

FORUM THEATRE BILLINGHAM CLEVELAND

5th to 17th December, 1977

She Stoops To Conquer

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This evening's
entertainment...

Produced by
Arthur Guinness

The Hard-Core Corps

by Eric Shorter

What draws you to the theatre? A star? Your wife? The name of the author? A free ticket? A sense of duty? Snobbery? Habit? Trust? The answer is never simple. Nobody ever quite knows why he goes to the theatre or what he wants to see when he gets there.

Some of us only want a seat, a place to rest our feet, a chance to doze - If not literally then intellectually. Others want, as the saying goes, to be taken out of themselves, to forget their worries, to enjoy vicariously a life of greater grandeur, of magic and colour, mystery and charm, where whatever happens is happening to others.

"Let's pretend" is a widespread theatrical motto. It is therefore not surprising if the theatre attracts its share of pretentious people who go to be seen rather than to see and who long for the intervals to bring them a chance to denote their presence as well as that of the actors.

Who has not seen at first nights better performances in the stalls and in the stalls bar at the intervals than on the stage? Snobs are drawn to the theatre with special magnetism because it offers such scope for games of one-upmanship, ways of asserting a sense of superiority or inducing in others a

sense of inferiority. Theatregoing is a social occasion. Who can wonder if it fascinates socialites?

In greater numbers, of course, it attracts coach parties. They are apt to find themselves at the theatre as part of a package, so to say. They are a bit like tourists except that they are usually less adventurous and have less choice in what they see. If they had a greater choice many of them would not know what to choose, so it is probably as well that they go about in bunches or they might not go to the theatre at all.

Coach parties and tourists together constitute the mainstay of the British theatre at its more popular levels and what they generally want is something brisk, light, funny and well-staged with a star if possible - though the demand for a star is not as strong as it was. Consider *Chorus Line*. There is no star as such in that Broadway musical at Drury Lane; yet the people have been flocking to it in hordes. So you do not absolutely have to have a star for a coach party show to be a success.

Wives? Well, it is well known that wives exert a powerful influence over many husbands when it comes to the theatre. After a hard day at the office, a husband may not feel like turning out for a play unless prompted by his wife. One or other is usually the leader in this matter and more often than not it is the wife.

The name of the author? Here we are scratching about for rather unconvincing reasons for our presence at the theatre. Authors have usually to be old and preferably dead before their names will draw an average audience; though it is the authors who give certain playgoers ammunition for their games of one-upmanship. Only the keenest kind of playgoer can ever honestly hold up his hand and say that he is there to see so-and-so's play.

continued overleaf

THE HARD-CORE CORPS — *continued*

A free ticket? A lot of people find themselves at opening nights for that reason. They are friends of someone connected with the show; and a so-called "papered" house can be counted on at least to be polite, if only out of gratitude. But it is not a natural audience. Its reactions are self-conscious. It wouldn't be there if it had had to buy its seats. And it laughs too keenly.

Who then, ideally, should be there? What, ideally, should draw a playgoer? Duty? Surely not. The theatre is for pleasure. To make it obligatory is to deny the element of fun which every act of theatregoing ought to have, whether it is serious fun or trifling. School examinations and college studies - set books (dreaded phase!) and classroom requirements - account for the presence of many young people for whom the theatre should not be linked with such a dry approach.

Ask any dramatist how he feels about youngsters forced to swot up his plays without sometimes even having a chance to see them acted. He will groan at the use to which his art is put. Duty is not a good motive for a playgoer, though in the exercise of it there is at least a chance that the pleasure which the dramatist and actors seek to give will be partly felt despite the need to make educational material out of it.

Any kind of playgoing is therefore better than none - whether snobbish or dutiful, reposeful or obligatory or at the behest of one's wife or a coach-party operator. But the best kind of motive is mere habit and self-indulgence. Familiarity with the theatre when young can often lead to a love of it later - the familiarity born of another's love or discovered for oneself. This can become a passion for the playhouse, a faith in drama which does not waver even if the drama itself wavers in quality. Of such stuff are the

hard-core playgoers made. There are not many of them - say fifteen thousand spread about Britain.

No one has ever counted them. How they came to be hard-core no one knows, not even they perhaps. But it is they who lead the others, whose presence can be relied on, who know the names of authors, directors, designers as well as players who are not stars. They also know what they like and why they like it; and are prepared to dislike something without departing before the end.

In London they may be found - only a sprinkling but an influential sprinkling - in the gallery or the pit or the front stalls on first nights. And in the provinces, where new theatres no longer have galleries, they are equally assiduous and adventurous. Perhaps that explains the heart of a hard-core playgoer. He likes adventure, challenge excitement, uncertainty. He likes to be surprised, taken aback, caught off balance, provoked, made to feel in the front line.

