

FORUM THEATRE BILLINGHAM CLEVELAND

9th October to 23rd October, 1976



John Mills



Jill Bennett

SEPARATE TABLES

Freeman



Cleveland's Private Jeweller

279 Linthorpe Road · Middlesbrough · Cleveland
Telephone 42956

for

*Diamonds, Fine Jewellery & Sterling Silver
Longine Watches - Elliott Clocks*

Valuations for Insurance and Probate



This evening's
entertainment...

Produced by
Arthur Guinness

FORUM THEATRE

BILLINGHAM - CLEVELAND

Theatre Director: LES JOBSON
Theatre Administrator: JEAN RANSOME
Licensee: TOM FLANAGAN
Theatre Telephone No.: Stockton-on-Tees 551381
Box Office: Stockton-on-Tees 552663

*A Member of
The Theatrical
Management Association*

9th to 23rd October, 1976

Nightly at 7.30 p.m.

**JOHN MILLS
JILL BENNETT
MARGARET COURTENAY
ROSE HILL
RAYMOND HUNTLEY
AMBROSINE PHILLPOTTS and
ZENA WALKER**

in **TERENCE RATTIGAN'S**

Separate Tables

with

**DELIA LINDSAY
SHEILA MITCHELL**

**PAUL GREGORY
CHERYL MURRAY**

Directed by **MICHAEL BLAKEMORE**

Designed by **ANNENA STUBBS**

Lighting by **ROBERT BRYAN**

A FORUM THEATRE BILLINGHAM PRODUCTION

YOU'LL FIND OUR HOMES IN THE BEST PLACES

All Yuill residential developments have one thing in common.

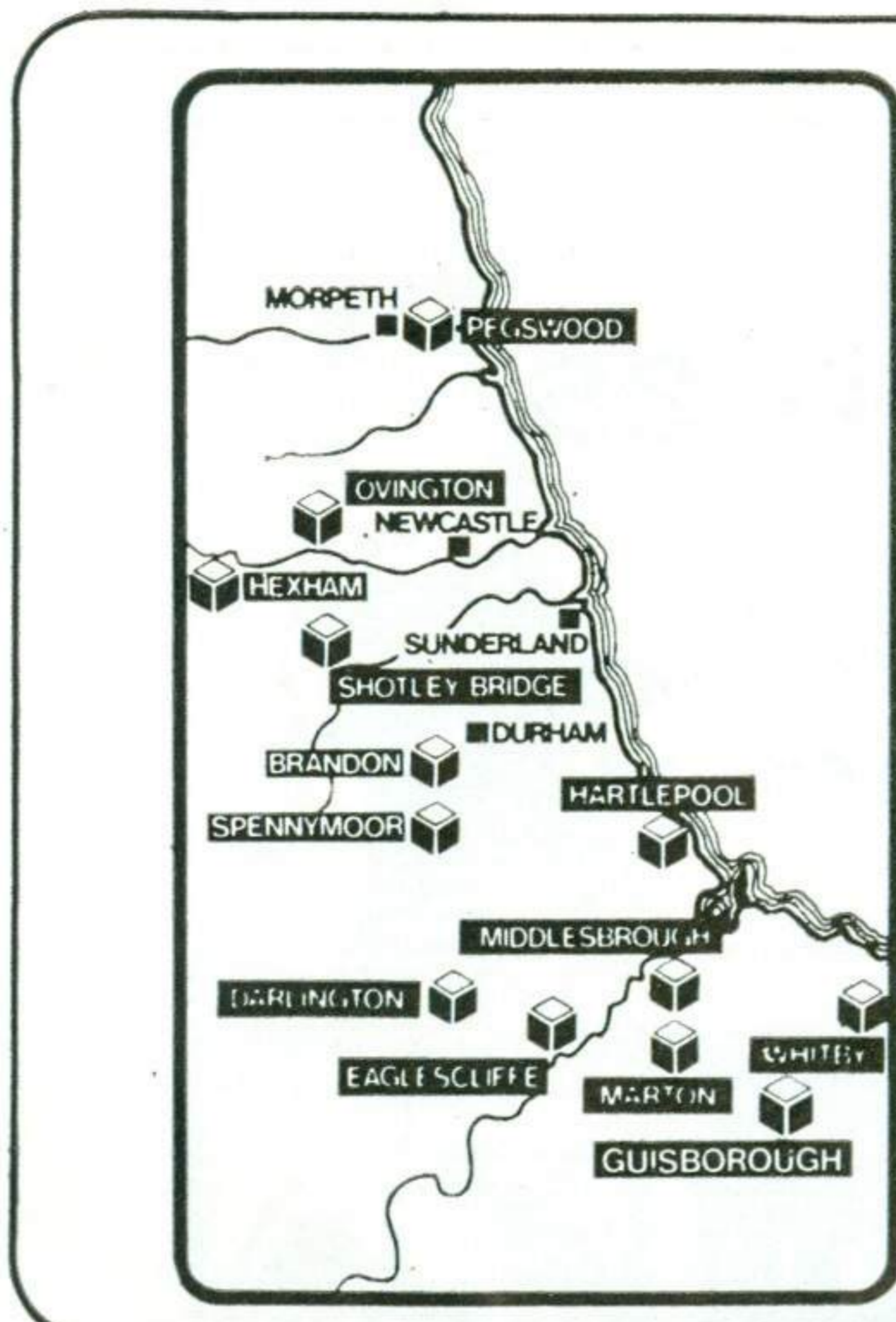
Each location was chosen because it offers superior advantages to home owners in terms of setting, availability of public and social facilities, and convenience to major traffic routes.

