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25th June to 21st July, 1973

The King and I



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25th June to 21st July, 1973

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**Sally Ann
Howes**

**Peter
Wyngarde**

in

RODGERS and HAMMERSTEIN'S

The King and I

Music by RICHARD RODGERS

Book and Lyrics by OSCAR HAMMERSTEIN II

Director : ROGER REDFARN
Choreographer : SHEILA O'NEILL
Assisted by PETRA SINIAWSKI
Musical Director : DEREK TAVERNER
Designer : TERRY PARSONS
Lighting Designer : BARRY GRIFFITHS



Sally Ann Howes

Daughter of London's famous stage comedian Bobby Howes, has enchanted stage and television audiences of two continents since she first appeared at the age of twelve in the film "Thursday's Child". Her first stage production was "Caprice" which 'gave me a taste for the stage and I have more or less spent most of my career in musicals ever since'. One of these musicals was "Paint Your Wagon" in which she starred for eighteen months, appearing together with her famous father for the first time. The coveted role of Eliza Doolittle, in the long-running smash-hit "My Fair

Lady" brought her the first touch of recognition in the United States which was followed by "Brigadoon". She made her American film debut in "Chitty, Chitty Bang, Bang" in which she co-starred with Dick Van Dyke. In the role of Truly Scrumptious she brought to the screen, in addition to her beauty and talent, a rare gift for comedy that had not yet been revealed.