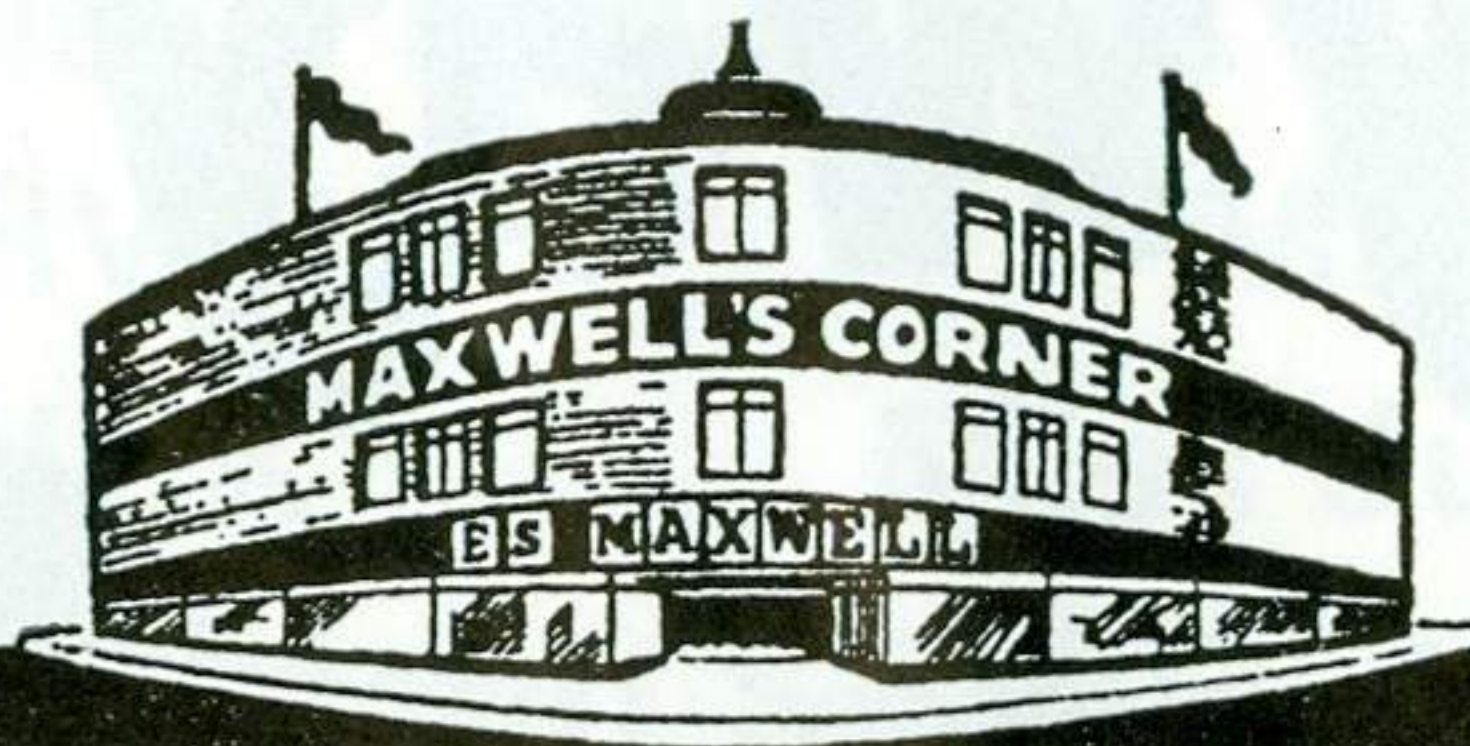
He can perhaps be defined as simply *for* the theatre, any theatre - from a pub or a club to Drury Lane, from Ken Tynan to Ken Dodd, Brian Rix to Peter Brook - just as long as it is good of its kind. And even if it isn't he still cares.

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“Who cares about theatre, anyway?”

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

BILLINGHAM - CLEVELAND

Theatre Director and Licensee : LES JOBSON
Theatre Administrator : JEAN RANSOME
Theatre Tel. : Stockton-on-Tees 551389 & 556444
Box Office : Stockton-on-Tees 552663

*A Member of
The Theatrical
Management Association*

Vol. 2 No. 8

The Public are respectfully informed that

Miss Phyllis CALVERT

Mr. Martin JARVIS

Mr. Nicholas CLAY

Miss Diana QUICK

Miss Judith HEPBURN

Mr. John SAVIDENT

are engaged to appear in a production of

SHE STOOPS TO CONQUER

by **OLIVER GOLDSMITH**

with A CAST OF ARTISTES including

Mr. Donald ECCLES

Mr. Ian BARRITT Mr. Michael BOUGHEN Mr. James CORMACK
Mr. Michael EGAN Miss Robin PAPPAS Mr. Jonathan STEWARD
Miss Anna WELSH

and

Mr. Gerard MURPHY

The Direction by Mr. Clifford Williams

The Set Designed by Mr. Ralph Koltai

The Costumes Designed by Miss Judith Bland

Incidental Music by Mr. Marc Wilkinson

Lighting by James Baird

A Forum Theatre Billingham Production

FROM THE THEATRE DIRECTOR

Peter Canwell, the Headmaster of Stokesley Primary School, has a real talent for writing singable songs. Taking the basic story of Dr. Barnardo, and his work for deprived children, he has written and composed a musical play called *Carrots*. We at the Forum Theatre felt that here was an opportunity of using our professional expertise to launch a work by a local man in our theatre. Casting the play from local talent, and making use of the professional skills of Peter Tiley, music teacher of Staindrop Secondary School, and Janice Wilson, dance teacher of Middlesbrough, we believe we will have an amateur production second to none. This musical is eminently suitable for all the family, and a perfect evening in the theatre.

Our pantomime *Aladdin* looks set fair to be a sell-out. Last year we played to 14,315 patrons. We should beat that. *An Evening With Dave Allen* running for a week in January will go in the records as the show which sold out in the shortest time. Many people will be disappointed. We are sorry about this, but the number of seats to sell cannot be increased, nor can the length of Mr. Allen's stay here. For those who missed this one, we can promise the visits of other great stars.

For a complete contrast in programme, we invite you to sample London Contemporary Dance Theatre when they visit us in February. This famous company will be in residence in the North-East holding courses, seminars and lecture demonstrations. Their visit culminates in performances at this theatre from 1st to 4th February.

On 16th February we open a show which is confidently expected to be another sell-out. This is the Leslie Bricusse and Anthony Newley musical called *The Bricusse and Newley Travelling Music Show* and its star is Bruce Forsyth. The synopsis of this on stage/off stage story promises a super night of entertainment. With a cast of five and full orchestra, you won't want to miss this. The show is scheduled to play Billingham — Brighton — London — New York.

