



THE QUESTORS  
THEATRE COMPANY

---

World Première of  
**THE AMAZING  
DANCING BEAR**  
by Barry L. Hillman

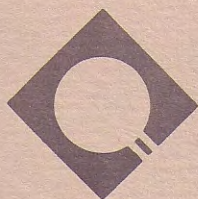
2

RIDDLE BOOK.



**A Bear.**

Fierce, obdurate, cruel, strong,  
Frightful to the old and young ;  
Yet, by early education,  
Hit the taste of every nation ;  
Dance and exercise my staff,  
All to make spectators laugh ;  
And though awkward in my mien,  
I often on the stage am seen.



# THE QUESTORS THEATRE COMPANY

*First performance: February 17th 1981*

---

## AUTHOR'S PREFACE

The play is about beliefs, and the hypocrisies, rigidities and the loss of liberty which invariably accompany them.

In a civilisation which is perpetually at crisis point through dogma, what we need is not men with a new vision, a system, a faith, an inspired conviction, but rational thought and open minds; not more belief, but less.

## THE WORKING CLASS IN BRITAIN

1789 French Revolution led to fear of combinations in Britain.

1799 Combination Acts: '....All contracts and agreements made by any workmen for obtaining an advance of wages or for altering their usual hours of working or for preventing any person from employing whomsoever he shall think proper to employ in his business are hereby declared to be illegal.

Uncontrolled development of industrial towns - poor living and working conditions for the working class.

Napoleon comes to power in France.

1805 Trafalgar - Britain ruled the sea but unable to defeat Napoleon.

1814 Napoleon on Elba.

1815 Waterloo - defeat of Napoleon.

1815 Britain's national debt stood at £834,000,000. Taxes levied to pay the interest.

Larger workforce, falling demand, low wages, rising prices, Corn Laws. Industrial and agricultural changes forced workers to accept lower wages and to move to the factories. Luddites broke new machinery.

1816 Spa Fields - meeting demanded parliamentary reform.

1817 'Blanketeers' marched from Manchester.

1819 'Peterloo' massacre.

The Six Acts (The Gag Acts) - repressive measures.

1820 Cato Street Conspiracy.

Growth in crime as a result of impersonal industrial centres, insecure economic circumstances, movement of individuals from home.

*continued on page five*

# THE AMAZING DANCING BEAR

by **Barry L. Hillman**

## CAST

EVIE BRULEY . . . . .	Susannah Walters
OTTO . . . . .	Richard Lewis
BARNEY . . . . .	Ned Gethings
SIR FRANCIS SEDLEY . . . . .	Ken Ratcliffe
LADY ELLEN SEDLEY . . . . .	Anne Chauveau
ISADORE SEDLEY . . . . .	Jacky Whittle
HORATIO TARLTON . . . . .	Peter Gardiner
RADDLES . . . . .	Keith Parry
ISIAH TRUMBOLD . . . . .	David Morgan
OLIVER . . . . .	Patrice Bacon
TERRY GOVERN . . . . .	Paul McWilliams
CON BRULEY . . . . .	Renata Nash
ARTHUR BRULEY . . . . .	Steven Hallmark
TOWNSPEOPLE . . . . .	Doug Arundel, Lynne Featherstone, Louis Fitzmaurice, Stan Glebocki, Paul Harrison, Susan Hulme, Paul Lakra, Don Loughry, Jean Masters
GIRL IN WHITE . . . . .	Cornelia Cardew

---

*Director* – David Emmet

*Designer* – John Stacey

*Assisted by* Jolanta Tarnowska

*Lighting by* Pete Walters

---

The play is set in 1814, in and around the town of Stone Marston, in the fast industrialising Midlands.

## ACT I

- Scene 1 A wood, just after dark.  
2 Stacey Hall, home of the Sedleys, a little later.  
3 The woods, midnight.  
4 The marketplace, next morning.  
5 A bower in the garden at Stacey Hall, that afternoon.  
6 The woods, that evening.

## ACT II

- Scene 1 The Bruleys' house, next morning.  
2 The town gaol, same day.  
3 A pub, that evening.  
4 Stacey Hall, next afternoon.  
5 On the road to Wellingborough, that afternoon.  
6 The front lawn at Stacey Hall, a few weeks later.  
7 The Bruleys' house, some months later, night.  
8 Raddles' cottage, evening.

