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13th to 25th March, 1978



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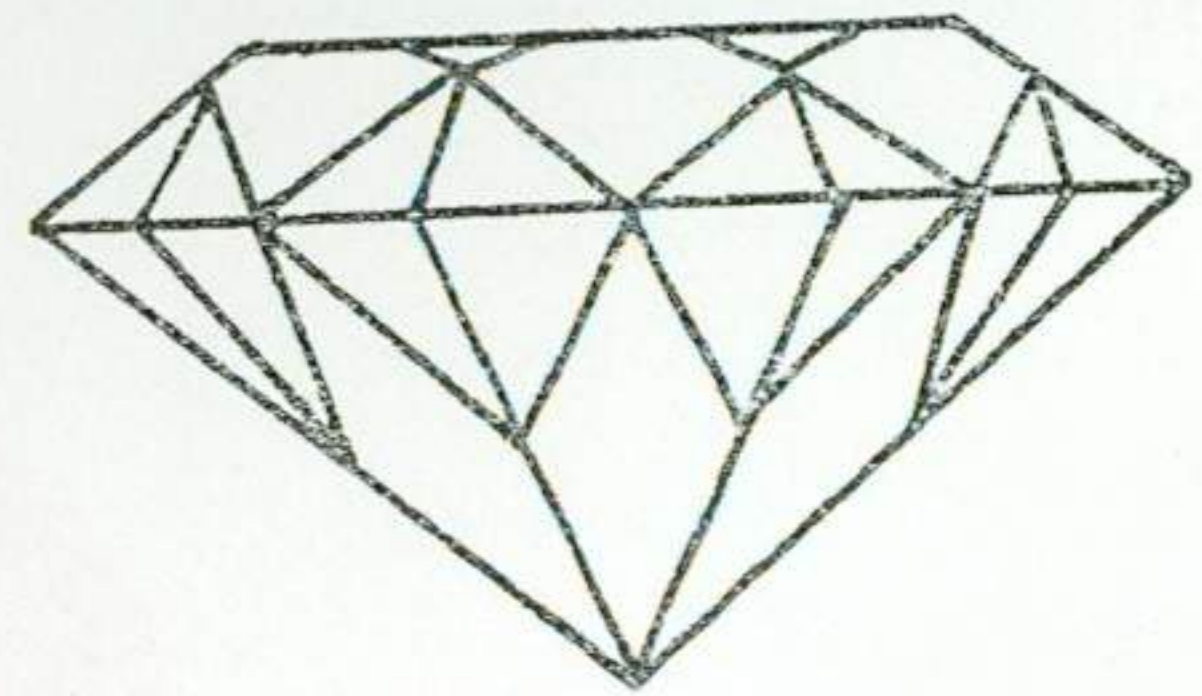
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This evening's
entertainment...

Produced by
Arthur Guinness

Man About Town

by Eric Shorter

Once upon a time an editor sent to his dramatic critic the tickets for a play at Hampstead. The tickets were sent back to him with the following observation: "Sir, I respectfully submit that I am your dramatic critic for London, not for Asia Minor."

Now that Asia Minor has actually been on the beat of the London theatre critics, we are bound to smile. But the ranks of such determined men-about-town are not yet altogether invisible; and it is therefore a matter of unusual curiosity to come across such a distinguished survivor as Kenneth Hurren.

For he appears resolved with a touchingly obsolete pride to put us in mind of the character in Etherege's *The Man of Mode* (1676) for whom "all beyond Hyde Park is a desert." And in his brisk little canter round the modern London theatre - *Theatre Inside Out* (W. H. Allen £4-95) - he gives his reasons for remaining on his side of the park, with the kind of bland assurance that would have done credit to Sir Fopling Flutter.

No doubt, he says, the theatre outside London is very interesting to persons outside London. He would not wish us to suppose that he considers the theatre outside London to be of negligible interest or concern. Nevertheless, he sees provincial

theatre as important mainly in terms of a springboard. From it, actors, authors, directors and designers desire only to spring on London.

He says that most of the provincial commercial theatres have closed through lack of support (though he could perhaps not foresee that two or three of those threatened theatres are about to enjoy a new lease of life); and that almost all the theatres *out there* (my italics) owe their existence to subsidy (as if nearly almost all the interesting theatres in London didn't also owe their existence to subsidy).

Anyhow, he concludes, by way of turning sniffily away from any doings beyond Hyde Park, everything worth seeing comes to London in the end, like the provincials themselves who "are only interested in the theatre when they come to London."

Really? One wonders how many of these provincial persons Mr Hurren has deigned to meet; and whether he has dared to set foot "out there" often enough to be sure that his parochial attitude to British theatre is not archaic as well.

Ask them at the Glasgow Citizens or the Nottingham Playhouse or the Royal at Bristol, or the Victoria at Stoke-on-Trent whether the only interesting theatre is to be found in London and they will wonder where you have been for the last twenty years that you should ask such an old-fashioned question.

But if Mr Hurren casts himself as Fopling Flutter, he does at least press the style right through his snappy, jaunty survey of the metropolitan theatre with a dry, condescending and sometimes sardonic assurance that makes you feel he feels at home.

He has advice for Mrs. Worthington. He will tell you why *Peter Pan* has not been properly staged for years and

continued overleaf

MAN ABOUT TOWN — *continued*

years. He knows about the costings of plays and musical comedies and of the angels (small-time backers) who find funds for impresarios. He considers the hold that certain men of homosexual inclination once exerted over the theatre; and he hints at conspiracies, black-lists and other nefarious activities behind the scenes.

He also knows about the threats from property developers and from sentimentalists who are anxious to preserve what nobody else any longer wants; and he even takes a few pot-shots at the critics, though if there's one person I never trust on my colleagues it is a colleague.