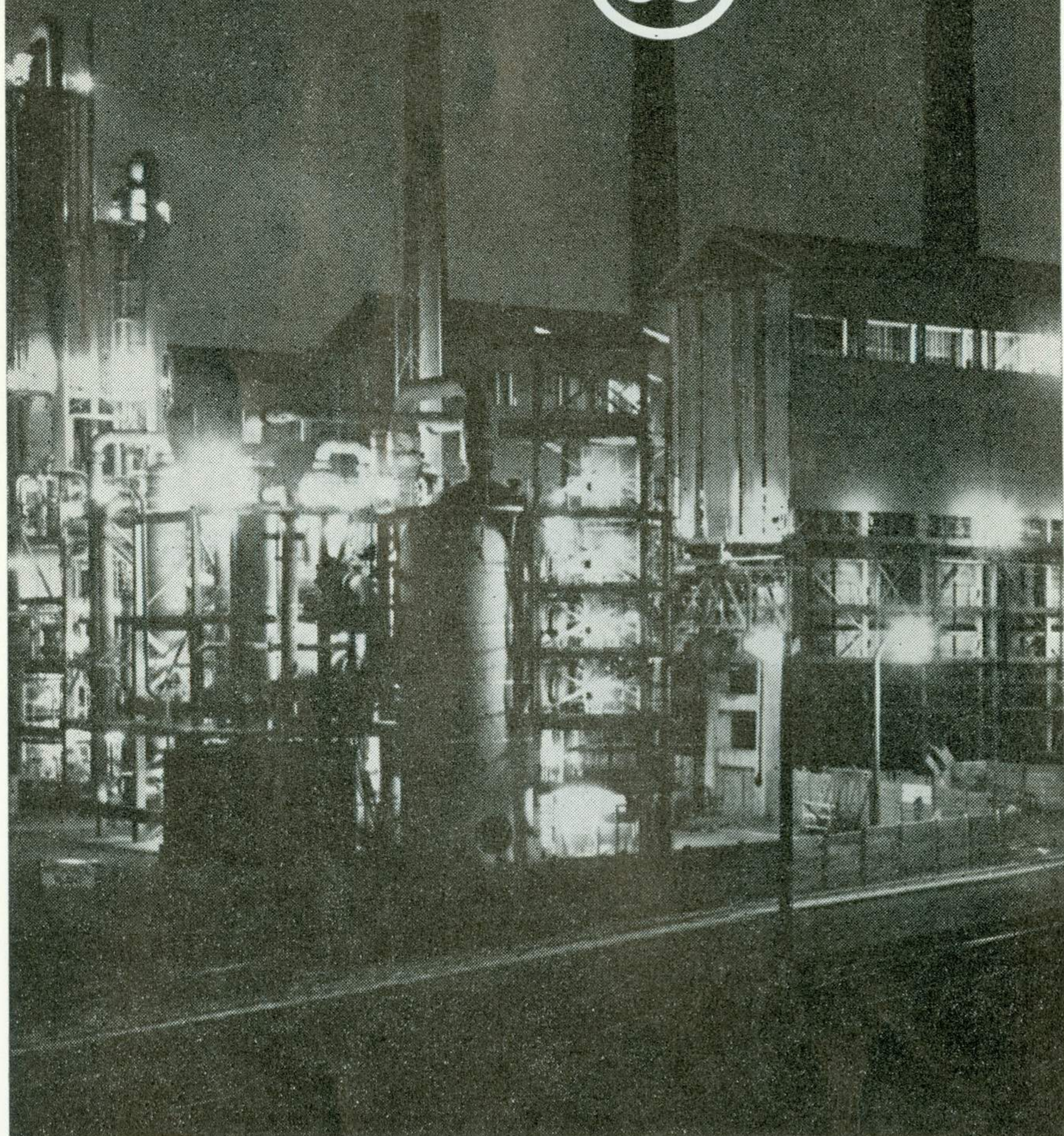
Peter Wyngarde

Prior to "Jason King" he played in repertory at Nottingham, Windsor, Colchester, Oxford and The Bristol Old Vic. As Jason King he instantly acquired a romantic image on television, which in some ways is a full turn of the wheel, because earlier in that medium he was being hailed as a romantic discovery thanks largely to his portrayal of Sydney Carlton in "A Tale Of Two Cities". Fan mail poured in, almost entirely from women, who raved about his good looks and hardly ever mentioned his performance! So shaken was he by this threat to his potentiality as an actor that

he deliberately set out to kill the personality tag by playing parts as different from each other as possible. All together he has done 120 plays on television, playing characters like the Deserter in "The Dark Is Light Enough", Oberon in "A Midsummer Night's Dream" and De Levis in "Loyalties" for which he was nominated TV Actor Of The Year. His first theatre appearances in London were at The Arts Theatre under Peter Hall's banner, where he played Dunois in Shaw's "St. Joan" (Siobhan

(continued on next page)

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(Peter Wyngarde continued)

McKenna), the Ghost in Giradoux's "Intermezzo" (The Enchanted), Salacrous in "Historie De Rire". At the Royal Court Theatre he played Yangsun the Chinese Pilot opposite Dame Peggy Ashcroft in Brecht's "The Good Woman Of Setzuan, which led to his playing opposite Vivien Leigh in Giradoux's "Duel Of Angels" at The Apollo Theatre and on Broadway, which was followed by a tour of America winning him awards for 'The Most Promising Newcomer' in New York and 'Best Actor' in San Francisco. He returned to England to direct Eugene O'Neil's "Long Day's Journey Into Night" at The Bristol Old Vic, staying on to play Cyrano in "Cyrano De Bergerac" and Petruchio in "The Taming Of The Shrew", which was also televised. In films he landed Paganus in "Alexander The Great", starring with Richard Burton and Frederic March which was his first film. He also appeared in "The Innocents" with Deborah Kerr. This was followed by "Night Of The Eagle" shown recently on television. Back to the theatre in a revival of "Time Remembered" with Dame Margaret Rutherford playing her original part to raise money for the projected new Bromley Theatre, "The Servant" at The Yvonne Arnaud Theatre, Guildford and at The Duke of York's Theatre in London. Then came "Jason King" first in "Department S" which led to the "Jason King" series and which is now played in 53 countries throughout the world and has won him several awards, including 'Best Dressed Man In England' and 'Man Of The Year' in Germany. He recently returned from playing in Simon Gray's "Butley", a tour of "Mother Adam" and he prefers living in the country; believes actors should be vagabonds and can't resist the urge to travel and any challenge that comes along.



Roberta D'Este

Attractive, vivacious Roberta D'Este made a sensational West End debut when, in her teens, she played Maria in "West Side Story" for eighteen months at Her Majesty's Theatre. Since then her career has expanded to embrace concert work, cabaret, radio, television and films, and she is currently devoting much time to studying for the Opera. Recent leading roles in stage shows include "Guys And Dolls" at Billingham, "The Man With A Load Of Mischief" in London, "Salad Days" and a highly successful revival of "West Side Story" at the Belgrade, Coventry, "Lock Up Your Daughters" at

Worthing and "Romance" at the Duke of York's, London. Married, with a five-year-old daughter, Tarin, her husband is in the art world and her own knowledge of antiques has led to several appearances on television's popular "Going For A Song" programme.