Each development has its own special charm, and the homes we build there are designed to harmonise with and complement the area.

That's why we think you should see a Yuill home before you buy, no matter where you wish to live. You find them in the best places.

Our site sales offices and showhomes are open every day from 10.00 a.m. to 6.00 p.m. where one of our experienced sales personnel will be pleased to give you full details.

All Yuill new homes are sold freehold at a guaranteed fixed contract price, and excellent mortgage facilities are available to all our purchasers.



Rylands, Pegswood, **MORPETH**
Contact Les Bailey (0670) 56193
Springfield, **OVINGTON VILLAGE**
Contact Chris Wynne (0661) 32359
Parklands, **HEXHAM**
Contact Jim Sutton (0434) 4051
Derwent Braes, **SHOTLEY BRIDGE**
Contact Frank Telford (0207) 504839
Dere Park, **BRANDON**
Contact Eric Thompson (0385) 780752
Greenways, **SPENNYMOOR**
Contact Jeremy Coles (0388) 816404
South Fens, **HARTLEPOOL**
Contact David Glendenning at Showhome
Manor Court, **EAGLESCLIFFE**
Contact Evelyn Wesley (0642) 785139
Viewley Green, Hemlington, **MIDDLESBROUGH**
Contact Ray Vickers (0642) 593079
Marton Manor Farm, **MARTON**
Contact Joe Rea (0642) 33999
Mayfield Farm, **WHITBY**
Contact Reg Wilson at Sales Office.
Blackwell Court, **DARLINGTON**
Contact Doris Longmate at Sales Office.
Hunters Hill, **GUISBOROUGH**
Details from Head Office.

 **yuill** The considerate
builder

Cecil M. Yuill Limited, Cecil House, Loyalty Road, Hartlepool. Tel: 5377

From the Theatre Director

With pride and pleasure we welcome Sir John Mills and his fellow-artistes to Billingham. Margaret Courtenay has played here on two previous occasions (*The Fortune Hunters* and *13 Rue de L'Amour*) and Zena Walker once (*The Fortune Hunters*). *The Fortune Hunters*, under its new title *The Case in Question*, later played London's Haymarket Theatre, and *13 Rue de L'Amour*, after a visit to the Royal Alexandra Theatre, Toronto, played a season at the Phoenix Theatre. Rose Hill appeared in *Darling Mr. London* in 1975.

John Mills, Jill Bennett, Ambrosine Phillpotts, Raymond Huntley, Paul Gregory, Delia Lindsay, Cheryl Murray and Sheila Mitchell are making a first appearance here, and we hope they will enjoy the visit. We know their performances will afford much enjoyment to our patrons.

Now that *Separate Tables* is on stage, we have plunged into final preparations for *Perfect Pitch*, the new Samuel Taylor comedy set in New York. The cast, led by Moira Lister and Michael Aldridge are busily rehearsing under Director Jan Butlin. In an earlier stage of preparation is *The Scenario*, British Premiere of the new Jean Anouilh play starring another great actor, Trevor Howard, and we are also getting ready for the first visit of the New Shakespeare Company with *Love's Labours Lost*. There's never a dull moment.

To please music lovers we have signed up two Bands with big reputations — The Pasadena Roof Orchestra and the National Youth Jazz Orchestra. The former has shot into prominence recently with success after success including several major TV appearances. The Band specialises in the authentic re-creation of 20's and 30's music. They are constantly in demand throughout Europe and can, in fact, play comparatively few concerts here. At the time of writing these notes their sole booking north of Birmingham is at the Forum Theatre on 14th December. The National Youth Jazz Orchestra is also in demand. Earlier this year they played the U.S.A. and have recently issued a double set of L.P's under R.C.A. label entitled "Return Trip". They cope with a range of arrangements and styles. Jazz fans (and others) will enjoy this Band here on 18th December.

Finally news of Forum Productions elsewhere. *On Approval* finished its ten month run at the Haymarket Theatre on 2nd October, eleven months after opening at Billingham. *Dad's Army* had completed a year from its opening here when it closed at the Theatre Royal, Bath, last month. Its run included several months at the Shaftesbury Theatre.

Currently running are *To Dorothy A Son*, on tour after a summer season at Bournemouth Playhouse, *Fringe Benefits* in residence at the Whitehall Theatre, London, and *Lucy Crown* touring theatres in the south.

Billingham continues to serve the country's theatres with first class productions.