This is in fact just the sort of book which as a young playgoer I would probably have got someone to buy me for a Christmas present or a birthday and on which my elders would probably have looked down, just as Mr Hurren is apt to look disdainfully down at everything and everyone he writes about - for fear of being thought enthusiastic?

He says at one point: "There can seem very little in these pages that would encourage anyone to go on stage." Or (one might add) to the theatre. This attitude is faintly depressing. It is as if the author regarded the theatre as an Aunt Sally at whom he can take perpetual pot shots, though he sometimes seems to be addressing Aunt Edna, Terence Rattigan's fictitious playgoer to whom that late-lamented dramatist addressed, at the back of his mind, several of his plays.

At a time when the British (as opposed to the London) theatre seems more ambitious and lively in its ambition than ever before (despite the fears that inflation would shut many out-of-London theatres for ever), it seems wasteful and lazy to propose an inspection that ignores half the nation's theatrical activity.

Not that the activity outside London is artistically better. But it is so utterly different from twenty years' ago when Mr Hurren's Asia Minor manner might have looked more reasonable. Has he inspected for instance the Crucible at Sheffield? Has he glanced at the style of work at Glasgow? Has he noticed that at Salisbury, Hampstead, Chester, Leeds, Liverpool, Exeter and Nottingham there are new movements and ideas which matter in terms that couldn't matter to London?

No doubt the "best" packages reach London in the end. But what about the beginnings? The strength of the British regional theatre is that it has discarded its old obsession with funnelling stuff to the capital to live off the proceeds. It is now, to an extent unprecedented in its history, independently concerned with developing its own policies, styles and atmosphere.

Directors like Peter James, (Sheffield) Giles Havergal (Glasgow), Richard Cottrell (Bristol), Richard Eyre (Nottingham) and Val May (Guildford) have international reputations which - if I have got my geography right - they started establishing, respectively, at Liverpool, Watford, Cambridge, Edinburgh and Nottingham. Anyway, well north of Hyde Park.

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Well, at the Evening Gazette we do. That's why Keith Newton, our theatre critic writes a special column every Saturday. He talks about the personalities, the productions and reviews, what is coming up. And during the week we regularly review the first nights. We think it's important to keep in touch. Agreed?



KEITH NEWTON

Your complete entertainment guide
from Monday to Saturday

Evening
Gazette

FORUM THEATRE

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Management Association*

Vol. 2 No. 12

DUNCAN C. WELDON & LOUIS I. MICHAELS

for Triumph Theatre Productions Limited
and the Yvonne Arnaud Theatre Guildford

present

GERALD HARPER

JUDY GEESON

DEREK BOND

and

JEAN KENT

in

THE SLEEPING PRINCE

by **TERENCE RATTIGAN**

with

Margaret Diamond Daphne Goddard Robert Tunstall Diana Sowman

Geoffrey Wright

Mark Colleano

and

DAVID WILKINSON

DIRECTED BY VAL MAY

Designed by **TERRY PARSONS**

Lighting by **JAMES BAIRD**

FROM THE THEATRE DIRECTOR

Our journey to Hong Kong was enjoyable, and, from a theatrical point of view, highly successful. The Forum Theatre production of *She Stoops to Conquer* which played here in December, 1977, was the show chosen, in association with Triumph Theatre Productions, for presentation at the Hong Kong Arts Festival, together with Ibsen's *Rosmersholm* and Becket's *Happy Days*. Our company, led by Phyllis Calvert and Martin Jarvis, after its appearance at Billingham, flew off to Canada to play the O'Keefe Centre in Toronto. They returned to England, and we picked them up in London for joining the plane at Heathrow on 2nd February.

The British Airways 747 flew to Hong Kong via Rome and Bombay.

We found Hong Kong and its surrounding area full of fascination, and we were greeted with wonderful hospitality. The Theatre, in the City Hall, was filled to capacity for the seven performances of *She Stoops to Conquer*. All three plays were presented at the City Hall Theatre while in the same building, the concert hall housed first the Bournemouth Symphony Orchestra, and later, the Chiu Chow Opera which is a story in itself.

All in all, a great experience, and a golden opportunity for establishing the name and reputation of the Forum Theatre in another part of the world. The beautifully produced Festival brochure had a good article about the Forum Theatre, printed in English and Chinese !

Tonight we welcome the company of *The Sleeping Prince*, and hope they have a happy and successful run at Billingham. The play certainly got off to a great start at Guildford, and is now on a lengthy tour of Britain. Of the four leading members of the cast, only Derek Bond has been here before.

Our Tenth anniversary has just passed. During the years since opening on 6th March, 1968, the Theatre has presented over 200 shows plus innumerable concerts and recitals, and has increased its audience figures to an average attendance of just under 80%.

But we must not spend too much time looking back. Following the current show we have the excellent production of *The Circle* which packed the Haymarket Theatre during its long run, and the ever-popular *Pygmalion*. There has been a change in cast — Bill Owen (such a great favourite in TV's *Last of the Summer Wine*) plays Doolittle, the dustman, father of Eliza. The next Forum Theatre production is a new play by Caryl Brahms and Ned Sherrin called *Hush and Hide*. It stars Hayley Mills, a return to the theatre where she played to 99.2% houses last April.

Advance news — the newly formed English National Opera North, to be based in Leeds, visits us in January, 1979, with two operas — *Orpheus in the Underworld* and *The Magic Flute*. We look forward to having a national opera company with us again.

