

*Forum Theatre, Billingham,
Cleveland*



8th to 18th Nov, 1978

*The
Millionairess*

by

Bernard Shaw



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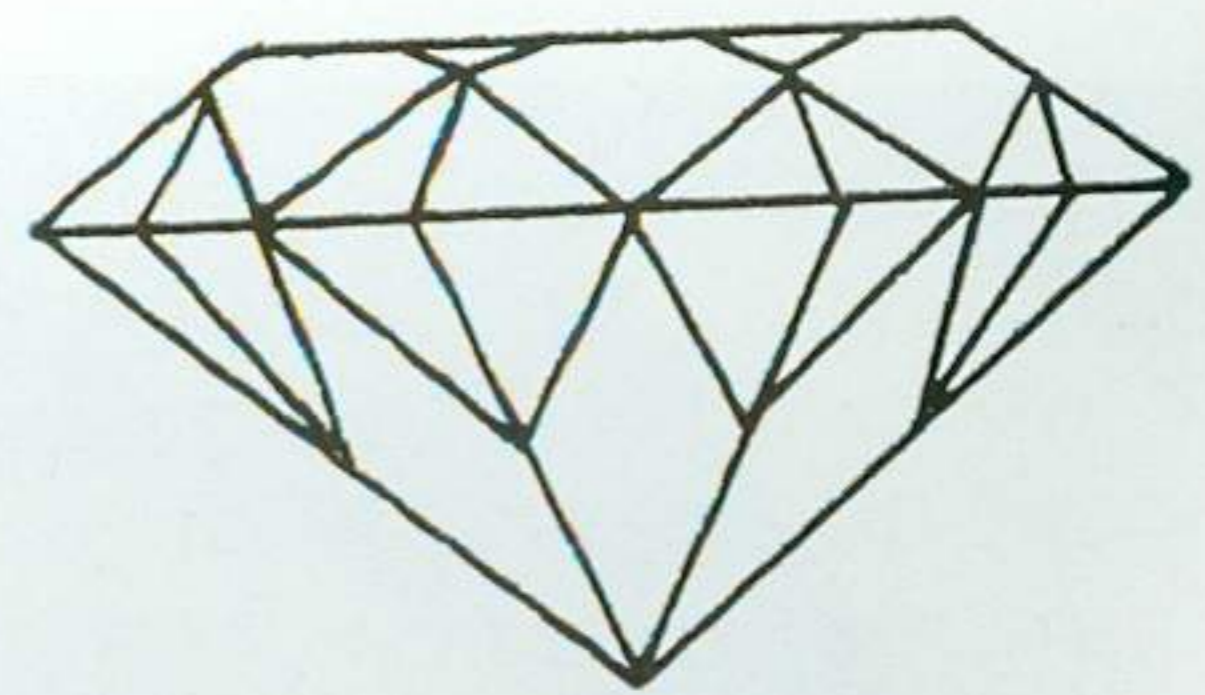
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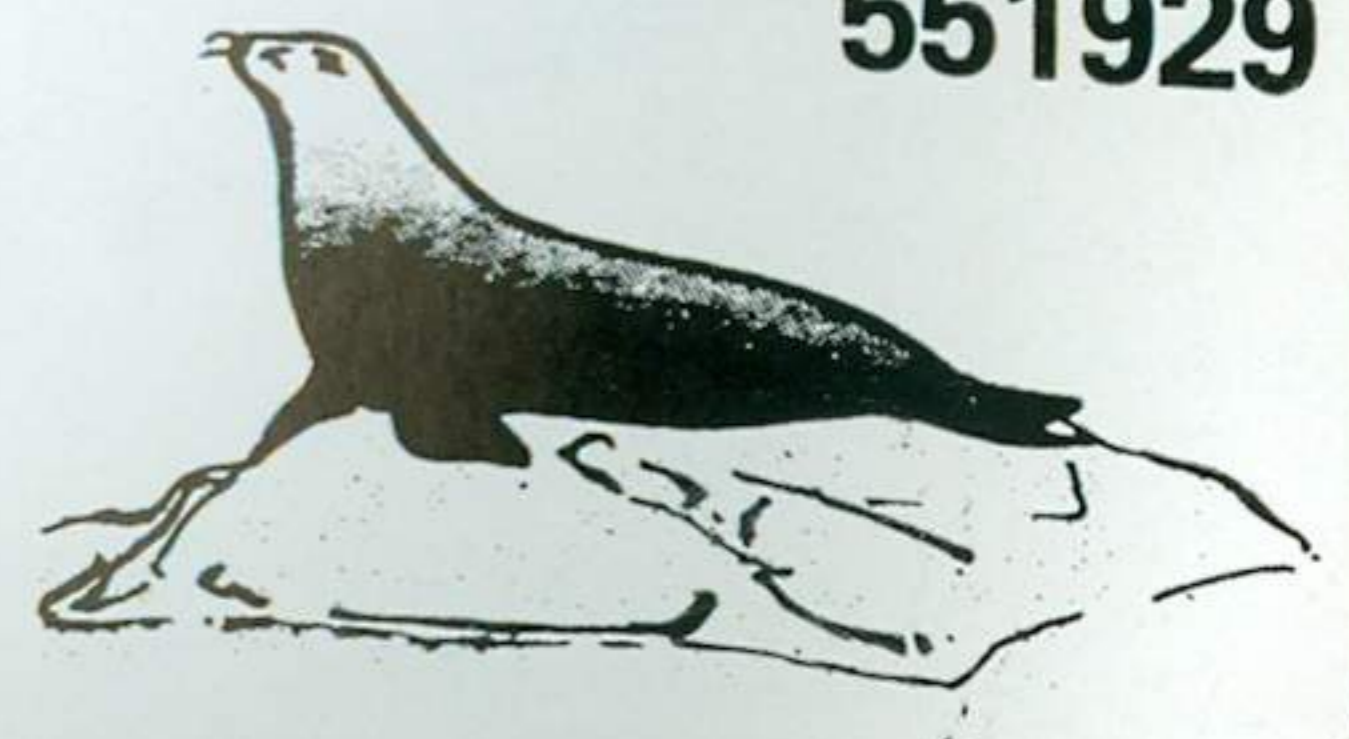
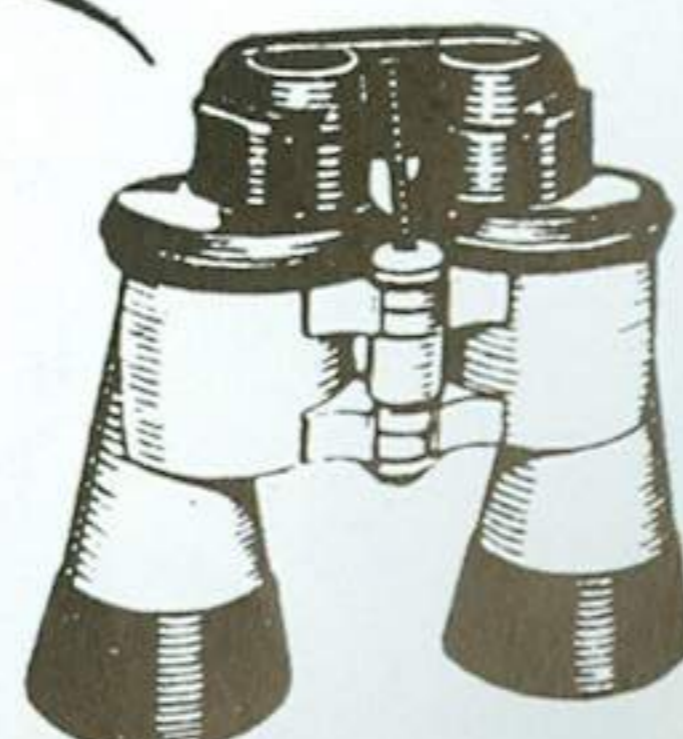
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WHY IS BROOK NEARLY ALWAYS OVER THERE?

