

THE QUESTORS THEATRE COMPANY

# No Man's Land

by Harold Pinter





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*First performance April 25th, 1981*

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HAROLD PINTER (real name da Pinta) born in 1930, the son of a Portuguese-Jewish tailor in the East End of London, he became famous with *The Caretaker* (1960), a haunting farce-tragedy. Like his earlier *The Birthday Party* (1958) and his later *The Homecoming* (1965), it shows evidence of the influence of writers such as Franz Kafka, Luigi Pirandello and Samuel Beckett, more than those of his "angry" young contemporaries. There is, it is true, a strong anti-establishment note in his plays — and an echo of absurdist drama like that of Eugene Ionesco. But the most striking quality of Pinter's plays is their evocation of terror. It is that quality — allied with farcical dialogue and "business" — which led reviewers aptly to dub Pinter's drama the "comedy of menace".

Among his recurring themes are the quest for security and shelter, self-identification and verification of truth. But the philosophical implications and the social satire are presented in suspenseful yet often comic plots. Though he wrote few plays in the first decade of his creativity, Pinter soon achieved a reputation as an important dramatist of considerable power and originality.

In the WEST FOYER there is a display of photographs and programmes of previous productions by THE QUESTORS of plays by PINTER.

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## CAST

*in order of appearance*

HIRST.....KEN RATCLIFFE

SPOONER.....MICHAEL HOWARD

FOSTER.....TONY BARBER

BRIGGS.....PETER HEALY

*Directed by* EDWARD PITT

*Designed by* BETH CROWLEY

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The action of the play takes place in a house near Hampstead Heath.

Time: the present.

ACT 1 : A summer night.

ACT 2 : The following morning.

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*There will be an interval of fifteen minutes between the acts.*

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<i>Stage Managers</i> . . . . .	Martin Udall Eric Lister
<i>Deputy Stage Manager</i> . . . . .	Doug Arundel
<i>Assistant Stage Managers</i> . . . . .	Joanne Harris Alison Older
<i>Prompt</i> . . . . .	Jean Masters
<i>Wardrobe</i> . . . . .	Grace Lacaille
<i>assisted by</i> . . . . .	Lindsay Udell
<i>Properties</i> . . . . .	Joan Curry
<i>assisted by</i> . . . . .	Beverley Hunter Melba Beckford
<i>Construction</i> . . . . .	Richard Lewis
<i>assisted by</i> . . . . .	Bob Charles Harry Udall Judith Robinson Simon Taylor
<i>Lighting</i> . . . . .	Les Smith
<i>assisted by</i> . . . . .	John Hadler Lynda Smith
<i>Sound</i> . . . . .	Brian McLoughlin
<i>assisted by</i> . . . . .	Colin Finnie

*Champagne by courtesy of Moët et Chandon.  
Ashtrays and lighter by courtesy of Ronson Products Ltd.  
China and Glassware by courtesy of Lawleys of Ealing.  
Flowers by courtesy of Bentalls of Ealing.*

Join the

## DISCUSSION

on this production, which will be held on TUESDAY, 5th MAY, at 7.45 p.m. in the Bernard Shaw Room.

On this occasion, the Discussion will be led by

### HOVHANNES I. PILIKIAN

whose controversial and lively views on the Greek tragedies, expressed at the Discussion on our production of 'Medea' a year ago, are still remembered and discussed. The opportunity to hear him on one of the great modern English classics is not to be missed.

But it is not only Mr Pilikians's views on our production which will be aired. Pinter's plays and productions of them are the subject of endless discussion. All members of the audience are cordially invited, whether to join in or just to listen.

### NOTE THE DATE

**TUESDAY, 5th MAY at 7.45 p.m.**  
**in the Bernard Shaw Room**

All are welcome

Admission is free

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## DIRECTOR'S NOTE

### COLLINS ENGLISH DICTIONARY: DEFINITION OF *NO MAN'S LAND* :

- i) Land between boundaries.
- ii) An ambiguous area of activity or thought.

### AMBIGUOUS :

- i) Having more than one meaning.
- ii) Difficult to understand or classify; obscure.

### OBSCURE :

- i) Indistinct, vague or indefinite.
- ii) Hidden, secret.
- iii) Unclear or abstruse.

### ABSTRUSE :

- i) Not easy to understand.
- ii) Recondite.
- iii) Esoteric.

### RECONDITE :

Requiring special knowledge to be understood.

### ESOTERIC :

Restricted to, or intended for, an enlightened minority, because of an abstruseness or obscurity. Not openly admitted. Private.

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*No Man's Land* was first presented by the National Theatre at the Old Vic, Waterloo, London, on 23rd April, 1975.

A house near Hampstead Heath. Night. Two men in a room . . . Do Hirst and Spooner know each other or is each performing an elaborate charade of recognition? The ambiguity — and the comedy — intensify with the arrival of Briggs and Foster, the one ostensibly a manservant, the other a male secretary. All four inhabit a no man's land between time present and time remembered, between reality and imagination — a territory which Pinter explores with his customary wit and skill.

' . . . a living theatrical experience full of rich comedy . . . '

Michael Billington, *The Guardian*

' . . . uncommonly entertaining on the surface but, as ever, full of unease and dark implication . . . '

John Barber, *Daily Telegraph*

' . . . the disturbing mastery of Mr Pinter's secreted imagination . . . '

Harold Hobson, *Sunday Times*

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## COMING UP

IN THE MAIN THEATRE

MAY 30 – JUNE 7

### THE BOY FRIEND

by SANDY WILSON

*By arrangement with Samuel French Ltd.*

The immensely popular musical (it ran for five years in the original production) glides smoothly onto the Questors stage at the end of May. Don't miss it!

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JUNE 20 – 27

### KNICKERS

by CARL STERNHEIM

Underwear takes The Questors' stage by storm!

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## AND IN THE STUDIO . . . . .

MAY 21 – 24

### KING OEDIPUS

by SOPHOCLES

Forget Freud!

Come and see the real thing!

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JUNE 11 – 14

### THIS STORY OF YOURS

by JOHN HOPKINS

(author of many television serials and plays, including the much-acclaimed tetralogy, *Talking to A Stranger.*)

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Patrons are respectfully reminded that smoking is not permitted in the auditorium and the use of cameras and tape recorders is strictly forbidden.