LES JOBSON

GERALD HARPER

Born in London and studied at the Royal Academy of Dramatic Art. Won the Academy Silver Medal in 1951 and a contract for the London Arts Theatre. Appeared at the Arts in a Shaw Festival playing all the leading juvenile parts for which he received excellent press notices. He then did a year at the Liverpool Repertory Theatre returning to the Arts Theatre appearing in Strindberg's *The Father*. He worked for H. M. Tennent for the first time in *Seagulls Over Sorrento* and followed this by appearing in 1954 at the Cambridge Theatre in *No News From Father* with Robin Bailey. Christmas 1955 he appeared in a famous revival of *Charley's Aunt* for H. M. Tennent at the Globe Theatre playing 'Jack Chesney'. As a result of his performance in this production he was asked to go to Bermuda to play 'Ernest Wooley' in a film of *The Admirable Crichton*. Other films followed. Notably *Tiger in the Smoke* for Rank, *League of Gentlemen* with Jack Hawkins, *Tunes of Glory* with Sir Alec Guinness and *Wonderful Life* with Cliff Richard. As a result of *Tunes of Glory* Sir Alec invited him to appear in the Terence Rattigan play *Ross* which ran at the Haymarket for two years. He has played leading parts in numerous major television drama productions for all companies, notably the Francis Durbridge serials *The Sleeper* and *A Man Called Harry Brent*. He made a notable success in the ATV production of *The Corsican Brothers* and starred in his own series for BBC TV *Adam Adamant*. In 1966 he co-starred with Ian Carmichael in *Boeing, Boeing* in New York. He played the lead part in the highly successful Yorkshire Television series *Gazette* and followed this with two series of *Hadleigh* playing the title role. In 1974 he played 'Iago' in the Theatre Royal Bristol's production of *Othello* directed by Val May. Most recent theatre credits are *Suddenly at Home* at the Fortune Theatre, *Baggage* at the Vaudeville Theatre and *In the Red* at the Whitehall. His voice is heard every Sunday morning on Capital Radio where he has his own record show called *A Sunday Affair*.

JUDY GEESON

Judy Geeson lived in Sussex until she was 10, when she joined the Corona Academy in London. She wanted to become a dancer, but became more interested in acting, and appeared in such TV plays as *Dance of Death*, *I Can Walk Where I Like, Can't I?* and *The Red House*, and the series *Emergency Ward 10*, *Dixon of Dock Green* and *The Newcomers* while still at school. She left *The Newcomers* after six months, and did a test for *Charlie Bubbles* which led to her first film, *To Sir With Love*, at the age of 17. Judy's many subsequent films include *Berserk*, *Hammerhead*, *Here We Go Round the Mulberry Bush*, *Prudence and the Pill*, *Just One of Those Things*, *Two Gentlemen Sharing* and *Ten Rillington Place*. She caused a stir in the Press when she went to the Open Space Theatre to do *An Othello*; this was followed by more TV, including *Lady Windermere's Fan*, *A Room With a View*, *The Skin Game* and *She*. She joined the RSC and appeared in *Titus Andronicus*, and *Section Nine*, and *Two Gentlemen of Verona* at the Young Vic. Her recent films include *The Eagle Has Landed*, *Dominique*, and *Brannigan*. She has been in *Poldark* for two years.

DEREK BOND

Derek Bond began his career as ASM, Understudy and playing small parts in *As Husbands Go* in 1937 at the Garrick Theatre. He then played several small roles in the very first television plays including *R.U.R.* and *Gallows Glories*. He then went into repertory until the outbreak of war when he joined the Army serving with the Grenadier Guards. He was wounded in Tunisia, awarded the Military Cross but was taken prisoner in Italy. After being liberated from German prison camp at the end of the war Derek returned to the theatre — playing the part of a prisoner in *The Captive Heart* for Ealing Studios. He made many more films including *Nicholas Nickleby* (in which he played the title role), *The Loves of Joanna Godden*, *The Weaker Sex*, *Christopher Columbus*, *Broken Journey*, *Poet's Pub*, *Scott of the Antarctic* (playing Capt. Oates), *Hour of Thirteen*, *Svengali*, *Wonderful Life*, *Press for Time* and recently *When Eight Bells Toll*.

Derek has been seen in numerous television plays and series including *The Silver Cord*, *Frieda*, *The Place of Execution* and in the *Callan* series (playing Hunter). He will also be remembered for his appearances on *Picture Parade*, BBC TV's film magazine programme, and as reporter on the *Tonight* programme. He also writes plays, and the most recent to be seen on television was *Unscheduled Stop* which received excellent notices. On stage he has worked with many of the well-known repertory companies as Guest Star as well as in the West End. He appeared in the West End in *A Scent of Flowers* for which both he and the play received critical success. He recently toured South Africa in *An Ideal Husband*, and whilst there, South African radio broadcast two of his plays, and Derek starred in one of them himself. Prior to this production he was seen in the tours of *Roar Like a Dove*, *A Christmas Carol* at Croydon, and the tours of *The Grass is Greener* and *Forty Years On*. For the last 2½ years Derek starred as the Vicar in *Murder at the Vicarage* in the West End and has since completed a major tour with Honor Blackman in *The Deep Blue Sea*, which was also for Triumph Theatre Productions.

JEAN KENT

Miss Kent was born and educated in London and followed her parents into the theatre and has been a professional actress from the age of twelve. Miss Kent has travelled extensively as she joined her parents on tour in school holidays and frequently appeared in shows with them and has appeared in over three hundred theatres covering the length and breadth of the British Isles, as well as a number on the Continent, a range of experiences few actresses can lay claim to and which has added greatly to her well known versatility.