We immediately follow this with a new production of Rattigan's *The Sleeping Prince*. This play was filmed under the title *The Prince and the Showgirl* starring Laurence Olivier and Marilyn Monroe.

Even with such a programme already scheduled we cannot sit back, but are already in an advanced planning stage with a programme equally exciting from April to July. More of this next time.

LES JOBSON

PHYLLIS CALVERT

Phyllis Calvert went to the Margaret Morris School of Dancing and Acting and appeared with Ellen Terry at the Lyric Theatre, Hammersmith, in 1925 in *Crossings* by Walter de la Mare. She made her first professional London stage appearance in 1939 in *A Woman's Privilege*, and she starred in several important British films during the war. She appeared in Terence Rattigan's *Flare Path* at the Lyric Theatre. Her other West End plays have included *Escapade*, *It's Never Too Late*, *A River Breeze*, *Love From Margaret*, and *The Complaisant Lover* at the Globe Theatre in 1959.

Since then she has appeared in *The Rehearsal*, originally at the Old Vic and subsequently at the Globe Theatre, where it ran for over a year, *Menage a Trois* at the Lyric Theatre, *Portrait of Murder* at the Savoy and Vaudeville Theatres, *The Scent of Flowers* at the Duke of York's, and two Noel Coward revivals *Present Laughter* and *Blithe Spirit*. She recently appeared in Edward Albee's *All Over* at the Theatre Royal, York. She has just finished in the award-winning play *Dear Daddy* at the Ambassadors Theatre in London.

Her many notable films include *Kipps*, *The Man in Grey*, *Fanny by Gaslight*, *Madonna of the Seven Moons*, *Men of Two Worlds*, *They Were Sisters*, *Mr. Denning Drives North*, *The Net*, *Mandy*, *Indiscreet*, *Oscar Wilde* with Robert Morley, *Twisted Nerve* and *Oh, What a Lovely War!*

Miss Calvert has played Kate in the enormously successful series of that name.

MARTIN JARVIS

Martin Jarvis' most recent stage appearance was in the successful revival of Somerset Maugham's *The Circle* at Chichester and the Haymarket Theatre, London, where he was nominated for a Critics' Award for his performance as Arnold Champion-Cheney.

Martin began his career in Manchester after graduating from RADA, and came to London soon afterwards in a succession of West End plays, including Charles Wood's *Cockade*, Anouilh's *Poor Bitos*, Shaw's *Man and Superman*, *The Spoils of Poynton* and *The Bandwagon*. Other recent stage appearances include *The Prodigal Daughter* in which he co-starred with Wilfred Hyde White, Jack Absolute in *The Rivals* in England and America, and he played *Hamlet* for the first time at the Theatre Royal, Windsor.

His numerous leading appearances in television plays and series include Jon in *The Forsyte Saga*, the title role in *Nicholas Nickleby*, Frank Greystock in *The Pallisers*, Ross by Rattigan, *After Liverpool* by James Saunders, *The Samaritan* and *Ziqqer Zagger* (both by Peter Terson), and Klaus Bonhoeffer in *True Patriot*. After his remarkable performance as Uriah Heep in BBC TV's *David Copperfield* he had another success as Alfred Rouse, the "blazing car" murderer, in Thames TV's *Killers*. He recently demonstrated his versatility yet again in Antonia Fraser's Play for Today *Charades*, in the dual role of James/Fergus.

Films include a co-starring part in the Hollywood war movie *The Last Escape*; and his many radio performances and readings are well known. He is the author of several short stories for BBC Sound, and a play, *Bright Boy*, recently published.

Martin Jarvis is married to the actress Rosalind Ayres.

NICHOLAS CLAY

Nicholas Clay has, in the past few years, progressed to being one of this country's most important leading young actors. He trained at RADA and began his professional career with the Nottingham Playhouse Company where he was spotted by Lord Olivier and invited to join the National Theatre.

Amongst his great successes there was creating the part of 'The Horse' in the original production of Peter Shaffer's *Equus* and he also appeared in *The Misanthrope* with Diana Rigg and Alec McCowen which proved to be such a success that it transferred practically immediately to Broadway. On his return to the National Theatre Nicholas played 'Rocco' in *Saturday Sunday Monday* by Eduardo de Filippo, directed by Franco Zeffereilli.

His many television credits include *Suspicion*, *Love Story*, *The Picture of Dorian Gray* with Sir John Gielgud, *Play for Love Mates* and he repeated the role he created, this time in Lord Olivier's television production of *Saturday Sunday Monday* opposite Joan Plowright which is yet to be shown.

Film credits are numerous and include Charles Darwin in *The Darwin Adventure*, *Night Digger*, soon to be released, and a Swedish film on Baron Frankenstein. Next year, Lord Grade's mammoth production of *Shakespeare* will be shown in the USA and UK in which Nicholas plays 'The Earl of Southampton' opposite Tim Curry.

DIANA QUICK

Diana Quick was born in 1946 at Old Bexley, Kent, the daughter of a general practitioner and the third youngest of four children. She attended St. Margaret's Preparatory School before going to Dartford Grammar School.

By the time she was sixteen she had acted in many local amateur productions, playing 'Fay' in *Beauty and the Beast*, 'Juliet' in *Romeo and Juliet*, 'Princess Katherine' in *Henry V* and 'Charmian' in *Cleopatra*.

On leaving school in 1963 Diana won an open scholarship to Lady Margaret's Hall, Oxford. On her second day at Oxford she landed the leading part of 'Abigail' in Arthur Miller's *The Crucible* which was the main student production of the year. In 1968, the 50th anniversary of woman's suffrage, she was elected the first female president of the O.U.D.S. Diana left Oxford in 1969 with a B.A. Honours degree but the following year was given a research grant to do a B.Litt. on late C19-early C20 literature — "The Pagan Revival".