Frances Alford

Trained at Italia Conti Stage School and has appeared in numerous musicals including "The Boy Friend", "West Side Story", "Salad Days", "Smilin' Through" and "Me And My Girl" which was in Billingham early this year. She has been on several tours including one to South Africa and she has made appearances in cabaret in Paris and Malta and needless to say loves travelling.

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Charles Anthony

Has worked in seasons at the Gateway Theatre, Chester and The Forum, Billingham, in such plays as 'Henry IV', part 1: "Diary Of Anne Frank" and "Barefoot In The Park". He has recently been seen on TV in such programmes as "The Goodies" and "Softly-Softly". This is his first musical.

Peter Benfield

Trained as a dancer with Pamela Howard. He has been pursuing a cabaret career in London and around the Kent coast. He also owned, in partnership, a night club in West London for four and a half years.

Ginny Bradley

Started dancing when she trained at Elmhurst Stage School. Since leaving school she has danced in Aberdeen and has appeared on television in a serial and various commercials. She has recently finished work on a film with Jethro-Tull.

Lottie Brochin

Lottie was born 22 years ago in Mexico City, and brought up and educated in England where she trained as a dancer. Lottie then went to New York to continue dancing studies; her first professional engagement was with Radio City Music Hall Ballet Company in New York. After that Lottie joined the Capab Ballet Company in Cape Town, South Africa, then wanting to extend into acting this young artiste went into a number of musical shows in South Africa including "West Side Story", playing Any-Body's, a Revue "Hair, Hair", "Move Over Mrs. Markham", "Master Of Two Servants" then Flora in "No No Nanette". This is Lottie's first appearance in this country. Lottie's hobbies are writing poetry, swimming and collecting interesting people.

Terence Budd

Was born in the East End of London and trained at R.A.D.A. where he played a wide range of parts including Bottom in "A Midsummer Night's Dream" and Hal in Joe Orton's "Loot". This is his first professional stage appearance.

Sylvia Carson

Has appeared in plays for repertory theatres at Greenwich, Bournemouth, Salisbury and Worcester and has choreographed productions at Crewe, Chesterfield, Shanklin and Salisbury. She has recently played Anne in "Romance" at the Duke of York's Theatre with Bill Simpson, Irene in the Jonathan Hales' play Brussels at the Royal Court and the part of Jane in a national tour of "Salad Days".

Moyna Cope

Was born of musical parents, her father being conductor of the Carl Rosa Opera Company and founder and conductor of the North Staffordshire Symphony Orchestra. She has had extensive experience in all types of entertainment: summer shows, roles in musical comedy, principal boy in pantomime and was a member of the Covent Garden Opera Company. She also played Frau Kurt in Tom Arnold's revival of "The Dancing Years" — the role created by Olive Gilbert, "Wings Of Sleep" duet with June Bronhill being one of the highlights of the show and the record. Hobbies: music, particularly opera, walking and driving.

Rodgers and Hammerstein's

The King and I

Characters (in order
of appearance)

Captain Orton
Louis Leonowens
Anna Leonowens
The Interpreter
The Kralahome
The King
Phra Alack
Lun Tha
Tuptim
Lady Thiang
Prince Chululongkorn
Sir Edward Ramsay

The Royal Wives

The Royal Dancers

Attendants, Priests, Slaves, etc.

The Ballet
Uncle Thomas
Little Eva
Little Topsy
Eliza
Simon of Legree
Angel
Buddha
Musician

DAVID KILLICK
CARL WATTS
SALLY ANN HOWES
MARK JOHNSON
DAVID DAVENPORT
PETER WYNGARDE
DARRYL DAVID
MARC URQUHART
ROBERTA D'ESTE
MOYNA COPE
DAVID MORRIS
DAVID KILLICK

FRANCES ALFORD
ELIZABETH SUGGARS
SYLVIA CARSON
ALLISON FONTAINE
SUSAN MINSHULL
ANDREA TYDEMAN
LOTTIE BROCHIN
CELIA KITE
VALERIE GRIFFITHS
LYNN WILLIAMSON