Miss Kent returned to London in 1938 to appear on TV, went into the famous Revue *Swinging the Gate* at the Ambassador Theatre and in a period of three years became a leading lady on the West End stage. A talent scout of Gainsborough Pictures saw Miss Kent and signed her to a seven years' contract. In her first film she played opposite the great British comedian Tommy Handley in the film version of *ITMA*. The next two films were with comedian Arthur Askey — *Miss London Limited* and *Bees in Paradise*. In the space of two years she became a star in her own right appearing in many outstanding British films to give only a few examples: *Fanny by Gaslight* with James Mason, *Warn that Man* with Gordon Harker, *Waterloo Road* with Johnny Mills, *Two Thousand Women* with Phyllis Calvert, *Madonna of the Seven Moons* with Stewart Granger and *Champagne Charlie* (musical) with Tommy Trinder, *Rake's Progress* with Rex Harrison and

Lilli Palmer, *Good Time Girl* with Dennis Price, *Caravan* and *Magic Bow* with Stewart Granger, *The Man Within* with Sir Michael Redgrave and Richard Attenborough, *Trottie True*, an Edwardian musical (the most expensive musical made in the forties), *The Browning Version* with Sir Michael Redgrave, which won the Golden Bear at the Berlin Film Festival directed by Anthony Asquith who also directed one of her favourite films with Dirk Bogarde and *The Woman in Question*. Miss Kent made pictures with Boris Karloff, Van Johnson, Vera Miles, Errol Flynn, Sir Laurence Olivier, David Niven, Roger Moore, George Sanders and Marilyn Monroe. Her most recent stage appearances have been in *No Sex Please, We're British*, and in the one-woman play *Dear Miss Matty*. Last year she went to South Africa to star in *The Bed Before Yesterday*. Her most recent TV work has been in an episode of *Angels*, and in a Pinter play for Yorkshire TV — *Night School*.

DAVID WILKINSON

Started his career at 14 with H. M. Tennent's tour of Terence Rattigan's *The Winslow Boy*. He has played seasons at Watford and Harrogate Repertory Theatres and a new play *The Wisest Fool* at the Yvonne Arnaud Theatre, Guildford. Appeared in the ATV series of Arnold Bennett's *Clayhanger* with Janet Suzman and was a running character in the Granada Television series *The Nearly Man*. Plays for the BBC include *Z Cars* and a thirty minute play entitled *Jack Flea's Birthday Celebration*. He played 'Alan Strang' in *Equus* in Newcastle. From July 1976 till April 1977 he was in Rhodesia playing in *Equus*, *An Inspector Calls*, *Cinderella*, *A Bed Full of Foreigners* and *She Stoops to Conquer*. For his performance as 'Alan Strang' in *Equus* he won the Rhodesian Actor of the Year Award. Most recent television is *The Sweeney* for Euston Films.

MARGARET DIAMOND

Margaret Diamond began her stage career as a dancer, then changed to acting and has played hundreds of parts in every sort of play, on tour, in repertory, and in London. Has appeared in repertory at the Birmingham Repertory Theatre, Liverpool Playhouse, Belgrade, Coventry, amongst many others, and in London, roles include Elizabeth in *Less Than Kind* at the Arts Theatre, Madame Zinaida in *He Who Gets Slapped* at the Duchess Theatre, Dr. Barrow in *The Shrike* at the Prince's Theatre. Margaret has also played many parts on radio, television and films including that of Miss Benham (the blackmailer) in the film *Victim*. Recent credits are : Autumn 1975/76 — Season with the National Theatre ; 1977 — Understudied Celia Johnson in *The Kingfisher* at the Lyric Theatre.

DAPHNE GODDARD

Daphne Goddard started training as a medical student, but failing exams seemed a poor way of spending the war, and she joined the WRNS just in time to celebrate the peace. This was followed by dramatic appearances on several piers and air stations and, eventually, to training at the Central School and her first professional role as Pimple in *She Stoops to Conquer* at the old Guildford Theatre. She has worked in various Repts, including Chichester and Bristol Old Vic, and her West End plays include *Farewell Farewell Eugene*, *Salad Days*, *John Gabriel Borkman*, *Beware of the Dog*, *Little Boxes* and *So Who Needs Men?* TV work includes *Country Matters* and *Six Days of Justice*, and she has recently done a film for Billy Graham called *No Longer Alone*.

The Sleeping Prince

by Terence Rattigan

1st Footman	GEOFFREY WRIGHT
2nd Footman	MARK COLLEANO
The Honourable Peter Northbrook	DEREK BOND
Mary Morgan (known on stage as Elaine Dagenham)	JUDY GEESON
The Major-Domo	ROBERT TUNSTALL
The Prince Regent of Carpathia	GERALD HARPER
King Nicholas of Carpathia	DAVID WILKINSON
The Grand Duchess Charles	JEAN KENT
The Countess Von Und Zu Meissenbronn	DAPHNE GODDARD
The Archduchess Ferdinand of Styria	MARGARET DIAMOND
The Princess Louisa of Styria	DIANA SOWMAN

Directed by	VAL MAY
Designed by	TERRY PARSONS
Lighting by	JAMES BAIRD

The action of the play passes in the Royal Suite of the Carpathian Legation in Belgrave Square, London

ACT ONE

- Scene 1 Wednesday, 21st June, 1911, about 11.30 p.m.
Scene 2 8.30 a.m. the following morning

ACT TWO

- Scene 1 About 7 p.m. of the same day
Scene 2 About 12.30 a.m. the same night
Scene 3 10 a.m. the following morning
-

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GINA BARLOW
SUE NESBITT
JOHN WHITE