Diana was a National Theatre player, acting in two widely contrasting roles: 'Lilimani', an Indian Princess, in *Phaedra Britannica* and 'Prudence Malone', a stylish 20's confidence trickster, in *Plunder*. Indeed, the constant variety is one of the aspects she enjoys most about acting. She has played vulnerable innocents like 'Ophelia', 'Rose Jones' (*The Sea*), Eleanor in *Napoleon and Love* and the girl in *The Cornet Lesson*, fanatical revolutionaries on TV (*Special Branch*, *Hopcraft*), every shade of European peasant (*Christ Recrucified*, *Nicholas and Alexandra*, *The Screens*); tarts (*Threepenny Opera*) and femme fatales (*The Idiot*) and straight-forward nice girls ('Susan' in *Lear*, 'Liz' in *Billy*). She now feels ready to tackle the heavies, and in particular would like to play any Chekov, Medea, Cleopatra and the villainesses of Jacobean tragedy.

Diana is also very keen to direct again after her success with *The Young Visitors* by Daisy Ashford.

JUDITH HEPBURN

Judith Hepburn was born in Kuching, Borneo, and for as long as she can remember has wanted to be an actress. She trained at the Rose Bruford College and her first professional appearance was as a dancer in cabaret in Frankfurt on an army base. Later she became a member of TOC, Interaction. She then went to the Glasgow Citizens' Theatre for Youth.

Her first West End appearance was in *Pyjama Tops*. She has worked with the RSC understudying and playing Cecily in *Travesties* and in *Privates on Parade*. Her last West End appearance was in *Wild Oats* for the RSC and Knightsbridge Productions.

Television credits include three episodes of *Space 1999*, *Goodbye America* (BBC), *Angels* (BBC) and *Z Cars* (BBC).

She is married to actor Anton Philips and they have a daughter and a bull terrier.

JOHN SAVIDENT

John Savident was born in Guernsey in 1937. Before he became an actor he was a policeman for six years. His acting career began after being discovered on the amateur stage.

He appeared in the West End in *The Card* and has been a National Theatre player. He played Shylock in *The Merchant of Venice* on a three-month South East Asian tour, and has just finished playing the Mayor in *The Government Inspector*, directed by Oleg Tabakov, at the Crucible Theatre, Sheffield.

Television appearances include *Looking for Clancy*, *Tightrope*, *Something Beyond This Life*, *Shades of Green*, *When the Boat Comes In*, *Crown Court*, *1990*, *The Common Lot*, *Raffles* and *Two's Company*.

Films include *Before Winter Comes*, *The Battle of Britain*, *Waterloo*, *A Clockwork Orange* and *Trial by Combat*.

John is an active member of the Scouts' Association and has founded a group for handicapped boys in which he is still active. He has a collection of theatrical mementoes and is still collecting. He is married and has two children Daniel and Romany.

GERARD MURPHY

Gerard Murphy read music at Queen's University, Belfast. His West End theatre credits include *I Claudius* at the Queen's Theatre, *The Romans* and *Casement* both at the Aldwych for the Royal Shakespeare Company. He has also played in *Eye Winker Tom Tinker* at the Royal Court, Theatre Upstairs, and *We Do It For Love* at the Young Vic.

For repertory theatre, Gerard has played at the Oxford Playhouse, then for three years he played the following at the Citizens' Theatre, Glasgow: 'Coriolanus' in *Coriolanus*, 'Mercutio' in *Romeo and Juliet*, 'Woyzeck' in *Woyzeck*, 'The Mayor' in *The Government Inspector*, 'Mr. Pinchwife' in *The Country Wife*, 'Senator Logan' in *Indians*, 'Duc de Blangis' in *The De Sade Show*, and 'Alonzo' in *The Changeling*.

His most recent television credits have been 'Roy' in *Catchpenny Twist* by Stewart Parker, *Play for Today* (BBC), Katherine Mansfield series (BBC 2), *Z Cars* and *Crown Court*.

SHE STOOPS TO CONQUER

by Oliver Goldsmith

Prologue

Characters

Mr. Hardcastle

Mrs. Hardcastle

Tony Lumpkin, her son

Kate Hardcastle, their daughter

Constance Neville, Kate's friend

Diggory, a servant

Pimple, Kate's maid

Sir Charles Marlow

Young Marlow, his son

Hastings, Young Marlow's friend

Jeremy, their servant

Landlord

Servants, Maids, etc.

DONALD ECCLES

JOHN SAVIDENT

PHYLLIS CALVERT

GERARD MURPHY

DIANA QUICK

JUDITH HEPBURN

IAN BARRITT

ROBIN PAPPAS

DONALD ECCLES

MARTIN JARVIS

NICHOLAS CLAY

JAMES CORMACK

MICHAEL EGAN

MICHAEL BOUGHEN

EDWARD BRETT

JONATHAN STEWARD

ANNA WELSH

Directed by CLIFFORD WILLIAMS

Designed by RALPH KOLTAI

Costumes by JUDITH BLAND

Music by MARC WILKINSON

Lighting by JAMES BAIRD

The play takes place in and around Mr. Hardcastle's home during a single day in the second half of the eighteenth century

There will be an interval of fifteen minutes

**For FORUM THEATRE BILLINGHAM
CLEVELAND**

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Theatre Administrator
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Box Office Manageress
Box Office Assistants

LES JOBSON
JEAN RANSOME
TOM SPENCER
ERNEST JOBSON
DOROTHY WILSON
AUDREY ROBERTS
CORA ROBINSON

Production Staff

Production Supervisor and
Foreman Carpenter
First Stage Dayman
Stage Dayman
Chief Electrician
Electrician
Carpenters

LES ROBINSON
BOB BASFORD
COLIN DAVIES
ERIC DUNNING
ROBIN JOHNSON
PAUL EASON
RICHARD RAWLING
LES DONALDSON
JACQUËLINE PAPAIL
ANN TROTTER
EILEEN SOUTHALL

Assistant Scenic Artist
Props Assistant
Wardrobe Assistant

**For 'SHE STOOPS TO CONQUER'
COMPANY**

Deputy Stage Manager
Assistant Stage Managers

Assistant to the Director

MAGDA TAYLOR
EDWARD BRETT
COLIN LOVELACE
PHILIP HAAS

Clifford Williams and Ralph Koltai are Associate Artists of the Royal Shakespeare Company

After its run at Billingham this production will be presented under the management of Duncan C. Weldon and Louis I. Michaels for Triumph Theatre Productions Ltd. at the O'Keefe Centre, Toronto, Canada, and at the Hong Kong Arts Festival.

