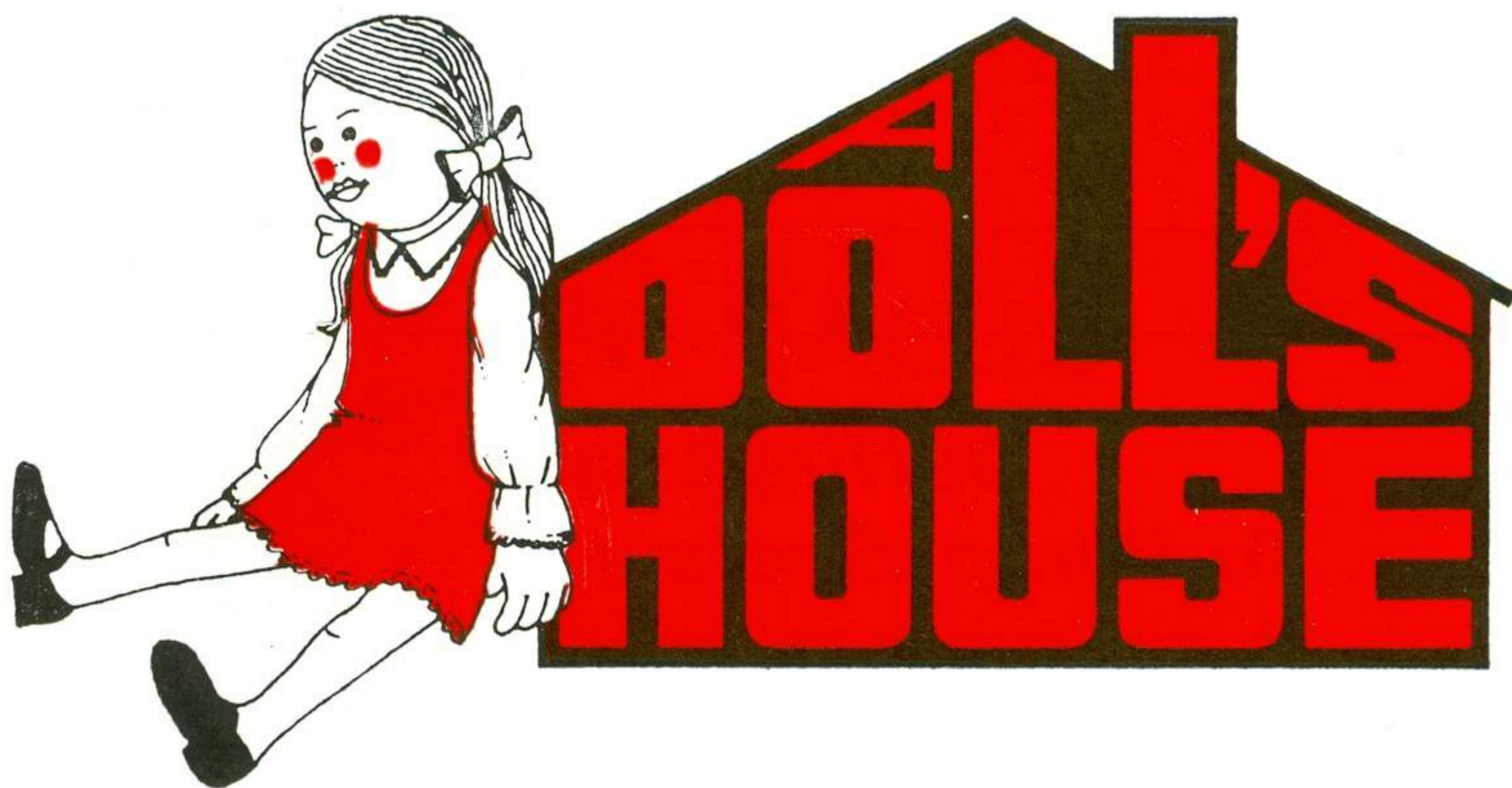


FORUM THEATRE BILLINGHAM TEESSIDE

Saturday, 26th February to 4th March, 1972



by
HENRIK IBSEN

For a frank review of this play and all other presentations at the Forum read the