For 'THE SLEEPING PRINCE' COMPANY

Company Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Wardrobe

JOHN WAIN
ADAM HARRISON
PHILIP HEATHCOTE
CHERYL VAN HOORN
DAVID MORGAN

CREDITS

Set built and painted in the Yvonne Arnaud Theatre Workshop.
Draperies made by Brigid Guy.
Ladies' costumes made in the Yvonne Arnaud Theatre Wardrobe.
Miss Goddard's and Miss Diamond's outfits by Jane Ashford of Cardiff.
Mr. Harper's and Mr. Wilkinson's uniforms by Michael Kennedy of Cardiff.
Men's costumes by C & W May Ltd.
Wigs by Wig Creations.
Ladies' shoes by T. Savva.
Hats by Pat Dawson.
Champagne supplied by Moet & Chandon.
Furnishings by Old Times Furnishing Co., Louis Koch and STV Hire Limited.
Additional Furnishings by J.M.B. Hire Ltd.
Properties by Robinson's STV Hire Ltd., Robert White and Props Galore.
Original newspapers kindly supplied by George Pridmore and John Frost.
Miss Geeson's choreography by Anne Wensak.
Production photographs by Frazer Ashford.

ROBERT TUNSTALL

Robert Tunstall was born in Greenwich and trained at the Central School of Speech and Drama, and now lives in Kew, Richmond. He has worked in most of the leading Repertory Companies, both as Director and Actor. He has worked in both Films and TV, but prefers 'Live' Theatre. His last appearance in the West End was with Douglas Fairbanks Junior and Wilfred Hyde White in *The Pleasure of His Company*. He appeared in Guildford about a year ago in *An Ideal Husband*, again with Wilfred Hyde White and also Judy Geeson, the play being directed by Val May. Robert has just completed a Season at the Northcott, Exeter, where he took the lead in their production of *Mr. Rhodes*. He now looks forward to appearing in *The Sleeping Prince* and renewing his association with Val May and Judy Geeson. Robert collects Victorian Staffordshire Portrait Figures and is involved in the 'Flight for Reason'.

DIANA SOWMAN

After having trained at Mountview Theatre School, Diana went to Duthy Hall to play 'Cordelia' in *King Lear*. She then joined a fringe theatre group, playing various parts, including 'Charlotte' in *Night of the Iguana*. This was followed by a spell with the Farnham Theatre Action Group at the Redgrave Theatre, Farnham, where she played many parts in the Children's Theatre including 'Isabella' in *Measure for Measure*. Then on to a Christmas show with the Globe Players, playing 'Beauty' in *Beauty and the Beast*. The next step in Diana's career was into the West End to the Haymarket Theatre where she covered the title role in *Betzi*, the West End again to the Fortune Theatre, playing 'Lettice Protheroe' in *Murder at the Vicarage*. Diana has been seen on television playing 'Betsey' in *Hazlitt in Love* and recently in *The Upchat Line*. Diana's hobbies are horse-riding, dressmaking, pottery, swimming and yoga.

GEOFFREY WRIGHT

Geoffrey Wright trained at the Bristol Old Vic. His credits include the Fat Boy in *Pickwick* at the Savile Theatre, repertory at Ipswich, Leicester, Windsor and Manchester Library Theatre. Other engagements include the Waiter in *Hotel in Amsterdam*, and *Council of Love* in the West End and a season with the Donovan Maule Company in Nairobi. He played the supporting role of Wainwright in *Dr. Jekyll and Mr. Hyde* starring Kirk Douglas, and appeared with Lauren Bacall in *Applause*, both for American TV. He has recently been seen in *Edward VII*, *Jennie* and *The Pallisers* on TV in this country. Last year Geoffrey toured in *Rebecca*, also for Triumph Theatre Productions.

MARK COLLEANO

Mark Colleano studied at the Corona School for five years, appearing in several TV and film productions, notably *Hornet's Nest* with Rock Hudson. Later he went on to play the son of Richard Burton and Elizabeth Taylor in *Divorce, His/Hers*. Most recently he appeared in the BBC's Centre Play series in *Judge the Bloody City*, played Simon Whitaker in *Crossroads*, and toured with the Welsh Drama Company in *Anna Christie*.

SIR TERENCE RATTIGAN

Terence Rattigan was one of the most phenomenally successful dramatists of a whole generation. With his death last year, the Theatre lost a fine craftsman who could turn his hand to serious drama or appealing comedy.

The narrative of his plays may belong to a specific period, but there is deep compassion for human frailty in his work that endures, and is ideally expressed through the Theatre. Rattigan travelled from Bermuda for the first night of his latest play *Cause Celebre*, in spite of severe illness. He was able to witness his own renaissance in the West End in the knowledge that at the same time there was a growing revival of his earlier successes in various parts of the country.

Rattigan was born in 1911. He was expected to enter the Diplomatic Service after Harrow and Oxford, but his father agreed to support him whilst he first attempted to become a playwright. His first play, a comedy set at Oxford, failed. His second was turned down several times before it was performed as a stop-gap at the Criterion in 1936 — *French Without Tears*. In spite of the relatively unknown cast (Rex Harrison, Trevor Howard and Kay Hammond) it ran for over 1,000 performances. Two failures followed, but Rattigan went into the RAF and came out with the sort of experiences that his talent could translate to the stage in *Flare Path* and *While the Sun Shines*. The compelling series of serious dramas came next, with *The Winslow Boy* winning the Ellen Terry Award for the best play in 1947, *The Browning Version*, *The Deep Blue Sea* and *Separate Tables*. *The Sleeping Prince* in 1953 was an excursion into Ruritanian Romance — and one of Rattigan's last comedies for the stage. It was a great success with Laurence Olivier and Vivien Leigh, and easily transposed to an American Musical, *The Girl Who Came to Dinner*, and a film, with Olivier and Marilyn Monroe, *The Prince and the Showgirl*.