DONALD ECCLES

Donald Eccles was born in East Yorkshire, the son of a doctor. At 15 he had to leave school and went to the Guardian Assurance Company in order to bring a little money into the home. His hope of becoming a doctor himself was financially impossible, so he spent all his evenings with the St. Pancras People's Theatre, an amateur group, playing every kind of play from Greek tragedy to Noel Coward.

After five years of this most valuable experience he was spotted and asked to go to New York where he made his professional debut at the Shubert Theatre as 'James Churchill' in *The Last Enemy*.

On his return to England he joined the Huddersfield Repertory Company, touring Egypt, Australia and New Zealand with Sybil Thorndike and Lewis Casson in 1932/33, and it was not until 1934 that he made his first London appearance as 'Johann Breitstein' in *Councillor at Law* at the Piccadilly Theatre.

Three valuable years' experience followed with Birmingham Repertory Company. He played five seasons at Stratford-on-Avon, and has toured in many parts of the world, from Moscow to New York.

His stage appearances in London include *Kismet*, *Heartbreak House*, *All In Good Time*, *Hadrian the Seventh* and a successful run in *A Family and a Fortune* with Sir Alec Guinness, after which he was asked by Peter Brook to join his company at Theatre des Bouffes du Nord, Paris, where he played, in French, Nono the poet in Tennessee Williams' *Night of the Iguana* for over five months.

His most recent television credits include *The Shadow of the Tower*, *Man of Straw*, *Emma*, *The Pallisers*, *Fortunes of Nigel*, *Nine Tailors*, *The Microbe Hunters*, *The Prince and the Pauper*, *Lorna Doone*, and *Supernatural* all for BBC TV ; *The Nicest Man in the World* for Anglia TV and *Killers* for Thames TV. He has just completed a part in a documentary about the controversial *Trial for Blasphemy* for BBC TV, playing the 'Judge'.

He was also seen in the Tony Richardson film *Joseph Andrews* with Ann-Margaret.

IAN BARRITT

Ian Barritt was born in Lancashire and took a degree in English at Cambridge. He spent a year as a teacher before his first theatrical work at the Lincoln Theatre Royal. Since then he has worked all over Britain from Southampton to Dundee. His two years at Leeds Playhouse included Buckingham in *Richard III* and William in *How the Other Half Loves*, and at York, Horatio in *Hamlet* and Edward in *The Cocktail Party*. In London he was in *The Tempest* with Paul Scofield at Wyndham's, and he has just finished six months at the Piccadilly in the RSC production of *Wild Oats*, directed by Clifford Williams. His television work includes *Elizabeth R*, *Coronation Street*, *A Family at War*, and *Nanny's Boy*, a Jubilee production for BBC Television.

MICHAEL BOUGHEN

Michael was born in Adelaide, South Australia. He began acting in Manchester in 1974. He did pub shows and tours (local) in community theatre and went to Lincoln Rep for a short season. Michael played in panto over Christmas 1976 and then did a tour of *Absurd Person Singular*.

TV work includes *Emmerdale Farm* for Yorkshire TV, *Fathers and Families* for BBC TV, and Michael played the part of 'Geoff' for 7½ months in *Rooms* for Thames. Michael has appeared in *Halfway Up a Tree* and *Fortune in Men's Eyes*.

MICHAEL EGAN

Michael Egan trained at the Guildhall School of Music and Drama and has appeared in Rep at Leicester, Coventry, Guernsey, East Grinstead, Colchester, Redditch and Leeds, where, earlier this year, he appeared in the British premiere of Arnold Wesker's *The Wedding Feast*. He has also worked in London and Stratford with the Royal Shakespeare Company, appearing in *The Man of Mode*, *Miss Julie*, *Enemies* and *The Roman Season*. TV appearances include *Son of Man* for BBC and *The Stealers of Darkness* and *Anthony and Cleopatra* for ATV; also many commercials. He has appeared in the films of *Goodbye Mr. Chips*, *Miss Julie* and *Juggernaut*.

He is an ardent cricket fan, supporting Kent, and plays rugby union football whenever he can.

JAMES CORMACK

James Cormack is twenty-six years old and was educated at the Lycee Francais and Claysmore School. He trained for the theatre at the Central School of Speech and Drama.

Since leaving drama school he has twice appeared with the Royal Shakespeare Company, the first time as Humphrey of Gloucester in *Henry V*, and most recently in their highly successful production of *Wild Oats* which transferred to the Piccadilly Theatre. He has also appeared in rep at Perth, Leatherhead, Leeds and Westcliff.

He was in the film *Aces High*, and on television in *Within These Walls*. James speaks fluent French and is a keen sportsman. He is unmarried and lives in London.

JONATHAN STEWARD

Jonathan Steward made his professional debut with the Ilfracombe Repertory Company in 1942. From 1943 - 47 he served in the Army, firstly with the Royal Sussex Regiment and then with RASC Water Borne (tank landing craft) in the Far East until the end of the war.