LES JOBSON,
Theatre Director

From the Preface by Terence Rattigan to his "Collected Plays"

- Judge What is 'French Window drama' ?
- Counsel for Plaintiff I was anticipating that question, My Lord. It is a portmanteau phrase to cover a species of complacent middle-class theatre, either comedy or drama, and utterly devoid of either intellectual or sociological content —
- Myself Ibsen had French Windows —
- Judge Silence, sir ! Speak when you are spoken to. Continue, Sir Robert. Why 'French Window' ?
- Counsel for Plaintiff Because in such plays French windows were extensively employed for entrances — usually for young couples in tennis clothes who after depositing their rackets, often went straight into a proposal scene on a sofa, set facing squarely to the audience and with its back to the fireplace ; but it was also useful for the entrance, at the end of Act One, for characters, often pseudonymized in the programme as 'The Stranger', who would ultimately reveal themselves as the Devil or God or someone's long-lost husband. French windows were often useful, too, for the heroine's final exit to plunge herself into the mill-race —
- Myself Ibsen again !
- Counsel for Plaintiff and Judge (simultaneously) Will you be quiet, sir !
- Judge (to Counsel) Have you anything to add to your definition of French window drama, Sir Robert ?
- Counsel for Plaintiff Only this, My Lord. It was a totally effete and degenerate school of drama, aimed solely to flatter and please the rich, idle, mindless, stalls' public — and its plays were so often so ill-conceived as to dare to begin the action with a maid crossing an empty stage to answer a telephone. —
- Myself I used to queue for a one and sixpenny seat to see Gertude Lawrence and Marie Tempest — and a maid answering a telephone is less clumsy an exposition than a character in a spotlight addressing the audience — I object to your definition of the thirties' drama as 'totally effete and degenerate'.
- Counsel for Plaintiff Indeed ? What is your definition ?
- Myself It was a theatre designed principally, I grant, to entertain ; but then I don't think that entertainment per se is necessarily an unworthy object of drama.
- Counsel for Plaintiff You don't, Mr. Rattigan ?
- Myself No, I don't. After all even Shakespeare called a play *As You Like It*, and he was right because they did, and still do.
- Counsel for Plaintiff Back to the drama of the thirties, please, Mr. Rattigan.
- Myself Well, admittedly it contained much that was ill-written stupid and bad — but so does the theatre of today — and the ill-written, stupid and bad play does not now, and did not then, entertain. But it also contained much that was good. Labels are no doubt useful to the theatrical historian — labels such as 'French Window School', 'Kitchen Sink School', 'Sociological School', 'Fry-Eliot School', 'Brechtian Epic School', 'Manchester School', 'Shavian School', 'Ibsenite School', 'Chekavian School' — even 'Coward-Rattigan School' — but the theatre remains the theatre. What is good, of any school, is good. What is bad, of any school, is bad. Fashion is ephemeral. The theatre is immortal.

JOHN MILLS

made his professional debut in the chorus of the 1929 revue *The Five O'Clock Girl*. After touring the Far East in rep, he became the youngest actor to play *Charley's Aunt* in the West End. He followed this with *Cochran's Revue of 1931*, then his first straight acting role in the West End in John van Druten's *London Wall*. John played Joey Marriott in Coward's *Cavalcade*, Puck and Young Marlow in Guthrie's *She Stoops To Conquer* at the Old Vic in 1937/38. He made his film debut singing and dancing with Jessie Matthews in *The Midshipmaid*, and has since appeared in nearly 80 films, numbering among his greatest triumphs *Forever England*, *In Which We Serve*, playing the part of Shorty Blake which Coward had written specially for him, *The Young Mr. Pitt*, David Lean's *Great Expectations*, in which he played Pip, *Scott*

Of The Antarctic, *Hobson's Choice*, *Tunes Of Glory*, for which he received two Best Actor Awards, *The Family Way*, *Oh, What A Lovely War* and *Ryan's Daughter*, for which he won an Oscar as Best Supporting Actor. John produced and starred in *The History Of Mr. Polly* and *The Rocking Horse Winner*, and directed *Sky West And Crooked*, written by his wife Mary Hayley Bell and starring his daughter Hayley Mills. He has appeared in two of his wife's stage plays, *Men In Shadow* and *Duet For Two Hands*, and numbers among his recent stage credits *Veterans*, *At The End Of The Day* at the Savoy and the highly successful musical *The Good Companions* in 1974. He starred in the musical *Great Expectations*. His very latest film is *The Devil's Advocate*. John Mills was awarded the CBE in 1960 and a Knighthood in 1976.