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WENDY CRAIG

**MICHAEL
GWYNN**

**MICHAEL
GOODLIFFE**

GWEN CHERRELL

and

PETER SALLIS

in

A DOLL'S HOUSE

by **HENRIK IBSEN**

(Translated by Michael Meyer)

with

JOANNA HENDERSON

GAYNOR STUART

BERNARD SEVERN

Directed by **HUGH GOLDIE**

Designed by **BRIAN CURRAH**

Costumes Designed by **Suzanne Billings**

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WENDY CRAIG

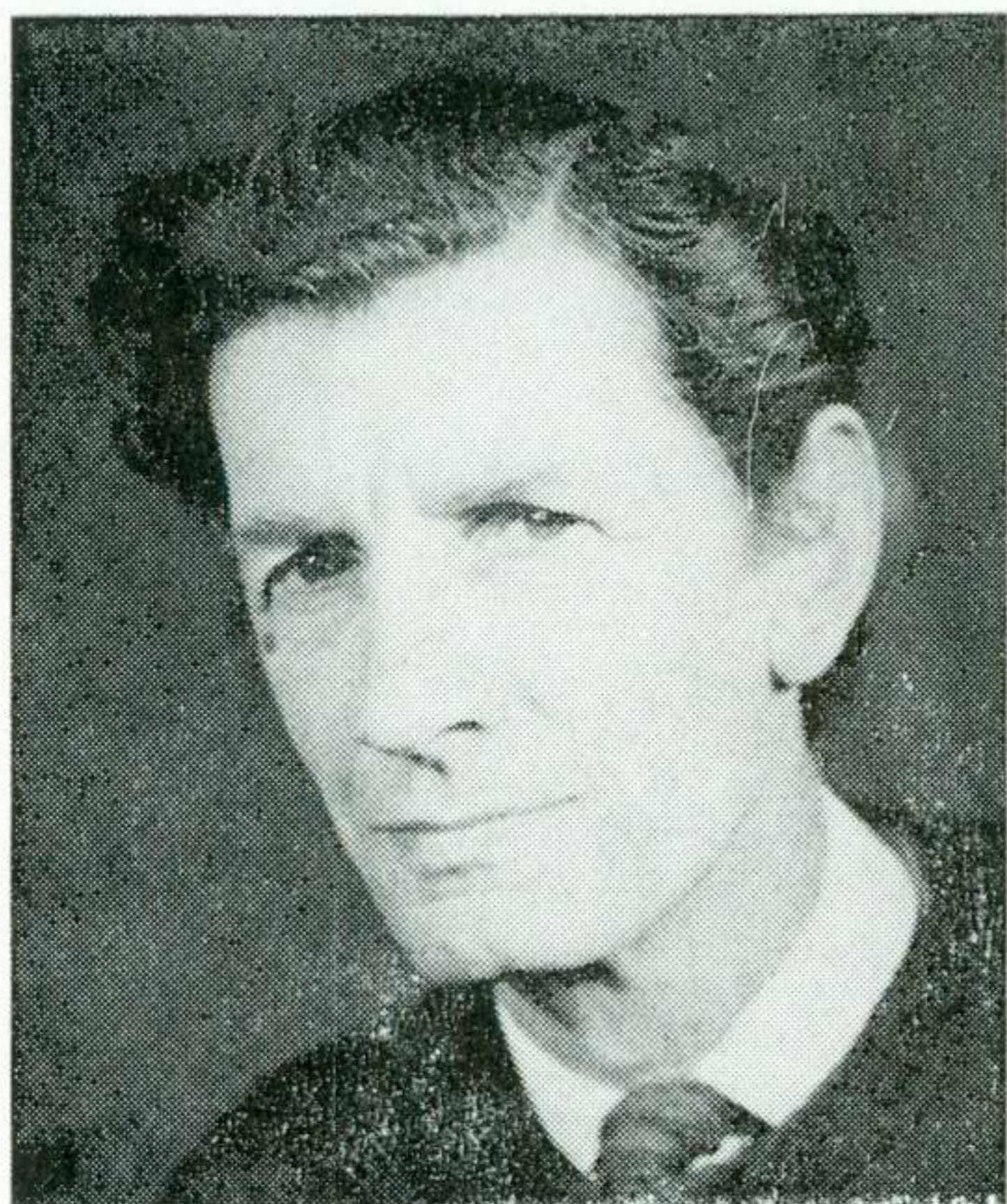
Fourteen years ago Kenneth Tynan, then dramatic critic of *The Observer*, voted Wendy Craig 'one of the six best young actresses in the world'. The occasion for his eulogy? A season at London's Royal Court Theatre which included her roles in John Osborne's *Epitaph For George Dillon* and *The Sport Of My Mad Mother* by Ann Jellicoe.