NIKKI HEARD
GINNY BRADLEY
GEORGINA JOYCE
MAGGIE LORRAINE
ANDREA TYDEMAN
LOTTIE BROCHIN

TIMOTHY VERITY
CHARLES ANTHONY
ASHLEY KEECH
TERENCE BUDD
PETER BENFIELD
STAN McGOWAN

GEORGINA JOYCE
MAGGIE LORRAINE
LOTTIE BROCHIN
NIKKI HEARD
GINNY BRADLEY
ANDREA TYDEMAN
STAN McGOWAN
MARK JOHNSON

The Royal Children
Janice Turnbull
Kevin Phillips
Kim and Susan Brown
Peter Relton
Alison Wayman
Alison Johnson
Helen Knox
Fiona McCulloch
Aiden Borer
Peter Morris
Angela Lamplough
Linda Coulson
Rosamund Borer

(In alternate performances)

Jayne Wright
Michael Crinson
Teresa and Susan Benson
Andrew Carr
Julie Porter
Fiona Nevens
Ruth Hardwicke
Susie Senior
Aeldred Spencer
David Evans
Gillian Lamplough
Angela Blackburn
Lesley Robinson

Director
Choreographer
Musical Director
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Lighting Designer

ROGER REDFARN
SHEILA O'NEILL
DEREK TAVERNER
TERRY PARSONS
BARRY GRIFFITHS

The action passes in and around the King's Palace, Bangkok, Siam.

Time: Early eighteen sixties.

There will be one interval of fifteen minutes

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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.

David Davenport

— who plays the Kralahome is better known to millions of viewers as Malcolm Ryder, the part he played for nearly two years in ATV's "Crossroads" series. What is not generally known is that David started his career in ballet, becoming premier dancer with such famous English companies as Mona Inglesby's International Ballet Company and the Lydia Kyacht company. He danced solo roles with the Sadler's Wells Ballet at the Opera House Covent Garden, London, for four years. He later moved to musicals, first of all in dancing roles and then acting roles. He was in the West End run of "Kismet" for two years and appeared also in "Brigadoon", "Oklahoma", "Annie Get Your Gun", "A Funny Thing Happened On The Way To The Forum", not to mention eleven London Palladium pantomimes in which he played the "heavies". He has also appeared several times in Shakespearean roles and recently completed a film called "The Darwin Adventure" in which he plays Robert Darwin, father of the scientist, Charles Darwin. He has recently completed a long tour of "Dial M For Murder", playing the leading role.

Darryl David

Aged 23, did three years at the Drama Centre, London, and followed this up with repertory experience in many provincial theatres. He has played parts in "Rattle Of A Simple Man", "The Government Inspector", "Midsummer Night's Dream", "Under Milk Wood", "The Wizard Of Oz" and many others. In between times he has appeared in many of the popular television series. He is interested in singing — folk, blues and dancing — ballet and Latin American.

Allison Fontaine

Was born in Glasgow and educated in Ayrshire. She started her professional career at the Gaiety Theatre, Ayr and has since appeared in numerous stage shows, the most recent being "Perchance To Dream" tour, pantomime "Cinderella" and "The Wonderful World Of The Musical" ("Cavalcade Of Song") tour.

Valerie Griffiths

Has played in theatres up and down the country and amongst shows she has been featured in have been "The Count Of Luxembourg", "First Impressions" and "Good Time Johnnie" (in which she played the lead for six performances); she was with the West End productions of "Bye Bye Birdie", "The Dancing Years" and "Fiddler On The Roof". Valerie has also played straight parts on television for Granada and hopes to do more of this side of the business as well as in musicals where her glorious voice is used to advantage.

Nikki Heard

Started her career in 1961 playing two small parts in "Nutcracker" with the Festival Ballet. This was followed by a T.V. show for children called "Hulabaloo" after which she went into pantomime at Cheltenham playing in "Aladdin" one year and "Dick Whittington" the next. After a nine month tour with the "British Dance Drama Theatre" she returned to television for three episodes of "The First Churchills" for BBC and an "Experimental Dance" programme for Granada. She spent eighteen months aboard world cruise liners. Other shows in England include Coventry with Harry Secombe and Bournemouth with Norman Wisdom. Further pantomimes include "Jack And The Beanstalk" at Bromley, and for Howard and Wyndham "Aladdin" and "Cinderella" at the Kings Theatre, Edinburgh, where she was principal dancer and assistant choreographer.