The Royal Court Revolution in the 'fifties went, not so much against Rattigan's style as his temperament. At the first night of *Look Back in Anger*, his remark about Osborne 'Look how unlike Terence Rattigan I'm being' was quoted to his disadvantage, and in an unguarded moment he invented Aunt Edna, the mythical low-brow playgoer who couldn't take anything strong, or in the least unpleasant. Aunt Edna was turned into an Aunt Sally for Rattigan's critics, and she was to remain for some time. In the meanwhile, he accepted an offer to go to Hollywood, where among his screenplay successes were *The Yellow Rolls Royce*, and *The VIP's*. He returned to the West End stage with Alec Guinness starring as T. E. Lawrence in *Ross*, which ran for two years at the Haymarket.

For some time we have felt that a major revival of *The Sleeping Prince* was overdue, and in view of the timing of events, it is now presented as our tribute to Sir Terence, in gratitude for the many evenings of pleasure he has given to audiences all over the world.

VAL MAY

DUNCAN C. WELDON, LOUIS I. MICHAELS

VAL MAY

Val May was director of several regional theatres, including the Nottingham Playhouse, before being appointed Director of the Bristol Old Vic in 1961. During the fourteen years of his regime there he directed many classics and world premieres including the original productions of *War and Peace*, *A Severed Head*, *Portrait of a Queen*, *The Killing of Sister George*, *The Italian Girl*, *It's a Two Foot Six Inches Above the Ground World*, *Conduct Unbecoming*, and the musicals *Trelawny* and *The Card*, all of which transferred to the West End and four of which went on to Broadway. His Bristol production of *Love's Labour's Lost* toured all the major capitals of Europe and was seen at the National, his *Taming of the Shrew* went on a tour of Latin-American capitals and inaugurated the Hong Kong Arts Festival, and his *Romeo and Juliet* and *Hamlet* both transferred to Broadway. Two of his recent successes in London are *Tribute to the Lady*, performed by many of the great names of the British theatre including John Gielgud, Albert Finney and Peggy Ashcroft, which was the last performance given by the National Theatre Company at the Old Vic, and the West End hit *Banana Ridge* which ran for a year at the Savoy. His most recent Broadway production was the thriller *Murder Among Friends* starring Janet Leigh. In the summer of 1975 he was appointed Director of the Yvonne Arnaud Theatre, Guildford, where he has directed successful revivals of *Man and Superman*, *Hobson's Choice* and *An Ideal Husband*, the last of which played at the O'Keefe Center last January. Val May was made a CBE in 1969 for outstanding services to the Theatre.

TERRY PARSONS

Stage Designer Terry Parsons trained at Cardiff Art College and the Central School of Art where he won an Arts Council Scholarship to the Belgrade Theatre in Coventry. Within just a few months he was appointed Head of Design and spent six years designing well over 100 productions of every type before leaving to become a freelance Designer. Since then, he has designed productions for the West End, Canada, New Zealand, Australia and South Africa as well as for major British tours and Repertory companies.

Terry's West End productions include *Dean*, *The Pleasure of His Company*, *Dead Easy*, *Bunny*, *Dad's Army*, *The King and I* and *A Bedfull of Foreigners*. He has designed shows for such stars as Max Bygraves, Douglas Fairbanks Junior, Sheila Hancock, Irene Handl, Sally Ann Howes, Wilfred Hyde White, Yootha Joyce, Eartha Kitt, Margaret Lockwood, Phil Silvers and Peter Wyngarde.

1977 was a particularly busy year in which Terry designed *George and Mildred* for stage presentation, a *Singalong With Max* Summer Show, *Quadrille*, *I Am a Camera* and the new musical *Dean*, as well as repertory productions of *City Sugar*, *Julius Caesar*, *London Assurance*, *The Philanthropist*, *Travesties*, and Christmas shows at Bromley, Birmingham, Coventry, Guildford, Leicester and Richmond. Abroad, his productions of *An Ideal Husband*, *The Pleasure of His Company* and *The Two of Us* played in Canada, Australia and Hong Kong.

In spite of his busy schedule, Terry remains one of the most relaxed and happy members of the entertainment industry. He met his wife Bidy when she was the Wardrobe Mistress at the Belgrade Theatre in Coventry, and they now live in Watford with their small daughter Sadie and their baby son Toby.

JAMES BAIRD

James Baird is currently chief electrician and resident lighting designer at the Yvonne Arnaud Theatre, Guildford. He has also lit shows for the Scottish Opera, the National Ballet of Ireland and the Abbey Theatre, Dublin, also pantomimes in Bath, Bromley and Guildford. Other recent successes have been *Laburnum Grove* at the Duke of York's, London, *Rosmersholm* at the Haymarket Theatre, London, and Hong Kong for the Hong Kong Arts Festival, and *She Stoops to Conquer* both in this country and Canada, these last three productions being for Triumph Theatre Productions.