by Eric Shorter

Distance, we are told, lends enchantment. The grass is greener. Absence makes the heart ... etc. etc. It is romantic thinking but playgoers can be romantic.

And so the apparent defection of Peter Brook from British shores has created, or at least assisted in the creation of, an aura of excited admiration which I am daring to suggest might be the fainter in fervour had he chosen to stay in London and put on plays within the confines of the Royal Shakespeare Company, of which he has never failed to share the direction with Peggy Ashcroft and its chief Trevor Nunn.

But he did not so choose and he resents the suggestion that in working with his own small company in Paris - subsidised of course but with a theatre of its own and a team spirit which has to be experienced to be believed - he has in any way turned his back on Britain for the sake of doing his own artistic thing in France.

He has been a co-director of the Royal Shakespeare Company for sixteen years and in that time he has staged in Britain (usually with immense success afterwards abroad) Scofield's *King Lear* (or Brook's or even Shakespeare's depending on your cast of mind), *The Physicists* (where at the Aldwych the curtain was up as we entered the theatre and a body lay on the stage to catch our curiosity), the *Marat/Sade* (with

Glenda Jackson and buckets of blood), Seneca's *Oedipus* (for Olivier's National Theatre with Gielgud stuck on stage like several other players distributed round the auditorium to watch us take our seats), and so, in 1970, to *A Midsummer Night's Dream*.