JILL BENNETT

Her first success and her first starring role establishing her as a leading actress was in *Dinner With The Family*. This was followed by *The Seagull*, *Castle In Sweden*, *Glimpse Of The Sea* and *Squat Betty And The Sponge Room* written by Willis Hall and directed by John Dexter. During this period she played in a large number of television plays including *The Rainmaker*, *A Midsummer Night's Dream* and *Trilby*. Her later television plays include *Dare I Weep*, *Dare I Mourn* with James Mason, *The Parachute* by David Mercer, *It's Only Us*, a two-hander with John Osborne, *The Hotel In Amsterdam* with Paul Scofield, *Jill And Jack*, a half-hour television play by John Osborne, and many thrillers, the most recent of which was *Hello Lola* in which she played the title role, with several beautiful but deadly snakes in the cast. She has recently recorded *Almost A Vision* playing Isobel Sands, another half-hour play by John Osborne adapted from his stage play *The End Of Me Old Cigar*. She has starred in many films, the latest of which include *The Nanny* with Bette Davis, Joseph Losey's *The Criminal*, *The Charge Of The Light Brigade* as Mrs. Duberly, *Julius Caesar* with John Gielgud, *Inadmissible Evidence* with Nicol Williamson, *I Want What I Want*, directed by John Dexter, and *Quilp*, based on Dickens' *The Old Curiosity Shop*, with Anthony Newley and David Hemmings.

But her major work has been in the theatre. She came to the Royal Court, where she has made many appearances, to play the Countess Sophia in John Osborne's *A Patriot For Me*, which was directed by Anthony Page, and in which Maximilian Schell played Alfred Redl. In the same year she played Anna Bowers in *Lily Of Little India*, written and directed by Donald Howarth. This opened at the Hampstead Theatre Club and

subsequently transferred to the St. Martin's Theatre. She played in another Donald Howarth play *Three Months Gone*, directed by Ronald Eyre. This opened at the Royal Court and later transferred to the Duchess Theatre. She played Frederica in *West Of Suez* by Osborne, directed by Anthony Page, with Ralph Richardson, transferring to the Cambridge Theatre. The following year she played Hedda in Osborne's adaptation from Ibsen's *Hedda Gabler* at the Royal Court with Denholm Elliott as Judge Brack. Following this, she played Leslie Crosbie in Maugham's *The Letter* at the Palace Theatre, Watford, and then almost immediately afterwards Amanda in Coward's *Private Lives* at the Globe, directed by John Gielgud. She then played Isobel Sands in Osborne's *The End Of Me Old Cigar* at Greenwich with Rachel Roberts.

She is a member of the National Theatre Company, currently playing Sally in Osborne's *Watch It Come Down*, now at the new National Theatre on the South Bank but which originally opened at the Old Vic — in fact it was the last production to open there. Her radio broadcasts are impossible to list as they are so numerous — just a few recent ones include: *The Three Sisters* with Paul Scofield, *King Lear* with Alec Guinness, *Lily Of Little India* by Donald Howarth, Cocteau's *Duet For One Voice*, *Carrington*, a sketch of the artist's life by Catherine Dupre, Feydeau's *Sauce For The Goose*, a series of five short farces by Feydeau with John Osborne, *Michael And The Lost Angel*, *Children's Hour*, *E. Nesbitt*, a programme about the life of the celebrated children's writer.

She won three major awards, the Evening Standard Best Actress of the Year, Plays & Players and Variety Club for *Time Present* in 1968.

Separate Tables

TABLE NUMBER ONE

Cast (in order of speaking) :

Mabel	SHEILA MITCHELL
Lady Matheson	AMBROSINE PHILLPOTTS
Mrs. Railton-Bell	MARGARET COURTENAY
Miss Meacham	ROSE HILL
Doreen	CHERYL MURRAY
Mr. Fowler	RAYMOND HUNTLEY
Mrs. Shankland	JILL BENNETT
Miss Cooper	ZENA WALKER
Mr. Malcolm	JOHN MILLS
Mr. Stratton	PAUL GREGORY
Miss Tanner	DELIA LINDSAY

TABLE NUMBER TWO

Cast (in order of speaking) :

Mrs. Stratton	DELIA LINDSAY
Mr. Stratton	PAUL GREGORY
Major Pollock	JOHN MILLS
Mr. Fowler	RAYMOND HUNTLEY
Miss Cooper	ZENA WALKER
Mrs. Railton-Bell	MARGARET COURTENAY
Miss Railton-Bell	JILL BENNETT
Lady Matheson	AMBROSINE PHILLPOTTS
Miss Meacham	ROSE HILL
Mabel	SHEILA MITCHELL
Doreen	CHERYL MURRAY

The action of the play takes place at the Beauregard Private Hotel, Bournemouth, during winter, 1953

The Beauregard Private Hotel, Bournemouth, 18 months later

Scene 1 The dining-room. Dinner time

Scene 2 The lounge. After Dinner

Scene 3 The dining-room. The following morning

Scene 1 The lounge. After tea

Scene 2 The dining-room. Dinner time

Please no smoking or photography in the auditorium.

The Management reserves the right to refuse admission to the theatre and to change, vary or omit, without previous notice any item of the programme. Coffee is available during the interval in the restaurant area.

Drinks for the interval may be ordered before the show commences.

For quick and convenient exit after the performance theatre patrons are advised to leave by the emergency exits.