Other theatre critics of repute echoed Mr. Tynan's enthusiasm in the ensuing years as this farmer's daughter from County Durham became the first choice for lead roles by such playwrights as Priestley, Mortimer, Mercer, Donleavy and Bowen.

Her co-stars included Peter O'Toole, Richard Harris, Emyln Williams, Robert Stevens, Richard Johnson and Alastair Sim.

With the exception of her season at The Scala as Peter Pan in 1969, however, Miss Craig's stage career came to a halt after her award winning role in John Bowen's *I Love You, Mrs. Patterson* in 1967, and since then theatregoers have been wondering why.

The obvious reason would appear to be her fantastic success as a T.V. comedienne. But this versatile switch which in 1969 culminated in her being the first actress in a comedy series ever to receive the award of T.V. Actress of the Year by the Guild of Television Directors and Producers was only part of it. "The rest of the reasons are purely domestic", she says. "I've never made any secret about the fact that my family comes before anything. Since Alaster, who is now 14, was born I decided never to leave our home for any lengthy periods and when Ross came along ten years ago my resolve was consolidated. That's why I've turned down much stage work in favour of television. T.V. working hours are school hours, and, unlike the theatre, most evenings are free for me to be with my family. Perhaps I don't sound as dedicated an actress as many people would expect. God willing, however, the theatre will always be with us, whereas you only see your children growing up once. On the other hand, during the past few years in the television studios I've continually longed to get back to drama and the stage. It is a sphere for which I was trained and where I suppose my heart as an actress really lies".



MICHAEL GWYNN

Was born in Bath. He studied for the stage at the London School of Dramatic Art. His career began in *Busman's Honeymoon* at Tonbridge and his first West End role came in 1947 in *Back To Methuselah* at the Arts Theatre. From 1948 to 1951 he was with The Royal Shakespeare Company at Stratford-upon-Avon. His West End credits since then include Konstantin in *The Seagull*, Christopher Isherwood in *I Am A Camera*, *The Crunch*, *A Touch Of The Sun*, *The King's Mare*, *The Three Sisters* and *According To The*

Evidence. He has also played leads at Guildford and at the Oxford Playhouse, his most recent theatre appearance was in fact at Oxford in *The Cherry Orchard* with Phyllis Calvert. His television credits are too numerous to mention, but include *The Mind of J. G. Reeder*, *Justice*, *Albert and Victoria*, *The Befrienders*, *Owen M.D.*, and the *Jason King* series for television. On the big screen he has been seen in *The Virgin Soldiers* and *Scars Of Dracula*.



MICHAEL GOODLIFFE

First appeared on the stage in repertory at the Playhouse Theatre Liverpool, in 1936, and subsequently at Coventry and the Shakespeare Memorial Theatre, Stratford-upon-Avon. During this time he made his first appearance in London at the Old Vic in Tyrone Guthrie's production of *Othello*. He has played in many West End productions including Octavius Caesar in *Anthony And Cleopatra* at the Piccadilly, *The Relapse*, Sir John Gielgud's Shakespeare Season at The Phoenix and more recently

An Ideal Husband at The Garrick, *Howard's End* at the New and *The Chalk Garden* at The Haymarket. He first appeared in films in *The Small Back Room* in 1948, since when he has played in over forty others, his most recent being *Gott Mit Uns* with Franco Nero and as Sir Thomas More in *Henry VIII*. His many television appearances include parts in *The Canterbury Tales*, *Softly-Softly*, *The Troubleshooters*, *Pere Goriot*, *The Woodlanders*, *Inheritance*, *Hadleigh*, *Callan* and *Hine*. He is married and has three sons.