Which as even I can calculate is eight years' ago. Now he is back.

He came back first with his French company's version of Jarry's *Ubu Roi* and *Ubu Enchainé* for a fortnight at the Young Vic after an international tour of a production which first came out in Paris late last year. It reminds us that Brook can enjoy a prank like the rest of us.

And now there's his revival of *Antony and Cleopatra* with Alan Howard and Glenda Jackson at Stratford-on-Avon. To most British playgoers it will probably have come as the event of the theatrical year.

But the point is that it was Brook's first British theatrical event for eight years, and the patriots among us have been naturally inclined - granted his talent (which seems unable to do wrong save in the view of a few diehards and can scarcely take a step in France or the United States without hitting the headlines) - to envy the French the benefits of his endeavours.

He is of course (as he insists) a free citizen. And (as he can hardly deny) much honoured abroad. But if I were not free to travel as a playgoer I would

continued overleaf

WHY IS BROOK NEARLY ALWAYS OVER THERE? — *continued*

not find it easy to approve of our most brilliant stage director's being mostly absent on another country's business.

Viewing that business from time to time in Paris one can tell that he is still on form (as was proved by the *Ubu* farces and by the improvisations which his small company at the battered old Bouffes du Nord in Paris can sustain for up to an hour and a half as I saw for myself in the spring during their visits to hostels and hospitals, schools and institutions.

Until then my idea of spontaneous acting was that it tended to keep "drying" and was a sort of charade which might be useful at rehearsal, but that as a distinct theatrical form it could hardly be supposed to stand comparison with a scripted or rehearsed entertainment.

Well, it could and it did; and the fruits of such work are now obvious. Is there a more permanent troupe in the world? Granted, the Comédie Française and the Moscow Art Theatre and even our own National Theatre in Olivier's day have kept actors on their books for generations; but not working on such a close day-to-day, play-to-play basis as Brook's Centre for International Theatre Research.

No wonder they function so well as a team. And their style, which is basically Brechtian in its use of the simplest stage properties to indicate whatever is wanted (an actor throws confetti over himself for falling snow, or places two bricks on their ends for a doorway or bestrides a wooden cable drum which rolls over his enemies) is refreshingly and charmingly naive in its economy.

But although the quality of Brook's work with actors goes more or less unquestioned (since there is hardly an actor who would turn down the chance of working with him), his methods are likely to keep him out of Britain.

Why? Well it would appear that only in France can he find an atmosphere which is sympathetically disposed towards theatrical experiments.



The unpleasant fact is that such a company would not attract subvention in Britain. Indeed until only a short while ago it seemed as if Britain was not going to see *Ubu*, though it was visiting what appeared to be the rest of the world.

If we are not sure that we want to see the troupe for just a fortnight, who could suppose that we would want it based at, say, the Bedford, Camden Town, working behind closed doors for most of the year and bringing out - but only now and then - a show like *Timon of Athens* or *The Ik* or (as it is bringing out soon in Paris), *Measure for Measure*?

Who can therefore wonder if our most famous and respected director (you can be one without the other) seems likely to remain in self-imposed exile?

It is a pity. It is our loss rather than his. But does it reflect any credit on the British theatre that he cannot find the right conditions to work here?

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KEITH NEWTON

Your complete entertainment guide
from Monday to Saturday

Evening
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Vol. 3 No. 6

Wednesday 8th November to Saturday 18th November 1978

PENELOPE KEITH
NIGEL HAWTHORNE **CHARLES KAY**
ANGHARAD REES

and

IAN OGILVY

in

THE MILLIONAIRESS

by **BERNARD SHAW**

with

JONATHAN ELSOM
RONALD GOVEY
LUCY GRIFFITHS

and

SIMON JONES

Directed by **MICHAEL LINDSAY-HOGG**

Designed by **ALAN TAGG**
Costumes Designed by **ROBIN FRASER PAYE**
Lighting by **JOE DAVIS**

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FROM THE THEATRE DIRECTOR

Tonight we present a Shaw play rarely seen, but one we are sure you will enjoy. Because of our reputation as a first-class producing theatre we are able to bring to you this play with a cast of top-line artistes, sets built and painted here in Billingham to the highest standards, and the best in direction, design and lighting. This production will be seen only in Billingham, Nottingham, Brighton, Richmond (Surrey) and London. We welcome the company and wish them a happy stay with us. We already know (at the time of writing) that it will be successful, one of the fastest selling shows on record.