MARGARET COURTENAY

comes from Wales and trained at LAMDA. Well known to the theatre audiences for many years, she first worked at Stratford in 1947. She was in Peter Brook's production of *Ring Round The Moon* and Tyrone Guthrie's *Henry VIII* at the Old Vic. She toured with the Old Vic in *A Midsummer Night's Dream* to the USA and Canada, and again in *Troilus And Cressida*, *Romeo And Juliet* and *Macbeth*. Following further productions at the Old Vic, she toured Australia and New Zealand opposite Vivien Leigh in *La Dame Aux Camellias*, *Duel Of Angels* and *Twelfth Night*. She created the part of Ruby in *Alfie* at the Mermaid, in the West End, and subsequently on Broadway. In 1965 she was Madame Zenia in *The Killing Of Sister George*, and the following year she was in *The Farmer's Wife*

and *The Beaux Stratagem* at Chichester. Other recent leading stage roles have been in *Hadrian VII*, in *Mame* with Ginger Rogers, *Arms And The Man*, again at Chichester, *You Never Can Tell*, Alan Bennett's *Habeas Corpus*, for which she received much personal acclaim, *The Case In Question* with Sir John Clements, and *13 Rue de L'Amour*. She has just completed filming on *Sarah Bernhardt*, and was in *Royal Flash*, *Oh, You Are Awful*, *Under Milk Wood* and *Isadora*. Ms Courtenay's recent television roles have been in *Wodehouse Playhouse*, *The Eleanor Bron* series, *Billy Liar*, *It Ain't Arf 'Ot Mum*, *Bel Ami*, a BBC classic serial, *Kate*, *Misfit*, *The Baby's Name Is Kitchener*, *Caesar And Cleopatra*, *The Squirrels* and *Howerd Confessions*.

ROSE HILL

Rose Hill started life as an opera singer and later turned to revue and musicals, playing in many West End shows. Her most recent work in the theatre includes Clara in *Hay Fever* for the Cambridge Theatre Company, *The Old Ones* and *Objections To Sex And Violence* at the Royal Court, *Moving Clocks Go Slow* at the Theatre Upstairs, and *Footfalls* and *Endgame*

at the Royal Court during the recent Samuel Beckett season. Rose has appeared in innumerable television programmes which include *Scott On*, *Dad's Army*, *Steptoe And Son*, the Dick Emery series and *Happy Ever After*. Her films include *Shot In The Dark* and most recently Ned Sherrin's *Every Home Should Have One* and *For The Love Of Ada*.

RAYMOND HUNTLEY

Raymond Huntley began his acting career with Sir Barry Jackson's Birmingham Repertory Company. His successful West End appearances include five plays by J. B. Priestley, among them — *Time And The Conways* and *When We Are Married*. More recently there were *Any Other Business*, *Difference Of Opinion*, *An Ideal Husband* at the Garrick Theatre, and *Getting Married* at the Strand Theatre. His last appearance in New York was in *Black Chiffon* with Flora Robson. Raymond Huntley's first important film was

Rembrandt with Charles Laughton. Many films since then include *Carlton-Browne Of The F.O.*, *The Great St. Trinian's Train Robbery*, *Hostile Witness* and *The Young Winston*. His latest film is *That's Your Funeral*, starring with Bill Fraser. His television series *Uncle Charles* was very popular. He has appeared in several episodes of *Upstairs, Downstairs* as Sir Geoffrey Dillon, *Steptoe And Son*, the television series of *That's Your Funeral*, and many others including *Misleading Cases*, *Paul Temple* and *Softly, Softly*.

AMBROSINE PHILLPOTTS

Theatre credits include :
The Man Who Came To Dinner — Savoy.
The Morning Star, *The Reluctant Debutante*, *Thark*, *Spring Awakening* — Royal Court.
Oxford Playhouse : *Hay Fever*, *The Country Wife*, *The Killing Of Sister George*.
Sign Here Please — Whitehall. 1967/69 :
Halfway Up The Tree — Queen's Theatre.
Eat Your Cake And Have It — Tour.
Dr. Knock — Oxford Playhouse and Tour.
1974/75 : *Ghost On Tiptoe* — Savoy Theatre.
Film credits include :
The Duke Wore Jeans, *Room At The Top*, *Expresso Bongo*, *Doctor In Love*, *Life At The Top*.

Television credits include :
Not So Much A Programme — BBC.
Hadleigh Freedom — Yorkshire. *Happy Ever After* — ATV. *Callan* — Thames.
Newcomers — BBC. *Blackmail*. *The Idiot* — BBC 2. *Somerset Maugham* — BBC.
Hadleigh, on and off since 1969 — Yorkshire.
Last Of The Baskets — Granada. *It's Murder But Is It Art* — BBC. *Doctor In Charge* — London Weekend. *Follyfoot* — Yorkshire. *Men Of Affairs* — HTV.
Hadleigh, playing Lady Helen, 1975/76 — Yorkshire.

ZENA WALKER

. . . attractive leading cum character actress who has a tremendous reputation in the theatre, having starred or co-starred in such plays as *Man And Superman*, *Tis Pity She's A Whore* and *The Fighting Cock* in the West End. She has also played leading roles both at Stratford-on-Avon and with the Old Vic (now the National Theatre Company). She played the lead in the play *A Day In The Death Of Joe Egg* in the West End of London and also played the lead in the same play in New York, and was awarded the Critics Award for Best Actress of the Season. She co-starred in *Waltz Of The Toreadors* at the Haymarket Theatre and recently *The Case In Question*, also at the Haymarket.