He has been employed at various times as juvenile lead or juvenile character in repertory companies at Gainsborough, Skegness, Workington, Kidderminster, Scunthorpe and Colchester.

Other work includes three seasons of pantomimes, playing Demon King, King Rat, etc., at Wood Green, Hackney, and Shepherds Bush Empires ; West End and tour of *Peter Pan* playing the Red Indian Chief ; Old Vic and tour of *Tamburlaine the Great* (Director Tyrone Guthrie) ; and Stratford upon Avon season (Directors Anthony Quayle, John Gielgud and Tyrone Guthrie).

Jonathan also has broadcasting and filming experience, and he has just completed a short course at the Bristol Old Vic Theatre School.

CLIFFORD WILLIAMS

Joined the Royal Shakespeare Company in 1961 and became an Associate Director in 1963. Theatre includes *As You Like It*, *Back to Methuselah* (National Theatre), *Soldiers* (New York and London), *Sleuth* (London and New York), *Oh ! Calcutta !* (London and Paris), Pirandello's *Henry IV* (New York and London), *What Every Woman Knows*, *Murderer*, *Mardi Gras*, *Carte Blanche*, *Stevie*, *The Old Country* and *Rosmersholm* (London), *Afore Night Come*, *The Comedy of Errors*, *The Representative*, *The Jew of Malta*, *The Merchant of Venice*, *Twelfth Night*, *The Meteor*, *Dr. Faustus*, *Major Barbara*, *The Duchess of Malfi*, *The Taming of the Shrew*, *Too True to be Good*, *Wild Oats* and *Man and Superman* (all RSC). Opera : *Venus and Adonis* and *Savitri* (English Opera Group), *The Flying Dutchman* (Covent Garden) and *Dido and Aeneas* (Windsor Festival).

RALPH KOLTAI

Has designed well over 100 productions of opera, dance and drama, mostly in the UK but also throughout Europe, USA, Canada and Australia. He is a Royal Shakespeare Company Associate Designer. Has done much work with director Clifford Williams including for the RSC : *The Representative* (1963), *The Jew of Malta* (1964), *Major Barbara* (1970), *Too True to be Good* (1975), *Wild Oats* (1977) and, for the National Theatre : The 'all male' *As You Like It* (1967), *Back to Methuselah* (1968). Voted 'Designer of the Year' by London Drama Critics (1967). Co-winner of the individual Gold Medal at the Prague International Stage Design Exhibition 1976.

Designs in the last twelve months : Verdi's *Macbeth* (Scottish Opera), Tippett's *Midsummer Marriage* (Welsh National Opera) and *The Icebreak* (Royal Opera House), *Old World* and *Wild Oats* (RSC), *King Lear* (Reykjavik), *State of Revolution* (National Theatre) and *Rosmersholm* (Theatre Royal, Haymarket).

Come Again To :-

11th December

TEES-SIDE MUSIC SOCIETY

Gabrieli String Quartet 7.45 p.m.

FOR CHRISTMAS 1977

ALADDIN

Starring **BOBBY DENNIS**, Dave Thomas, Valerie Holt, Guy Graham,
June & Johnny Ascot, Colin Robbins, Anjie Dean, Pauline Lesley, Robin Denys
The Nelson Firth Dancers and the Ella Hardy Juveniles

Matinees at 2.30 p.m. on 23rd, 24th, 26th, 27th, 28th, 29th, 30th, 31st December,
2nd, 3rd, 4th, 5th, 6th, 7th January

Evenings at 7.15 p.m. on 22nd, 23rd, 26th, 27th, 28th, 29th, 30th, 31st December,
2nd, 3rd, 4th, 5th, 6th, 7th January

Prices : 90p, £1.10, £1.25, £1.50 Children (under 16) and OAP's 70p

16th to 21st January

Nightly at 7.15 p.m. Matinees at 2.30 p.m. on 18th and 21st January

Peter Canwell's musical

CARROTS

An amateur production

Synopsis : The story begins in the East End of London in the year 1867. It tells the story of Dr. Thomas Barnardo, his meeting with Carrots and his determination to gain the co-operation and trust of the rooftop orphans. The death of Carrots has a profound effect on him and he promises 'Never to turn another boy away again so God be my judge'. Following many setbacks and disappointments he is invited to the home of Lord Shaftesbury, a Member of Parliament and a recognised champion of children's legislation in factories and coal mines.

Prices : £1.00, £1.25, £1.50, £1.75 Children (under 16) and OAP's 75p

22nd January at 6.15 p.m. and 9 p.m.

THE SYD LAWRENCE ORCHESTRA

Prices : £1.00, £1.25, £1.50, £1.75

23rd to 28th January — Nightly at 7.30 p.m. **SORRY, SOLD OUT**

AN EVENING WITH DAVE ALLEN

Prices : £1.00, £1.50, £1.75, £2.00

1st to 4th February — Nightly at 7.30 p.m.

LONDON CONTEMPORARY DANCE THEATRE

1st February — Matinee — 35p

2nd February — Lecture Demonstration — 35p

4th February — Open Forum at 5 p.m.

Evenings : £1.00, £1.25, £1.50, £1.75

Students and OAP's 75p Wednesday and Thursday

16th to 25th February — Nightly at 7.30 p.m.
Matinees at 2.30 p.m. on 18th, 22nd and 25th February

BRUCE FORSYTH in

THE BRICUSSE AND NEWLEY TRAVELLING MUSIC SHOW

Directed by Burt Shevelove, Designed by John Napier,
Choreography by Norman Maen, Lighting by Richard Pilbrow

Prices : £1.75, £2.50, £2.75, £3.00

2nd to 11th March

STOCKTON STAGE SOCIETY

WALTZES FROM VIENNA

13th to 25th March — Nightly at 7.30 p.m.