For our super Christmas show this year we have chosen *Pinocchio*, that wonderful, fantastic story of the wooden puppet who comes alive. To play the part of Gepetto, the old wood-carver who creates Pinocchio, we have secured the very talented Richard Hearne, know to millions as 'Mr. Pastry'. This show has a quality too rarely found today, and will delight children and adults alike. Sets and costumes will please the eye, and the music and comedy will send everyone home happy. *Pinocchio* really is a delightful show and will make an ideal Christmas treat for all the family. Please don't miss it.

Into 1979 and we begin with English National Opera North. Two operas, *Orpheus in the Underworld*, that glorious romp to Offenbach's gorgeous music, and the superb *The Magic Flute*. Leaflets giving full details are available at the Box Office. The singers include Peter Jeffes, Sandra Dugdale, Nigel Douglas, Thomas Lawlor, Ann Wood, Sheila Rex, Robert Ferguson, Stuart Harling and Iris Saunders. As it is now over six years since a national opera company visited Cleveland, let us pack every house to show that we do want opera and have been shamefully neglected.

After the opera season we have the excellent musical play *Tarantara! Tarantara!* (the story of the Gilbert and Sullivan partnership) and *The Desert Song*, a perennial favourite with the No. 1 Red Shadow — John Hanson.

Best wishes for the coming Festive season from all at the Forum Theatre.

LES JOBSON



PENELOPE KEITH

Penelope Keith trained for the stage at the Webber Douglas Academy and then worked in repertory in Chesterfield, Lincoln and Manchester. Her first important opportunity came when she joined the Royal Shakespeare Company at Stratford and the Aldwych Theatre, London. She returned to repertory in Cheltenham and then played her first leading role on television in Granada's *Six Shades of Black*. Since then, Penelope has played many leading roles on television including Wanda in the series *Kate* for Yorkshire, *The Pallisers*, *Two's Company*, *Jackanory*, *Saving It For Albie*, *Private Lives*, four successful series of *The Good Life*, the trilogy *The Norman Conquests* at Thames, *The Morecambe and Wise Christmas Show* and Beatrice in *Much Ado About Nothing* for the BBC opposite Michael York.

Penelope entered the film industry in 1961 and her film credits include *Rentadick*, *Take a Girl Like You*, *Every Home Should Have One*, *Penny Gold*, *A Touch of Love* and *The Hound of the Baskervilles*.

In the theatre, Penelope has appeared in *Plaza Suite*, *House of Bernarda Alba*, *How the Other Half Loves*, *Catsplay*, *Fallen Angels* and *Sweet Mr. Shakespeare*. Her performances as Sarah in *The Norman Conquests*, firstly at Greenwich and then the Globe, and Lady Driver in *Donkey's Years* (also the Globe) received highly favourable press notices. Her most recent theatre success was as Orinthia in *The Apple Cart* at Chichester Festival Theatre and the Phoenix Theatre, London — also for Triumph.

Her awards include the Variety Club Show Business Personality of the Year Award, the Society of West End Theatre's Award for Best Comedy Performance as Lady Driver in *Donkey's Years* at the Globe and the British Academy of Film and Television Arts Award for the Best Light Entertainment Performance for *The Good Life* — all in 1977, and in 1978 the British Academy of Film and Television Arts Award for the Best TV Actress for her performances in *Saving It For Albie* and *The Norman Conquests*.

Penelope is to star in her own comedy series at the BBC in the Spring of 1979.

Penelope is married to Rodney Timson and lives in Surrey.

NIGEL HAWTHORNE

Nigel Hawthorne was born in Coventry and brought up in South Africa where his father, a doctor, had decided to emigrate. He has appeared in a number of plays in the West End, and considers himself fortunate to have met up with Joan Littlewood at a crucial point in his career.

He appeared for her in *Oh What a Lovely War*, *The Marie Lloyd Story* and as Roy Jenkins in *Mrs. Wilson's Diary* which had a successful run at the Criterion Theatre. He was noticed by William Gaskill, who offered him Prince Albert in the original production of Edward Bond's *Early Morning* — the last play to be banned by the Lord Chamberlain — at the Royal Court. After this he appeared frequently at this theatre, notably in *The Double Dealer*, John Osborne's *West of Suez* which transferred to the Cambridge, Osborne's highly controversial *A Sense of Detachment* and *Bird Child* at the Theatre Upstairs.

At the Mayfair Theatre he took over the lead in Christopher Hampton's *The Philanthropist*. He played the lead in another controversial play *Ride Across Lake Constance* by Peter Handke.