DELIA LINDSAY

Delia was born in Scotland, but grew up in the South of England. She trained as a ballet dancer before studying at the Central School of Speech and Drama. Her West End appearances include *The Cherry Orchard* (a Prospect Production that opened at the Edinburgh Festival prior to its run at the Queens Theatre) and *Canterbury Tales*. She has appeared in several films including *Zeppelin*, *The Scars Of Dracula* with Christopher Lee, and *Tam Lin* with Ava Gardner.

She spent some time working with both Chester and St. Andrews repertory companies and did a tour with Harry Worth in *Harvey*. She also played "Helena" in *A Midsummer Night's Dream* for the 69 Theatre Company. Her big stage break came when she was cast by Richard Pilbrow to star opposite Freddie Jones and Esmond Knight in *Mister* which had a short West End run despite the rave reviews for her performance. Following this she appeared in the Nottingham Playhouse productions of *A Close Shave* by

PAUL GREGORY

was born in Bombay, India. After a highly successful run in *Hadrian VII* at the Theatre Royal, Haymarket, he was asked to join the National Theatre in 1972 to play Frank in *Front Page*, Malcolm in *Macbeth* and Clitandre in *The Misanthrope*. Also for the National he took over the part of Rocco in Franco Zeffirelli's production of *Saturday, Sunday, Monday*, and gave a much-admired

SHEILA MITCHELL

Until recently, Sheila was best known as a radio actress — in particular for her readings of book serialisations and short stories. Her return to the stage made quite an impact as the lead in the Arts Council-sponsored tour of Athol Fugard's *Boesman & Lena*. Since then she has appeared in *The Seagull* for Exeter's Northcott Theatre and also for the Welsh National, the revival of *Night*

She is also extremely well-known on television, having co-starred in both drama series and comedy. In drama she co-starred opposite Kenneth Haigh in *Man At The Top*. In comedy she co-starred in *Albert And Victoria* and opposite Kenneth More in the BBC Television series *The Six Faces Of Man*. She played the lead in a Play For Today for BBC Television, *Baby Blues*, was seen being very good in *The Four Beauties*, a play in the *Country Matters* series for Granada Television, *Suggest Tuesday*, another play for BBC Television, and recently *Act Of Betrayal*, *Fortune Hunters* and *The Madness*. Her film credits include: *Cromwell*, *The Reckoning*, etc.

Feydeau and *Antigone* by Anouilh. She then joined the Bristol Old Vic Company, appearing in *Candida*, *Little Murders*, *Mirandolina* and *Charley's Aunt*.

Delia was "Rosaline" in the Prospect Theatre Company production of *Love's Labours Lost*, which toured Australia and had a short season at Aldwych Theatre, London.

Her most recent television appearances have been *A Man Without Friends* for Anglia and *Upstairs, Downstairs*.

Delia was in a tour of *When The Wind Blows*, was "Hypatia Tarleton" in *Misalliance* at the Mermaid Theatre and completed a long run at the Savoy Theatre in *A Ghost On Tiptoe* with Robert Morley.

Most recently she played "Helena" in *A Midsummer Night's Dream* in Regents Park, "Miss Julia" in Strindberg's play at the Thorndike Theatre, Leatherhead, the leading role in *Chez Nous* at the Redgrave Theatre, Farnham, and "Gwendoline" in *The Importance Of Being Earnest* at the Belgrade Theatre, Coventry.

performance as Wilfred Kirby in Laurence Olivier's production of *Eden End*. He then returned to the Haymarket last year to play Captain Poppleton in William Douglas Home's play *Betzi*. Television appearances include *Affairs Of The Heart*, *Public Eye*, *Churchill's People*, *Private Affairs*, and he was recently seen in the *Murder* series for Yorkshire TV and *The Killers* for Thames TV.

Must Fall at London's Shaw Theatre, and the Leeds Playhouse production of *What The Butler Saw* — in which she played Mrs. Prentice. Her most recent film has been *The Adventures Of Sherlock Holmes' Smarter Brother* for Gene Wilder. Sheila is married to H. R. F. Keating, the crime writer, and they have four children.

CHERYL MURRAY

Cheryl Murray was born in Liverpool and trained at LAMDA. After leaving, Cheryl was chosen to play the lead in a BBC TV production of *Vienna 1900*. Other TV appearances followed including *Microbes And Men*, *Within These Walls*, *Z Cars*,

Crown Court, *Dixon Of Dock Green*, *Zigger Zagger*, *11th Hour* and, more recently, *Supernatural* and a play for Granada Television entitled *Our Young Mr. Wignall*, both of these productions to be screened later in the year.