Mark Johnson

Aged, 35, trained at the Webber-Douglas Drama School, and his career since then has covered comedy, drama and musicals in the theatre as well as television work. He has had summer seasons in Torquay and Guernsey, national tours of "Oliver" and "Abelard And Heloise" in which he also appeared in the West End. Earlier this year he played in "The King And I" at Eastbourne.

Georgina Joyce

Attended the local ballet school in St. Albans until she was twelve and then went on to the Arts Educational Trust boarding school at Tring Park. She was accepted by the Royal Academy of Dancing in London where she completed her dance training. Since then she has danced with a French ballet company in both France and Switzerland. Last summer she spent a very happy three months dancing in Nairobi, Kenya.

Ashley Keech

Trained at the Guildhall School of Music and Drama, London, and after leaving went into rep for six months at Bexhill. He went on to do the world premier of the William Douglas Home play "At The End Of The Day" in Boston. Last Christmas he played in pantomime in London which was followed by a tour of "Dead Easy" with Irene Handl. He has toured to most of the major cities, appeared in "The Goodies" television series and has danced with the Dance Theatre in London.

David Killick

Started his career at The Windmill Theatre, London, doing 'just about everything'. He worked with Caryl Jenner helping to set up the first permanent Children's theatre in this country at the Arts Theatre Club. He has played in repertory at Oldham, Watford, Leatherhead and Newcastle, where he played the name part in "Hadrian VII". He has been seen on television in "Mrs. Thursday", "With Bird Will Travel" and several plays. He was with the Library Theatre, Manchester, in "Not Now Darling" and most recently toured with Irene Handl in "Dead Easy". Other tours include "Hay Fever" with Dulcie Gray and "The Late Christopher Bean" with Wilfred Brambell.

Celia Kite

Trained as a singer at the Royal Manchester College of Music whilst appearing in many operatic productions at the Manchester University Theatre. She has appeared in productions at the Theatre Royal, York, and the London Palladium and more recently has been engaged in classical recital works and cabaret in the North-West.

Maggie Lorraine

Trained at the Rambert School of Ballet and joined Ballet Rambert Company at 17 years of age. She spent four years there working up to principal roles and then joined the Royal Ballet working with both the touring company and resident company at The Opera House. In 1970 she joined the Festival Ballet and was only with them for nine months before suffering a severe knee injury which cut short her ballet career. "The King And I" is the first dancing work she has done for almost two years.

Stan McGowan

Commenced his career in "Pickwick" at the Congress Theatre, Eastbourne; he then went to Dublin for the Dublin Theatre Festival which was followed by a summer season in Bournemouth. He has appeared at the Bush Theatre, London with the trilogy "The Dressing Room" and at Boston in the world premiere of "At The End Of The Day", William Douglas Home's latest play. This was followed by pantomime, "Cinderella", at the Grand Theatre, Swansea, and he has recently appeared at the Aldwych with the "Comedie Francais". Television appearances include "Till Death Us Do Part" and "The Goodies".



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Susan Minshull

Studied singing and piano at the Royal College of Music in London and during the last year there attained a A.R.C.M. diploma for singing. Further study has been with Mary Jarred. She has toured extensively throughout the British Isles, the United States of America, Canada and Denmark with the D'Oyly Carte Opera Company as principal soprano understudy and played many parts with the company. Since leaving D'Oyly Carte in 1972 she has given several concerts and recitals in London and the provinces.

David Morris

His latest film role was as (French) Page in the film "Soft Beds — Hard Battles", filming at Shepperton Studios. He portrayed the role of Georgio in the BBC TV play "Out Of The Past" and as Martin in one of the "Softly-Softly" programmes also for BBC TV. His debut was as a walk-on in the A.T.V. play "Before Paris". "The King And I" will be his stage debut.

Elizabeth Suggars

Was born in South Shields and later moved to Manchester and then to Eaton Socon, a village in Huntingdonshire. She joined the Questors Theatre in Ealing, in the student group before attending the Webber-Douglas Academy in South Kensington where she studied acting, singing and dancing.

Andrea Tydeman

Started dancing when she was three, trained at the Elmhurst Ballet School, Camberley, and has appeared in two pantomimes, "Dick Whittington" and "Red Riding Hood". She has also been on a cabaret tour with Hurricane Smith which included appearing at the Cannes Music Festival this year. She has also appeared in a couple of advertisements for film and television.