THE SLEEPING PRINCE

by Terence Rattigan

26th to 30th June

POLKA PUPPETS

10 a.m. **The Animals of Gubbins Farm**

A farmyard adventure for children of 5 to 9

2 p.m. **Buffalo Bill's Wild-West Show**

The story of the Red Indians for everyone over 8

Price : 40p

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The First Amateur Production in the north of

ROCK NATIVITY

Book and lyrics by David Wood

Music by Tony Hatch and Jackie Trent

17th to 23rd December

Tickets 80p (Children and OAP's 60p)
(Monday, 19th performance fully booked)

Forum Theatre Club

IF YOU ARE NOT A MEMBER OF THE FORUM THEATRE CLUB, WHY NOT FILL IN THE FORM BELOW.

Membership of the Forum Theatre Club is open to anyone who enjoys theatre and who wishes to learn more about it. People who are prepared to work as ambassadors of the Forum Theatre, in making it widely known in the area are particularly welcome. They could also help to build up a regular, informed and interested audience for the theatre.

Subscriptions for the club have been fixed at :

50p for the first year and £1.00 thereafter.

50p for under 18 years of age.

As from 1st January, 1977, the subscription will be £1.25 for everyone.

Members will have :

1. The chance of meeting the Theatre Director and cast after the first Tuesday performance of each Forum production and the opportunity to discuss the current production and future plans. We hope that as many members will attend as possible to make the coffee evenings a success.
2. Meetings from time to time with guest speakers or exclusive club functions — such as concerts, one man shows, films, etc.
3. Advance notice of all Forum Theatre plans.
4. Priority booking — a week before booking opens to the general public.
5. Trips to theatres outside Billingham.
6. Seat concessions on the first Tuesday of Forum live productions.

In return members will be expected to attend as often as possible and to promote the interests of the Forum Theatre particularly by talking to their friends about it and encouraging them to visit the theatre and to become club members.

APPLICATION FORM for membership of the Forum Theatre Club, Billingham.
I should like to be considered for membership of the Forum Theatre Club.

Name :

Address :

.....

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I enclose being the subscription for my first year's membership.

Signed :

Date :

PLEASE HAND THE COMPLETED FORM TO THE FORUM THEATRE BOX OFFICE.

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Leading us out on Limbs

by Adam Benedick

CHARLES MAROWITZ likes to carve up Shakespeare. By the standards of many modern directors his pleasure may not sound remarkable.

Shakespeare has been subject to the carvings of many men who protest that any tamperings are an expression of their desire to dig deeper into the Bard and to extract new meanings; or if not to dig deeper and find new meaning to make the text come skimming more lightly off the stage since we are all agreed that to play the texts in full, with neither cuts nor emendations, is apt to puzzle playgoers who have not already studied the play.

For cuts and emendations it was hard to beat the 18th and 19th centuries. New endings were often appended (notably to *King Lear*) to make for more contentment among spectators who might otherwise leave the theatre feeling sad. Real rabbits were added in one famous production of *A Midsummer Night's Dream* (as if the author's language were not vivid enough). Bernard Shaw fought a battle with the managers at the end of the 19th century to bring the texts into closer relation with what was played on stage. The actor-managers would make adjustments to suit not only their personalities but also what they judged to be the taste of Victorian audiences.

Mr. Marowitz, a New Yorker, who came to Britain in the 1950s after directing a few plays in his home town, isn't interested in real rabbits or in trimming texts to make easier our understanding. Nor does he want to impose happier endings or soften the Shakespearean blow. When Mr. Marowitz carves up Shakespeare it is in search of new light. He shuffles him, like a pack of cards. It may be a job to keep track of the result because unless you keep comparing it to the original the carve-up may mean nothing. Yet while you are watching it you are bound to be fascinated by where it veers off and the way it hops about.

Mr. Marowitz is in fact not just a cutter-up of Shakespeare but also a theatre director. He founded the Open Space Theatre in Tottenham Court Road which for nearly ten years presented in its cellar a variety of new plays which commercial managements (Marowitz had a small subsidy) could hardly consider worth risking - plays by avant-garde authors like Antonin Artaud, Fernando Arrabal, Sam Shepherd, Georg Buchner as well as what he calls his own reworked adaptations from Shakespeare which always create a stir, both at home and abroad.

Like several supposed theatrical prophets (Peter Brook and Joan Littlewood most notably) Mr. Marowitz has found perhaps more widespread honour abroad than at home (London being now considered his home). His rearrangements of *Hamlet*, *Macbeth*, *Othello*, *The Taming of the Shrew* and *Measure for Measure*, have made stimulating entertainment and caused us to think again about the texts - not just because they come over the footlights in a jumble but also because Mr. Marowitz is a singularly clear-headed student of Shakespeare. He is keen to unravel and bring out for inspection episodes so familiar that we take them for granted when presented straight. And because as a

continued overleaf

LEADING US OUT ON LIMBS — *continued*

director he enjoys a technical understanding of what will arrest our attention on stage, these adaptations add to our knowledge of Shakespeare's theatrical technique.

But they tend to go down better with student audiences and foreigners who are readier to accept this form of re-jigged Bardolatry than are the English to whom the Bard is the Bard and therefore why muck about with him? If however Mr. Marowitz's reputation will endure ultimately on the strength of those muckings about, his influence in the last decade has been considerable for other reasons. His establishment of the Open Space Theatre created one of the very few highly professional outlets in London for experimental drama, foreign plays, or neglected new writers. Several productions were good enough to transfer to the West End (though finding a theatre of similar scale was often difficult).

Moreover, the Open Space (which has moved premises to Euston-road) was indeed an open space, unlike most conventional theatres; and in it Mr. Marowitz could create an atmosphere to suit each show. I recall having my fingerprints taken once before entering the auditorium for a play with a prison setting. Since we had to file into the theatre down a single staircase, the gimmick was effective. But it could hardly have been used at a West End transfer. In any case it has never been Mr. Marowitz's policy to aim at the West End.