GWEN CHERRELL

Studied at R.A.D.A. and made her first London appearance as Jane Crawley in *Scandal At Barchester*. She played Lydia Languish in *The Rivals* at the St. James Theatre in 1948 and in the same year she won the Clarence Derwent Award for her Cherry in *The Beaux Strategem*. Her other London stage appearances include *Slings And Arrows*, *Preserving Mr. Panmure*, *The Love Of Four Colonels*, *Don Juan In Hell*, *Towards Zero*, *Rollo*, *Doctors Of Philosophy*, *Amber For Anna*, a season with the Old Vic Company and *When We Are Married* at the

Strand Theatre. She was recently seen in the film *The Walking Stick* and amongst her many television credits are Calpurnia in *Julius Caesar* for the BBC, Maugham's *Casual Affair*, *Paul Temple*, *Ryan International*, *Family At War*, *The Enclave*, and more recently *Ben Spray*, *Six Days Of Justice* and *The Challengers*. Since 1965 Gwen Cherrell has combined her acting career with that of a writer. She wrote *Members Only*, a comedy which was tried out at Guildford and subsequently bought for film treatment: she also wrote the original screen play for the film *Don't Talk To Strange Men*. Amongst her many original scripts for television are *The Pushover* and *The Madam* (both Armchair Theatre), *Flat Spin*, *You Meet All Sorts* (a BBC Thirty-Minute Theatre) and *Goodbye Doreen*, a one hour play commissioned by Thames television. *The Pushover*, *The Madam* and *Don't Talk To Strange Men* have also been adapted and performed on radio. Two recent radio plays are *The Buck Starts Here* and a Saturday Night Theatre play to be seen later this year.



PETER SALLIS

Was born in Twickenham. He first acted during the War as an amateur, his first role being David Bliss in *Hay Fever*. In 1946 after the War he won the Korda Scholarship to R.A.D.A. and whilst there he made his first West End appearance in *The Scheming Lieutenant* at The Arts Theatre. Since then his West End appearances have been many and include, Fedotik in *The Three Sisters*, *Timon Of Athens* at The Old Vic, *Summer And Smoke*, John Gielgud Season at The Lyric, Hammersmith, Orson Welles' *Moby Dick*, *The Rivals*, *Janus*, *Rhinoceros*,

Zoo Story, *The Masterpiece*, *Two Stars For Comfort*, *A Shot In The Dark*, *She Loves Me*, *The Matchmaker*, *Wait Until Dark*, and *Cabaret*. He has also appeared in New York in the musical *Baker Street* and *Inadmissible Evidence*. On television he has been seen in most of the well known series as well as plays, the best known probably being *The Diary Of Samuel Pepys* and on the big screen in such films as *Inadmissible Evidence*, *Anastasia*, *Saturday Night And Sunday Morning* and *Charley Bubbles*.

PROGRAMME
A DOLL'S HOUSE

by
HENRIK IBSEN
(Translated by Michael Meyer)

Characters in order of appearance :

Nora	WENDY CRAIG
Helen, the maid	GAYNOR STUART
Porter	BERNARD SEVERN
Torvald Helmer, a lawyer	MICHAEL GWYNN
Mrs. Linde	GWEN CHERRELL
The Children	STEVEN BICKLE AMBER THOMAS
Nils Krogstad, also a lawyer	PETER SALLIS
Dr. Rank	MICHAEL GOODLIFFE
Nurse	JOANNA HENDERSON

The play is in three acts with two intervals

It is set in Torvald Helmer's apartment in a provincial town in Norway in 1879.

At the end of its run in Billingham this production is to go on tour under the auspices of Triumph Theatre Productions.

Acknowledgements :

Scenery built and painted in the Forum Theatre Workshops.
Wigs by Wig Creations.
Gentlemen's costumes by Alf Cohen (Theatrical) Tailor Ltd.
Ladies' costumes designed by Sue Billings and made by Vidrobes Ltd.
Fountain pen kindly loaned by Waterman Pen Company Museum.
Wardrobe care by Hoovermatic and Daz.

