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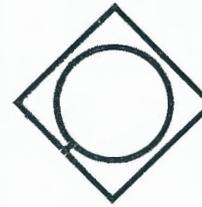
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## THE QUESTORS IS A CLUB THEATRE

Only members may book tickets, and membership Cards **must** be produced at the box-office.

February 1st at 11.00 a.m. in the theatre  
**BRITISH DANCE-DRAMA THEATRE**  
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February 15 at 7.45 p.m. in the Stanislavsky Room  
STUDIO THEATRE presents a performance of  
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by David Mowat  
Directed by Peter Whelan  
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February 19th, 20th, 21st, 2nd at 7.45 p.m.  
**Student Group One-Act Plays**  
**COLLECT YOUR HANDBAGGAGE**  
by John Mortimer  
**A SLIGHT ACCIDENT**  
by James Saunders  
**THE TROJAN WOMEN**  
by Euripides  
Members free seats available. Guests 5/-

March 15th, 16th, **17th**, 18th, **19th**, **20th**, 21st, 22nd, **24th**, 25th, 26th, **27th**, 28th and 29th at 7.45 p.m.  
**RICHARD II**  
by William Shakespeare  
(Dates in bold type are special Schools Performances)  
Members free seats available. Guests 7/6 and 5/-

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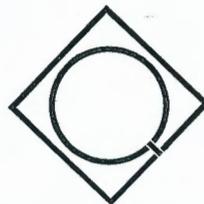
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THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 25th JANUARY, 1969

... A behaviour pattern or a cultural tradition is successful if it satisfies a maximum of innate need. Human war, for example, has been the most successful of all our cultural traditions because it satisfies all three basic needs. Our struggle for identity is the endless quest to achieve recognition of oneself as an individual in one's own eyes and the eyes of one's kind. War provides glory for some, the ultimate identity in the eyes of a maximum number.

Robert Ardrey, THE TERRITORIAL IMPERATIVE

... let us imagine that an absolutely unbiased observer on another planet, perhaps on Mars, is examining human behaviour on earth, with the aid of a telescope whose magnification is too small to enable him to discern individuals and follow their separate behaviour, but large enough for him to observe occurrences such as migration of peoples, wars and similar great historical events. He would never gain the impression that human behaviour was dictated by intelligence, still less by responsible morality.

Konrad Lorenz, ON AGGRESSION

... the surface of farce is grave and gay at the same time. The gay antics of Harlequin are conducted with poker faced gravity. Both the gaiety and the gravity are visible and are part of the style. If we go on to speak of a contrast in farce between mask and face, symbol and thing symbolised, appearance and reality, this will not be a contrast in styles but a contrast between either the gravity or the gaiety on the surface and whatever lies beneath. What do gravity and gaiety have in common? Orderliness and mildness. What lies beneath the surface, on the other hand, is disorderly and violent.

Eric Bentley THE LIFE OF THE DRAMA

... I find it hard to believe that art and culture can exist in the East (of Europe) which have nothing in common with their counterpart in the West, and equally hard to believe that the West can possess art and culture which have no affinity with those of the East.

Erwin Axer, Warsaw director of TANGO, quoted in Düsseldorf

The time is out of joint, O cursed spite,  
That ever I was born to set it right!  
William Shakespeare, HAMLET, Act One, Scene Five

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## TANGO

by

**Slawomir Mrozek**

Translated by Nicholas Bethell. Adapted by Tom Stoppard.

Eugenia ..... **BARBARA HUTCHINS**

Eddie ..... **NEVILLE BRADBURY**

Eugene ..... **TONY BARBER**

Arthur ..... **RICHARD GAUNT**

Eleanora ..... **KAY ELDRIDGE**

Stomil ..... **KENNETH RATCLIFFE**

Ala ..... **ANN BEVAN**

Directed by **BILL McLAUGHLIN**

Set designed by **SHEILA SORLEY**

Costumes designed by **MAIRE STEADMAN**

Dance arranged by **LUDI HORENSTEIN**

The play is in three acts. There is a short break after Act One during which you are asked to remain seated. There is an interval of fifteen minutes between Act Two and Act Three.

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

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Deputy Stage Manager ..... GEORGE BENN  
Lighting ..... JIM MANLEY  
Sound ..... STEPHEN SHEDLOCK  
Wardrobe ..... MAIRE STEADMAN  
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MARK MORAN, GILLIAN REDHEAD, JOHN STACEY,  
BOB STOCK, CHRISTINE TAYLOR, DAVID TYSALL,  
JOHN TURNER, DELITH WILLIAMS

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

Sweets and chocolates will be on sale only in the Bernard Shaw Room.

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A Discussion is held after each production by The Questors, to which all members of the audience are cordially invited. The discussion on TANGO will be held on Monday, February 3rd at 7.45 p.m. in the Bernard Shaw Room.

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## THE AUTHOR . . .

Slawomir Mrozek was born in Poland in 1930. He studied architecture and painting, and has worked as a journalist and cartoonist for various Polish newspapers and periodicals. In 1957, THE ELEPHANT was awarded the Polish State Cultural Review's annual literary prize. Translations of his work have appeared in almost every European language, and his plays have been performed in London, New York, Moscow, and Paris, as well as in his native Poland. TANGO, written in 1964, is his first full-length play.

Mrozek now lives in Paris.

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## SHAW ROOM EXHIBITION

During the run of TANGO, there will be an exhibition, in the Shaw Room, of paintings and drawings by Michael L. Carlo who studied at Colchester School of Art. Has had exhibitions of his work at the Royal Academy, A.I.A. Gallery, Society of Educational Artists and Gainsborough House. Now part-time lecturer at Harrow School of Art. Married and living in London.

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## THE QUESTORS FILM SOCIETY

16th February ..... ORPHEE (7.45 p.m.)  
23rd March ..... HAMLET (7.00 p.m.)  
20th April ..... CULLODEN (&) IT HAPPENED HERE (7.00 p.m.)  
18th May ..... DIARY OF A CHAMBER MAID  
(7.45 p.m.)

Full information from The Secretary, Questors Film Society.

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