What basically he has aimed at is a more or less permanent troupe which can take risks in a small, off-Broadway sort of theatre without worrying about the occasional failure. Running such a place has also presented the chance, with his manager Thelma Holt (now departed for the Round House, Chalk Farm), to play

host to visiting productions - such as the New York avant-garde company La Mama which was once welcomed at Christmas with a radically new and to some people disgusting Nativity play. It included nudity. Less disconcerting but not untypical of the preoccupation in the 1960s with what used to be indecent exposure was the diaphanous night-dress in which Miss Holt came alluringly forward as Lady Macbeth. Who could hope to pay proper attention to the text if the actress wasn't wearing enough clothes? It must not be thought however that Mr. Marowitz is just a sensationalist, with his Shakespearean re-shufflings and bouts of undress. He started his career in Britain in association with Peter Brook whose experimental Theatre of Cruelty season in London in 1964 was a tribute to the French director, playwright and theorist Antonin Artaud and first drew our attention to Glenda Jackson. To some extent Mr. Marowitz is as progressive, or at any rate theatrically curious as Peter Brook. There is however no comparison in their gifts. Marowitz's productions have never been quite as successful as his ideas for them. He loves the theatre and hates to see it stagnating. He is a first rate drama critic on his own account. He knows the whats and whys of theatrical matters. And he is always excitingly ready to take risks in support of his beliefs. It was he who brought to London Joe Orton's *Loot* after it had failed to reach the West End during a tour. Marowitz had faith in Joe Orton at a time when nearly everybody else felt nervous. Marowitz was right. *Loot* became a hit and Orton's reputation was established - perhaps over-established, since as soon as everybody agreed that he was good they started to go overboard about him. But that is fashion. Mr. Marowitz has never followed it.



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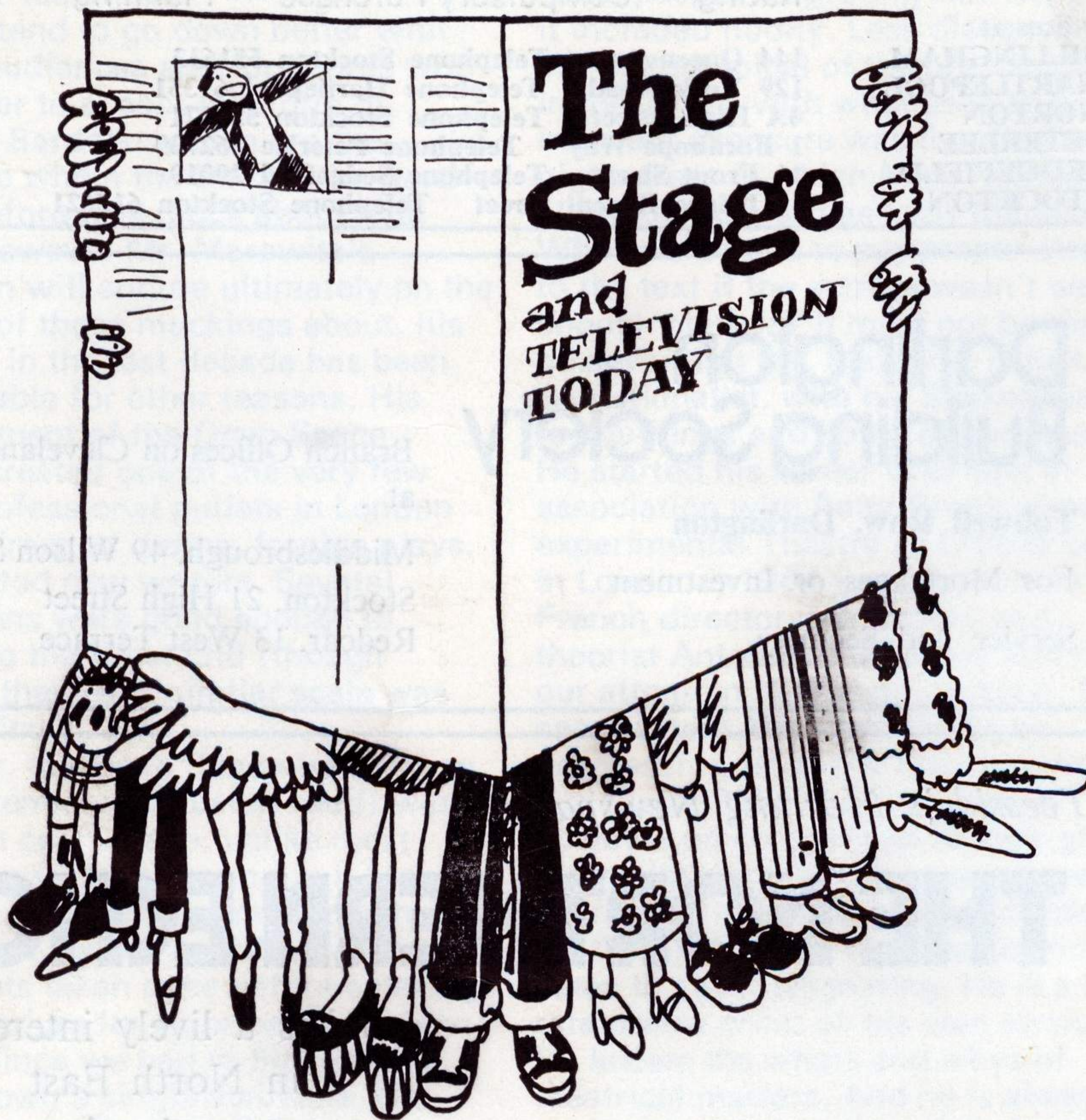
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