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.

HUGH GOLDIE

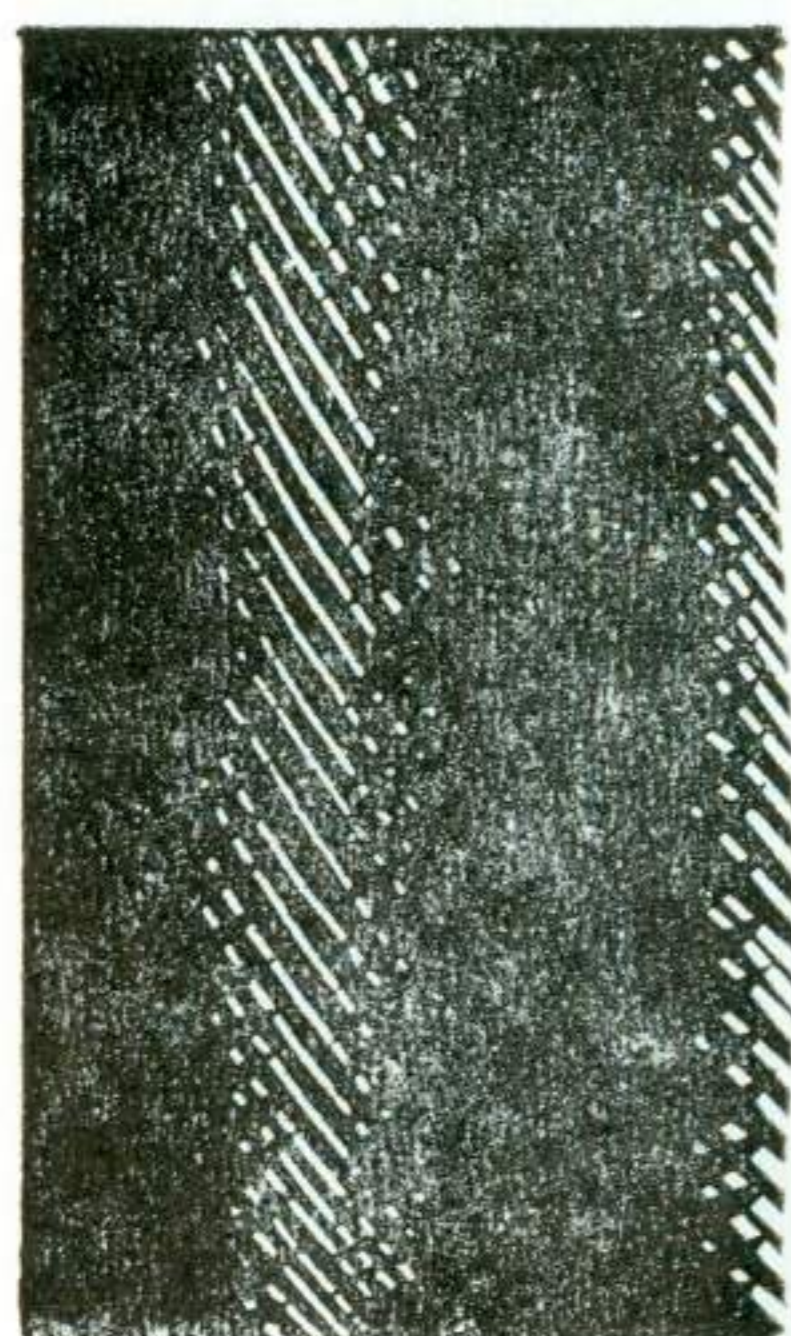
He has many West End credits including *Signpost To Murder*, *Alibi For A Judge*, *According To The Evidence*, *Lady Be Good*, *Busybody*, *A Woman Named Anne*, and *The Queen's Highland Servant*. He had just directed *Toad Of Toad Hall* at Swindon's Wyvern Theatre and prior to that he directed the 1971 tour of *The Winslow Boy*.

For **FORUM THEATRE, BILLINGHAM, TEESSIDE**

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