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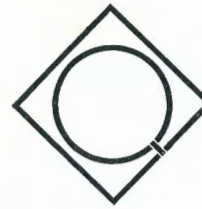
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February 21, 22, 23, 24 at 7.45 p.m.

Student One Act Plays

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CALL ME A LIAR by John Mortimer

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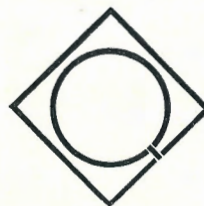
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THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 27th JANUARY, 1968

THE GREATNESS OF IBSEN'S "HEDDA GABLER" has been more acknowledged throughout this century, the more the play has been performed.

As a character Hedda is unique. The effect of her actions on audiences ranges from a sense of pity to a horrified disbelief that such a woman could actually exist. And this is as typical of audiences today as of the 1890's when the play was first performed.

Consider what Hedda was capable of: she could lie and deceive until she had driven a man to the point of suicide. Even then, a word from her could have prevented his death. Instead, she provides him with the means of killing himself and asks only that he should do it "beautifully".

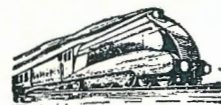
To excuse her we, to-day, instinctively reach out for the explanations of the psychiatrist. All the ingredients we need are there. Hedda is a woman who wishes to thrust aside all womanish ways.

Marriage, bearing children, being a dutiful wife . . . all that is expected of her by the conventions of her time, she hates. To be excluded from the far more attractive pursuits and interests of the masculine world is her eternal frustration. What can she do? If she plays to one set of rules—the conventional rules—she is unfulfilled. To play to the other set of rules would require more courage than she possesses. She cannot become the person that she is expected to be, nor the persons she wants to be. And should we then be surprised at the mental unbalance that follows?

No use, really playing the amateur psychiatrist on Hedda. There is a troll in her as there is a troll in all Ibsen's greatest characters, taking us well outside human psychology. Trolls were inhuman.

Members of the audience are requested to refrain from smoking in the auditorium.

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Judge Brack DAVID GOWER

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Bertha JOAN PYLE

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Act I
Morning

Act II
Afternoon

Interval of 15 minutes

Act III
Early morning

Act IV
Evening

A DISCUSSION is held after each production by The Questors to which all members of the audience are cordially invited. The discussion on HEDDA GABLER will be held in the Bernard Shaw Room on Monday 5th February at 7.45 p.m. This is an excellent opportunity for audience, actors and technicians to discuss the merits and demerits of play and production.

For **HEDDA GABLER**

Stage Director **TONY SHIPLEY**
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SHAW ROOM EXHIBITION

An exhibition of Edward Gordon Craig's drawings and stage designs will be held in the Shaw Room during the run of Hedda Gabler. The exhibits are on loan from Edward Craig, his son.

QUESTORS MUSIC CLUB 1967-68 SEASON

Shaw Room . . . Saturdays . . . at 7.45 p.m.

Tickets for Single Concerts 7/6 each.

February 17th

PIANO RECITAL—EILEEN BROSTER

Eileen Broster is a 27 year old pianist with a tremendous future. She has toured Holland, Denmark and Sweden, played at the Proms, appeared at the Royal Festival Hall many times and is a constant broadcaster. In 1965 she appeared with the London Philharmonic Orchestra B.B.C. Concert and Welsh Orchestras. In 1966 with the Halle and London Mozart Players. Studied with Cyril Smith.

March 9th

THE FIDELIO STRING QUARTET

The Fidelio String Quartet was formed in 1960. It has appeared at the Ascona Festival and several times for the Italian and Swiss Radios. It has recorded both Britten Quartets and is at present recording the three quartets of Michael Tippett for Pye Records.

THE QUESTORS FILM SOCIETY

The Shaw Room . . . Sundays . . . at 7.45 p.m.

Members season tickets. Guest tickets 5/-

February 4th

THE GREAT TRAIN ROBBERY

One of the earliest films to have a plot and a development. One of those films that everyone has heard of, but never seen.

THE GOLEM (director Henrik Galeen)

Set in mediaeval Prague, this film tells the story of a Rabbi who succeeds in giving life to a figure of a man made in clay. One of the earliest essays on the Frankenstein theme.

February 25th

SIEGFRIED (director Fritz Lang)

One of the best examples of early epic films. The life of the German folk-hero is well depicted, the visual quality of the film is very advanced for its day, and contains some of the best dragon sequences ever filmed.

Sandwiches and coffee are available in the Bernard Shaw Room before performances and refreshments will be served there in the interval.

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