABOUT A DIALOGUE WITH AN ABSENT, AND FIXED, ELIZABETH IMAGINARY EVENTS. AFFAIRS WITH THE AUDIENCE. WITHIN NARRATIVES THAT FULFILL THE

AGE NO 80005
02. 6. 7
18004
18005

use "X" in vertical columns?

SEE ← but does the fiction fulfill them?

→ SEE

we've had a have (see) (see) (see)

DESIRE TO BE HEARD. ARE OUR SEXUAL FEELINGS/SEEKING OUR MOST PRIVATE FEELINGS?

X
to be
added to
prog. to write

The happy end in "sex, lies and video tape" is not an end, but a beginning. The characters within its [game] are in ^{constant} open revolution, re-configuration.

~~Publicity~~

Graham and Ann are the new start Aunt Eve.
(@ The end: Five)

CREATION IS DESTRUCTION OF AN OLDER ORDER

A PLAY IN SIX SLICES OF CAKE: PROLOGUE - JOHN IN ^{Hell} LIMBO

1. The (ESTABLISHING) PLOT
2. "Couple looking into sunset of baseness"
3. Seducing - Elizabeth
4. The Disposability of Images
5. The Archaeology of Images
6. "The Mouse trap"

Epilogue: The Establishment of Order

IT'S IMPORTANT TO MISUNDERSTAND

(also, bec. of 4. 1. is P. 110 + 4. 2. Ann disp. of John)
(Ann - bec. of video review)
+ A reveal. of to himself!

JAPANESE POEMS

[These] meetings in dreams,
How sad they are!
When, waking up startled
One greets about,
And there is no contact to the hand.

[FROM THE MANYŌ SHŪ, Yakamochi]
A.D. 760

My Love
Is like the grasses
Hidden in the deep mountain;
Though its abundance increases,
There is none that lasts.
[From the KOKIN SHŪ, Ono no Komatsune]
A.D. 905-922

(SLV IS) ABOUT OUR NEED FOR UNIVERSALS, FOR MYTHOS IN OUR LIVES.

(like "On Texts, Lives") treachery, possession, identity <
traitor ← (double mean) other → self

The private life of Chairman Mao Foreword

"(This book tells a diff. story. It shows how excessive power) - drives its possessor into a shadow world, where great visions become father to great crimes."

→ I'm trying to get to a kind of self-sacrificial symbolic life of spring idea there with other orders in society in this play... I think.