MICHAEL BLAKEMORE

director and former actor; born Sydney, Australia; trained for the stage at the Royal Academy of Dramatic Art, 1950-52; made his first professional appearance, 1952, at the Theatre Royal, Huddersfield, as the doctor in *The Barretts Of Wimpole Street*; worked for several years in repertory at Birmingham, Bristol, Coventry, etc.; first London appearance, Princes, March, 1958, as Jack Poyntz in *School*; played small parts at Stratford in the Memorial Theatre's 1959 season; appeared in two seasons at the Open Air, Regent's Park, playing Sir Toby in *Twelfth Night* and Holofernes in *Love's Labour's Lost*, 1962, Dogberry in *Much Ado About Nothing* and Theseus in *A Midsummer Night's Dream*, 1963; Comedy, December, 1963, Badger in *Toad Of Toad Hall*; toured Australia, 1965, as Palmer Anderson in *A Severed Head*; joined the Citizens', Glasgow, 1966-67; here his parts included George in *Who's Afraid Of Virginia Woolf?* and Maitland in *Inadmissible Evidence*; began directing during this period and plays directed, at the Citizens' or the Close,

include: *The Investigation*, *Little Malcolm*, *Stephen D*, *Nightmare Abbey*, 1966; *The Visions Of Simone Machard*, *A Choice Of Wars*, *Rosmersholm*, 1967; has directed the following plays in London: *A Day In The Death Of Joe Egg*, 1967 (also New York, 1968, as "Joe Egg"); *The Strange Case Of Martin Richter*, 1968; *The Resistible Rise Of Arturo Ui*; *Forget-Me-Not Lane*, 1971; appeared as an actor in films and television; author of the novel "Next Season".

His recent work in the West End includes *A Day In The Death Of Joe Egg*, Coward's *Design For Living* and *Knuckle* by David Hare. He became as associate director at the National Theatre in 1971 where he directed the much-acclaimed *Long Day's Journey Into Night* with Laurence Olivier, *The National Health*, *The Front Page*, *Macbeth*, *The Cherry Orchard*, and *Plunder* which opened the new Lyttleton Theatre on the South Bank. He took a National Theatre tour of *The Front Page* to Australia in 1974. His productions at the Royal Court include *Widowers' Houses* and *Don's Party*.

TERENCE RATTIGAN

born London, 10th June, 1911; Educated: Harrow (Scholar), and Trinity College, Oxford (Scholar in Modern History); is the author of *French Without Tears*, 1936, which ran over a thousand performances; *While The Sun Shines*, 1943, which ran for 1,154 performances; *Flare Path*, 1942, which ran for 670 performances; *The Winslow Boy*, 1946; the last-named play received the Ellen Terry award for the best play produced on the London Stage during 1946, and the following year won the New York Critics' Award for the best foreign play produced in New York during 1947.

Separate Tables had its first West End production in 1954 and subsequently played on Broadway in 1956. It was filmed in 1958 with Deborah Kerr, Burt Lancaster and Rita Hayworth.

Other plays include *Playbill (The Browning Version and Harlequinade)*, 1948; *The Deep Blue Sea*, 1952; *The Sleeping Prince*, 1953 (musical version *The Girl Who Came To*

Supper, 1963); *Variation On A Theme*, 1958; *Ross*, 1960; *Man And Boy*, 1963; *Bequest To The Nation*, 1970; and *In Praise Of Love*, 1973. His many film scripts include *Quiet Wedding*, *The Way To The Stars*, *The Final Test*, *The VIPs* and *Mr. Chips*. In 1974 he was commissioned by a consortium of radio companies in England, Europe and the USA to write *Cause Celebre* which has since been broadcast all over the world. He recently completed a stage version of this play for production in the West End in 1976.

He is the only author who has written two plays which have exceeded 1,000 performances; during the war served in the RAF as an air-gunner. He received the CBE in the Birthday Honours in 1958, and was knighted in 1971.

Recreations: Watching cricket and golf. Clubs: Royal and Ancient, MCC, and St. James'.

**For FORUM THEATRE, BILLINGHAM,
CLEVELAND**

Theatre Director
Theatre Administrator
Young People's Theatre Organiser
House Manager
Box Office Manageress
Box Office Assistants

LES JOBSON
JEAN RANSOME
TOM SPENCER
ERNEST JOBSON
DOROTHY WILSON
AUDREY ROBERTS
EILEEN JOHNSON
MARY WOMPHREY

Production Staff

Production Supervisor and
Foreman Carpenter

Resident Stage Manager

Stage Manager
D.S.M.
A.S.M.'s

Chief Electrician
Electrician
Carpenters

Apprentice Carpenter

Chief Scenic Artist
Scenic Artist

Props Assistant

Wardrobe Assistant

LES ROBINSON
CHARLES PUGH
ROBIN HOLMES
SALLY FLEMINGTON
CLAUDIA JAINE
JOHN HAYDN
COLIN BLACK
ROBIN JOHNSON
PAUL EASON
RICHARD RAWLINGS
LESLIE DONALDSON
ANDREW GREENFIELD
GLEN WILLOUGHBY
ANN TROTTER
EILEEN SOUTHALL

After its run at Billingham this Forum Theatre, Billingham, Production will go on tour under the management of Duncan C. Weldon and Louis I. Michaels for Triumph Theatre Productions Ltd.

Come Again to

30th October to 13th November inclusive. Nightly at 7.30 p.m.