DUNCAN C. WELDON & LOUIS I. MICHAELS

To date some 32 productions have been presented in the West End by Duncan C. Weldon and Louis I. Michaels for Triumph Theatre Productions Limited. Their circuit of theatres consists of the Theatre Royal, Haymarket, the Richmond Theatre, Surrey, Theatre Royal, Brighton, Theatre Royal, Bath, the Devonshire Park Theatre, Eastbourne, and the Playhouse Theatre, Bournemouth. Their West End successes are too numerous to detail in the programme space available but recent outstanding successes include John Clements in Ronald Millar's *The Case in Question*, Arthur Lowe, John Le Mesurier and Clive Dunn in *Dad's Army*, Glynis Johns and Louis Jordan in *13 Rue De L'Amour*, Glenda Jackson in the Royal Shakespeare Company production of *Hedda Gabler*, Edward Woodward and Geraldine McEwan in Frederick Lonsdale's *On Approval*, Janet Suzman in Jonathan Miller's acclaimed production of *Three Sisters*, Alan Bates in Chekhov's *The Seagull*, Brian Rix in *Fringe Benefits*, Terry Scott and June Whitfield in *A Bedfull of Foreigners*, John Mills and Jill Bennett in Terence Rattigan's *Separate Tables*, Janet Suzman in Ibsen's *Hedda Gabler*, Kenneth More and Patricia Routledge in Lonsdale's *On Approval*, Glenda Jackson in Hugh Whitemore's *Stevie*, Googie Withers and John McCallum in Somerset Maugham's *The Circle*, Janet Suzman in Brecht's *The Good Woman of Setzuan*, J. B. Priestley's *Laburnum Grove* with Arthur Lowe and Ibsen's *Rosmersholm* with Claire Bloom, Daniel Massey and Michael Aldridge and Bernard Shaw's *The Apple Cart* with Keith Michell and Penelope Keith. This year Triumph have presented three plays for the Hong Kong Arts Festival. They have also presented many distinguished productions in Canada, the United States of America, South Africa and Australia. Triumph are also responsible for most of Great Britain's major touring shows, these range from farce to the classics — a wide spectrum indeed. Currently appearing at the Theatre Royal, Haymarket, are Ingrid Bergman and Wendy Hiller in N. C. Hunter's *Waters of the Moon*, Frank Finlay at the Phoenix Theatre in *Kings and Clowns* and Bruce Forsyth at Her Majesty's Theatre in the Bricusse-Newley *Travelling Music Show*. As regular patrons will know nine of these productions were originally produced at the Forum Theatre.

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.

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We trust these brief notes will be helpful to you.

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Why not put your son on the Stage, Mr. Worthington?

by Eric Shorter

QUENTIN CRISP had a reputation before he reached the West End stage which made me wonder if I ought to be going to see him. He was, for a start, a self-proclaimed homosexual; and although, as they say, some of my best friends are homosexuals the theatrical proclamation of it can be as tiresome as any other proclamation which should be taken for granted in these supposedly enlightened times.

So why go on about it? Well, the point is that Quentin Crisp didn't. He scarcely mentioned it, and even then not until it came up in what might be called conversation. So that was a relief.

Then there was a fear that if he didn't go on about it, he might still be sufficiently flamboyant to seem to be imposing his private life too publicly on playgoers to whom otherwise it wouldn't matter much. Here again we were in luck. There was no mincing. But - you may well be asking by now - what was there, apart from the muffled queerness?

There was wisdom, wit, wickedness, charm, simplicity and, above all, a beguiling authority that didn't come from stage experience or any dramatic construction in his one-man show but came from within the man himself - from his own experience and his responses to it, and from a

desire to see that we might learn from it too.

Does that sound fearfully philosophical? Well, if philosophy is all about how to live and what to live for and why, Mr Crisp has some answers which raise most eyebrows and yet leave a residue of faith in his conclusions when the outrageous surface of his statements fades away.

It is hard to make him sound engaging as an ageing, solitary stage entertainer. And at first it does not seem as if he will be. For he comes on the stage - I should say saunters on - and stands silently by a couple of chairs, a desk and a hatstand. And waits until we are seated.

Then instead of the lights going down and our instinctively getting ready to focus on the lonely figure in the spotlight, the lights are just left on; and as he begins to speak we doubt if we shall want to listen for long because his voice is so faint and his manner so untheatrical.

Against the strong lighting he holds up his hands over his eyes. We wonder if he can ever have spoken in public before, if he has prepared a speech and if not what will happen? He looks a little arty, a trifle effeminate. There is a bouffant hair-do. His hair is almost white. He wears a cravat. His silk-looking shirt hangs outside his trousers. And it is clear that he has expressive hands. But so far, nothing is expressive. He just stands there, waiting patiently. He looks out of place. And then he begins.

He wants to talk about style. He considers it important. Personal style. Life-style, if you like (though he turns out to be such a stickler for good language as opposed to bad, so anxious to choose the right word rather than the first word that comes to mind, that life-style could never be a phrase of his.) Anyhow, he says that style is available to all. Absolutely anyone. You do not need looks, wealth, virtue or talent and

continued overleaf

WHY NOT PUT YOUR SON ON THE STAGE, MR. WORTHINGTON? — *continued*

you must do away, if you have got it, with self-doubt.

Crisp's idea of style is founded, as he reminds us, on Socrates. Know thyself. Only Crisp claims the need to go a step further. Express that knowledge fully. Self-expression (at all costs) is the key to Crisp. Some of those costs may seem expensive to the ruminative playgoer. We shall have (for example) no more marriages, says Crisp, much in the manner that Hamlet said it, meaning that the institution implies too often imprisonment, guilt, obligation and conscience - above all a sense of being stuck. Crispian stylists are never stuck.

And they never have anything to conceal. On the contrary, they are keen on self-exposure which in certain circles might be judged indecent or at any rate self-centred and attention-seeking.

But the stylist's self-exposure is only at root the cultivation of the ego, of one's own personality, into a state of self-awareness that gives him power not so much over other people as over his own emotions and desires.

He arrives, it seems, at a degree of self-control which matches everybody's secret dream of himself; which doesn't mean that everybody fulfils the same dream but that everyone develops his own sense of what he can do and then sets about doing it.