Marc Urquhart

An Australian of Scottish ancestry, Marc decided after appearing in numerous straight and musical productions in Australia to try his luck in London and his first job was that of juvenile in "Children Of The Stage" followed by over a year in the long running and successful, "Fiddler On The Roof" playing the Russian, Sasha. It was the ill-fated and short running Musical, "Belle Starr", bringing Betty Grable to London, which gave Marc his first big chance to play the character/comedy part of San Francisco Sam and he scored a big personal success in the role. He has appeared as Guest Artiste in several Musicals with leading Repertory Companies including the parts of Tony in "The Boy Friend" at Harrogate, Mark in "Wildest Dreams" at Cheltenham and Riff in "West Side Story" at Coventry. Other West End productions Marc has played in which include "Strike A Light", "Man Of La Mancha", and for over a year he took over the four leading parts of, The Squire — Nicholas — Alland and Damyon in the record-breaking "Canterbury Tales" at the Phoenix Theatre and during the 1972/73 Christmas season he played in "Once Upon A Time" the new Children's Christmas Musical which David Frost presented at the Duke of York Theatre.

Carl Watts

Was born in Liverpool and trained at the McKee School, Liverpool. He has appeared twice at the Liverpool Playhouse, firstly as Tiny Tim in "The Christmas Carol" followed by Mamillus in "The Winter's Tale".

THE STAGE

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Lynn Williamson

Was born in Cheshire, educated at Cheadle Hulme Grammar School during which time drama and music were favourite studies. After leaving school she studied singing privately and played many acting roles including "Carol", "Black Comedy" and "Emily, Our Town". Then followed a contract with the D'Oyly Carte Opera Company touring this country and also Denmark. Lynn is looking forward to combining both the acting and singing in this production of "The King And I".

Timothy Verity

Trained at Webber-Douglas and has spent several seasons at the Connaught Theatre, Worthing, and appeared in Brian Shelton's Forum production of "Julius Caesar". Last year he toured Yorkshire doing one night stops with "Q.20" and played "Macbeth" with the Theatre Centre.

Roger Redfarn (Director)

Was born in London, went to school in Cambridge and trained for theatre in Birmingham. He started his career as an actor with various repertory companies and commenced directing six years ago. He has worked with the Welsh National Theatre and, until very recently, spent five years as Associate Director at the Belgrade Theatre, Coventry, where he directed over fifty productions including a highly acclaimed "West Side Story" with Sheila O'Neill. He also has to his credit two overseas British Council tours — "The Knack" and "Entertaining Mr. Sloane" and he has spent some time working in Canada. He re-directed "The Marquise" with Glynis Johns and Richard Todd which played in America and Canada and has recently returned from working in South Africa. Once "The King And I" has opened he is going to spend three months in the U.S.A. on a Churchill Award to study the American musical scene.

Sheila O'Neill (Choreographer)

She is currently enjoying a huge personal success as Sheila in the hit musical "Applause" at Her Majesty's Theatre, London, in which her rendering of the title number regularly stops the show. As a choreographer she has staged major stage musicals including "Kiss Me Kate" for Sadler's Wells at the Coliseum, "West Side Story" at the Belgrade in Coventry, and the Robin Phillips production of "The Beggars' Opera" at the Chichester Festival Theatre last year. She has also acted as adviser in movement to the National Theatre. As a performer, Sheila has appeared in the West End in many shows notably "Sweet Charity" in which she took over the starring role very successfully; danced with top American Jazz dancer Matt Mattox in a recent Royal Gala at the Palladium and appeared in cabaret in London, New York and Europe. Over 100 television appearances include recent special guest spots on "Tarbuck's Luck", "The Rolf Harris Show" and "The Harry Secombe Show" and a still-to-be-seen "Black And White Minstrel Show".

Terry Parsons (Set and Costume Designer)

Was born in Cardiff in 1946 into a non-theatrical family. He attended the Cardiff Art College for one year and afterwards the Central School of Theatre Design for three years. He obtained the Arts Council Award to the Belgrade Theatre, Coventry, where he has been Head of Design for four years and where he met and married Bidy Guy, Head of Wardrobe. He first met Roger Redfarn at Coventry where they were responsible for a series of musicals and pantomimes — "Cinderella", "The Boy Friend", "West Side Story", "Dick Whittington", "The Pajama Game", "Irma La Douce", "Mother Goose", "Salad Days", "Jack And The Beanstalk". Terry would like to specialise in musicals and his ambition is to design a brand new successful production.