PERFECT PITCH

starring **MOIRA LISTER** and **MICHAEL ALDRIDGE**

Prices : 90p, £1.10, £1.25, £1.50. O.A.P's 60p on Monday evenings

16th to 20th November. Nightly at 7.30 p.m. Matinees on Wednesday and Thursday at 2.0 p.m.

NEW SHAKESPEARE COMPANY in

LOVE'S LABOURS LOST

Prices : 90p, £1.10, £1.25, £1.50. O.A.P's 60p on Tuesday evening

BOOKING AGENTS

Any United Bus Office.

Gold Case Travel Ltd., 213 High Street,
Northallerton. Tel. No. 4311.

Gold Case Travel Ltd., 82 Church
Street, Stockton. Tel. No. 64424.

Fordy Travel Ltd., 36 Yarm Lane,
Stockton. Tel. Nos. 63399 & 66490.

Hunting Lambert, Bishop Street,
Stockton. Tel. No. 65364.

Forshaws Ltd., 107 Albert Road,
Middlesbrough. Tel. No. 2307.

Beggs Coaches Ltd., 145 High Street,
Redcar. Tel. No. 2048.

Beggs Coaches Ltd., 296 Linthorpe
Road, Middlesbrough. Tel. No. 2296.

The Clock Tower Travel Centre, West
Terrace, Redcar. Tel. No. 5874.

Cotsford Travel, 13 The Chare,
Peterlee. Tel. No. 2191.

Airways Holidays Ltd., 85 High Street,
Norton. Tel. Stockton 551301.

The Beach Centre, The Esplanade,
Redcar. Tel. 3332.

FREE MAILING LIST

If you are interested in the Theatre's
future programmes please hand in your
name and address to the Box Office.

PARTY BOOKINGS

Price reductions of 5p off per seat for
parties of twenty or more are allowed
for most shows.

The Forum Theatre, Billingham,
gratefully acknowledges financial
support from the Stockton Borough
Council, Northern Arts and the
Arts Council of Great Britain.

FORUM THEATRE COSTUME HIRE SERVICE

Telephone Stockton 551381,
extension 35 — to hire costumes for
fancy dress parties.

Established 1869
D. Manners, F.R.I.C.S., A.S.V.A., A.R.V.A., R. J. S. Harrison, F.R.I.C.S., F.R.V.A.,
P. G. Cavey, A.R.I.C.S., A.S.V.A.



MANNERS & HARRISON

Chartered Surveyors - Estate Agents - Valuers

Comprehensive details of residential properties in the Cleveland area available on request —
Properties Let and Management undertaken — Building Society Investments and Mortgages arranged —
Compulsory Purchase Order Claims negotiated — Planning Applications dealt with — Valuations and
Surveys undertaken — advice and guidance given on all problems connected with property.

144 Queensway, Billingham, Cleveland Telephone: Stockton 551613 (2 lines)

Also at . . .

4a High Street, Norton-on-Tees

Tel. Stockton 555871 (2 lines)

and . . .

Shrewsbury House, 129 York Road,

Hartlepool Tel. Hartlepool 61351 (7 lines)

11 Front Street, Sedgefield Tel. Sedgefield 20019

Darlington Building Society

Tubwell Row, Darlington

For Mortgages or Investment

Service and Security

Branch Offices on Cleveland
at . . .

Middlesbrough, 49 Wilson Street

Stockton, 21 High Street

Redcar, 13 West Terrace

Teesside's Morning Newspaper

THE NORTHERN ECHO

takes a lively interest
in North East
arts and culture

THORNABY PAVILION

Town Centre · Thornaby · Teesside

Sets the trend in Participation/Recreation

*40 Activities for all ages in social, cultural and physical
recreation — Also wide range of public events*

Details from Pavilion . . . or Telephone Stockton 62971

DARLINGTON CIVIC THEATRE

Monday 11th to Saturday 16th October

JIMMY LOGAN in the smash hit new musical about the absorbing life story of the world's greatest star of the music hall,

LAUDER

Early Booking advisable for two prestige attractions coming to Darlington:

8th to 13th November

ELIZABETH LARNER in
AGATHA CHRISTIE'S thriller

SPIDER'S WEB

6th to 11th December

PAUL DANEMAN and
DOROTHY TUTIN in Shakespeare's

MACBETH

BOOKING NOW for our FABULOUS TRADITIONAL FAMILY PANTOMIME
MOTHER GOOSE

BOX OFFICE: DARLINGTON 65774. Open Daily 10 a.m.-6 p.m. (ex. Suns.)

THE THEATRE WHERE THE ACTION IS

THE CHOICE IS YOURS —

A 'T' Bone Steak with a
Francois Beaujolais, or
Scampi with a Mozart
Liebfraumilch —

*You'll enjoy it more
in one of these
Cameron Restaurants*

THE CENTENARY, NORTON
THE NEWLANDS, STOCKTON
THE ROUNDEL, THORNABY
THE RED LION, DALTON PIERCY

STRONGARM ALE ICEGOLD LAGER IN CANS AT GOLDFINCH WINES

BRANCHES THROUGHOUT
THE NORTH

WINES · SPIRITS · ETC.