---

*Act I is about 55 minutes.*

**INTERVAL OF FIFTEEN MINUTES**

*ACT II is about 1 hour 20 minutes.*

<i>Stage Managers</i> . . . . .	.Roger Brace Carina Choy-Warry
<i>Deputy Stage Manager</i> . . . . .	.Doug Arundel
<i>Assistant Stage Manager</i> . . . . .	.Beryl Edgerdon
<i>Lighting Operator</i> . . . . .	.Sue Kendrick
<i>assisted by</i>	Alison Colston Lake Tony Dodd Huw Williams
<i>Sound</i> . . . . .	.Grace Lacaille
<i>Properties</i> . . . . .	.Sally Morris Helen Sniadek Jolanta Tarnowska
<i>Wardrobe</i> . . . . .	.Barbara Hutchins Grace Lacaille Lindsay Udell
<i>Costume Advisor</i> . . . . .	.Teresa Maciejowska
<i>Construction</i> . . . . .	.Richard Cruse
<i>Sound Assistant</i> . . . . .	.John Hadler
<i>Wardrobe Assistant</i> . . . . .	.Diana Lloyd
<i>Music Research</i> . . . . .	.Michael Davis
<i>Prompter</i> . . . . .	.Sue Sotheran
<i>Thanks to</i> . . . . .	.Philippa Forster Colin Horne Chris Sydenham John Turner

*There will be a complete black-out for about one minute at the end of Act I. Please do not worry. The interval follows almost immediately.*

What did YOU think of this new play and its production?

Why not come along and tell us at the

### OPEN DISCUSSION

which will be held in the Bernard Shaw Room on

**TUESDAY, 24th FEBRUARY**  
at 7.45 p.m.

or come to listen to the views of others, particularly of the Discussion Leader

### PETER COTES

whose wide and varied experience in theatre would be hard to beat, whether as actor (from the age of four!) in every branch of theatre, from cabaret and music hall to straight plays, as theatre director, notably at theatres and with companies that he himself founded, as film director, on radio and television.

This is an opportunity not to be missed.

Note the date

**TUESDAY, 24th FEBRUARY at 7.45 p.m.**  
in the Bernard Shaw Room

*All are welcome*

*Admission free*

---

*continued from page two*

- 1824 Repeal of the Combination Acts.
- 1825 Amendment Act: '....If any person shall force any workman to depart from his work or endeavour to prevent any workman from accepting work, every person so offending shall be imprisoned to hard labour for three calendar months'. — But trades unions still legal.
- 1832 First Reform Act "...left the people as helpless as before".
- 1832-4 Grand National Consolidated Trades Union (GNCTU). Robert Owen claimed half a million members.
- 1834 Tolpuddle Martyrs transported for taking oath to the GNCTU.
- 1830s and 1840s Rise of Chartism. The Six Points of the People's Charter, aiming at a more democratically elected Parliament to legislate for the majority.
- 1839 Charter presented to Parliament by Thomas Attwood MP.
- 1848 Collapse of Chartism, to leave Parliamentary reform to come about peaceably over the next hundred years.  
Growth of the Anti-Corn Law League against protection, for cheaper bread, helped by more affluent middle class support.
- 1850s Years of plenty: Peel's Free Trade policy, high employment, falling prices, rising living standards. Trades Unions grew as an alternative to Chartism.
- 1851 New Model Unions - skilled craftsmen, high wages, savings, mechanics institutes with libraries, classes, reading rooms, games rooms, ability to finance members in disputes.
- 1867 Second Reform Act - vote to adult householders in the Boroughs.
- 1868 Following the 'Sheffield Outrages', Congress of Trades Councils on May 4th at Salford.
-

---

## COMING UP

In the Main Theatre

### OTHELLO

*by William Shakespeare*

This production has been sponsored by The Midland Bank

March 7,8,10,11,13,14,18,19,21 at 7.45 p.m.

Special schools performances March 9,12,16,17 at 7.45 p.m.

---

### THE MAGISTRATE

*by Arthur Wing Pinero*

April 4 – 11

---

### NO MAN'S LAND

*by Harold Pinter*

April 25 – May 2

---

The Questors Student Group

in the Stanislavsky Room

*presents*

### CONVERSATION PIECES

Short plays by Pinter, Ayckbourn and Tardieu.

*and*

### FIND ME

*by Olwen Wymark*

the Richmond Fringe success; a moving and powerful play based on the true story of a 'lost' girl.

\*\*\*\*\*

Why not prolong your pleasure after *Othello* on Saturday 7th March by going on from the show to the Bistro? Limited to those attending the performance.

\*\*\*\*\*