Acknowledgements

Costumes made in the Forum Theatre Wardrobe.

Scenery and Properties constructed and painted in Forum Theatre Workshop.

Scenic cloths executed by David Laws and Rita Taylor.

The Forum Theatre gratefully acknowledges the assistance of the following companies:—

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Assistant Stage Manager	MAX CHOWEN
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WHAT IS BLACK THEATRE ? Prague in the second half of the fifties had become a theatre laboratory watched with interest by artists and theatregoers from near and far. The traditional theatre, in a state of doldrums, had little to offer socially or artistically and many artists turned their thoughts to new forms of theatrical expression ; forms and

styles appealing to contemporary audiences where the more conventional presentations failed. One of the ventures of these years was the Black Theatre, which established itself in 1959. The idea of creating a temporary or permanent illusion of invisibility on the stage is one of long standing. The invisible actor, clad in black and working floodlit against a black back-cloth while performing his spellbinding tricks, has, no doubt, thrilled and astounded generations of spectators. Remember the fascination, marvels and surprises of childhood watching conjurors performing at fairs and variety shows. The 'black cabinet' technique was not only used as a source of entertainment; it also served more serious purposes — that of increasing the simple folk's respect of authority. This almost fairy-tale advantage of permanent or temporary invisibility, which is the very core of the Black Theatre technique was in the past used exclusively as a trick, eliciting a gasp of admiration from the overawed and baffled audience. When used in the theatre it only served the same purpose. The idea was simply to achieve a special effect but not to carry it any further. Later, puppet theatres, based in Prague, discovered the advantages of the extensive use of the 'black cabinet' technique. An interesting point here is that the group who created Prague's Black Theatre all came from the ranks of students at the Faculty of Puppetry, Academy of Drama and Musical Arts. Experimenting with and exploring all facets of the 'black cabinet' these artists have arrived at an entirely new conception of theatrical procedure. Here the actor-dancer — that artist who at all times and in all genres was the mainstay of the performance making use of the 'black cabinet' principle — disappears right in front of us. The actor in the Black Theatre may be either the invisible operator of objects or the invisible operator of other actors, this skill approaching closely that of a puppet operator. But this same artist uses his talents in the role of legitimate theatre actor as well, though more frequently through pantomime and ballet and in the future even through a blend of operatic techniques (songs without words). Work in the Black Theatre differs basically from acting in the legitimate theatre in that the actor can be operated by another invisible actor and through the magic of the 'black cabinet', the actor can use normal theatrical means in all manner of ways which in the legitimate theatre would be impossible. The wonderful possibilities of vanishing and reappearing, of being operated by unseen hands enable the actor to forget human limitations set by the laws of nature; he is, in fact, free from the bonds of reality. So, amazing things can happen like an actor losing his head or suddenly acquiring three, like walking on air, ignoring the pull of gravity or turning into a fairy-tale giant and other weird and wonderful things. In short, these artists switch from puppet operators to human actors but in ways other companies would not dream of or, at the best, would find very difficult to achieve. The company in the Black Theatre pantomime production is made up of human actors and objects that act, though sometimes those objects are simply objects — more often than not they are symbols and metaphors. Thus the animated object achieves an equal partnership with the actor. The forms these objects take vary from that of straightforward puppets to simply everyday things, say a chair, table, briefs, one dumbbell, a revolver or a fan — which in no way pretend to be animated human beings. Operated by invisible actors, a number of these objects can, whenever the story requires it, act and get involved in scenes and situations together. The build up between actors and objects results in an interaction which would never be feasible in the conventional theatre. Action between actors and puppets is used in some puppet groups. This, to some degree, may seem similar but in fact, is only a nascent form of Black Theatre. Interaction between man and object can be a powerful source of inspiration. But this is not merely an end in itself. Serious, relevant ideas can be conveyed through the medium of Black Theatre. The Black Theatre does not claim priority in handling themes and questions which would remain outside the scope of other types of theatre. Its strength lies in its ability to approach issues which in conventional productions would be overlooked. The message comes over with more urgency than through the set patterns of speech of the established theatre.

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