And as the old lecturer stood on the Duke of York's stage, quietly enunciating his ideas on life (without notes or any theatrical pattern to his speech, still less any theatrical style), it became clear that there was something altogether novel in this relationship between performer and audience.

For he had lived and suffered and grown old and known neglect and felt poverty and rejection and loneliness and towards the end of his days become a respected celebrity, whereas most of his listeners were still looking for a sense of order and purpose, of

shape, security, and simplicity in their lives which - because they were at a West End first night and probably hadn't even paid for their seats - could be supposed more protected, successful and less rigorously thought out than the speaker's had been.

And amid all the precepts for stylish living, which hardly allowed (it seemed to me) for much kindness towards others and certainly didn't permit much modesty or reserve, there was nothing political in any labelled way (though Mr Crisp did say that no stylist would ever go on strike since a strike implied the kind of meek togetherness which stylists by definition never tolerate.)

Basically, then, a stylist was unfailingly sincere, forthright, honest, and anxious to avoid anxiety. He had nothing to hide. On the contrary he liked to proclaim himself, as playgoers who recall the television play based on Crisp's life *The Naked Civil Servant* may recall. Or rather one suspects that he used to like to proclaim himself with flamboyance, but now that he has found an audience the need for that attention is no longer quite so pressing.

But what was it that made him quite so naturally entertaining? He didn't possess any *theatrical* style. He did however have authority. Not stage authority but the authority of a man who had thought things out after a long, downtrodden life.

"Know thyself", urged Socrates. "And express what you know as wittily and wisely as you can", adds Quentin Crisp. For the which purpose - we discovered from interrogating him later - it is best to be a teacher, an actor, a singer or a politician. For they must stand up and be counted while most of us, it seems, prefer to avoid such limelight; and our lives (Crisp would say) are that much bleaker. So why not put your son on the stage, Mr Worthington?



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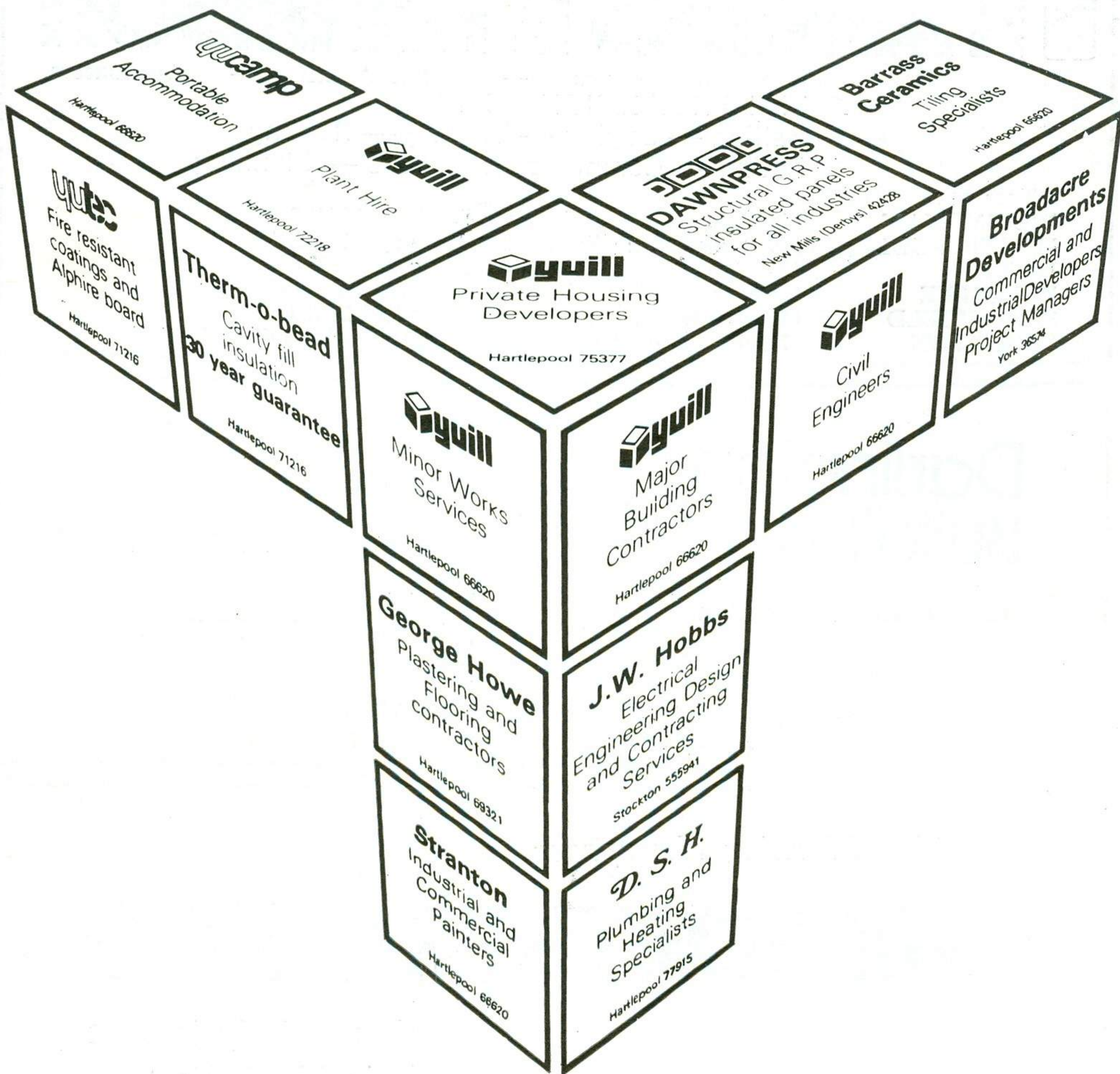
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