He has played Falstaff and Macbeth at the Playhouse, Sheffield, where he also directed Edward Bond's anti-apartheid play *Black Mass*.

He joined the Young Vic in 1972 to play Face in *The Alchemist* and Brutus in *Julius Caesar*, and in 1974 he toured the USA and Canada for the National Theatre Company playing Touchstone in *As You Like It*.

In 1975 he appeared in *The Doctor's Dilemma* at the Mermaid Theatre, and then went on to play Stephen in Simon Gray's play *Otherwise Engaged* at the Queen's Theatre.

His television credits include *A Question of Everything*, *Occupations*, *Hadleigh*, *Child of Hope*, *The Floater* and *The Buffett*, the last three being in the Play for Today series. His most recent televisions include Engels in *Eleanor Marx* and Rolfe in *Destiny* for BBC Television.

In 1976 he played the lead (to considerable critical acclaim) in Michael Frayn's *Clouds* at Hampstead. He then joined the Royal Shakespeare Company to play Major Flack in *Privates on Parade* at the *Aldwych*. For this performance he received the Clarence Derwent Award.

In 1977 he played Pierre Curie in *Madame Curie* (BBC 2), Decianus in *Warrior Queen* (Thames TV), Ohlendorf in *The Holocaust* (for Titus Productions), Fosse in *Sailor's Return* (for Jack Gold) and Dilke in *Sweeney 2* (a film for Euston Films).

He received an award from the Society of West End Managers for Actor of the Year in a supporting role for *Privates on Parade* (Piccadilly Theatre).

In 1978 he has played Lord Monckton in the Thames Television series *Edward VIII and Mrs. Simpson*.

CHARLES KAY

Charles Kay trained for the theatre at the RADA, where he won the Bancroft Gold Medal, after qualifying in dental surgery at Birmingham University.

His first appearances in London were at the Royal Court in Wesker's *Roots* and Osborne's *Luther*. Having been a member of the RSC for four years he then spent six years with the National Theatre playing, amongst many other parts, 'Gaveston' in *Edward II*, 'Celia' in the all-male *As You Like It*, 'Loach' in *The National Health* and 'Robespierre' in *Danton's Death*.

He spent a period with the Actor's Company playing *Tartuffe* at the Edinburgh Festival and has often appeared on television, notably as 'Tsar Nicholas' in *Fall of Eagles*, 'Montague Porch' in *Jennie*, 'De Levis' in *Loyalties* and 'Ferdinand' in *The Duchess of Malfi*.

Most recent stage appearances have been as the 'Dauphin' in *St. Joan* at the Old Vic, 'Cassius' in *Julius Caesar* at Chichester and 'Sam' in *The Homecoming* at the Garrick Theatre.

ACKNOWLEDGEMENTS

Sets built and painted by Forum Theatre, Billingham, Workshop.

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THE MILLIONAIRESS

by GEORGE BERNARD SHAW

CAST

Julius Sagamore	NIGEL HAWTHORNE
Epifania Ognisanti di Parerga Fitzfassenden	PENELOPE KEITH
Alastair Fitzfassenden	IAN OGILVY
Patricia Smith	ANGHARAD REES
Adrian Blenderbland	SIMON JONES
The Doctor	CHARLES KAY
The Man	RONALD GOVEY
The Woman	LUCY GRIFFITHS
Hotel Manager	JONATHAN ELSOM

Act One

- Scene 1 Mr. Julius Sagamore's Office in Lincoln's Inn Fields.
A Spring Morning.
- Scene 2 The Coffee-Room of the Pig and Whistle, a Riverside Inn.
That Evening.

Act Two

- Scene 1 A Basement Sweatshop in the Commercial Road.
The Following Morning.
- Scene 2 The Pig and Whistle (now The Cardinal's Hat).
Five Months Later.
-

Directed by MICHAEL LINDSAY-HOGG
Designed by ALAN TAGG
Costumes Designed by ROBIN FRASER PAYE
Assisted by ROMAYNE WOOD
Lighting by JOE DAVIS
Assisted by HOWARD EATON

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Stage Manager
Deputy Stage Manager
Assistant Stage Managers

GRIMMOND HENDERSON
GEORGE McLAREN
CHRISTOPER BUSH-BAILEY
MARILYN GRAVES
RITA GERZA

Following its run at Billingham, *The Millionairess* will go, under the management of Duncan C. Weldon and Louis I. Michaels for Triumph Theatre Productions, to Nottingham, Brighton and Richmond (Surrey) before opening at the Theatre Royal, Haymarket, in December.

ANGHARAD REES

Angharad Rees was brought up in Wales and went to the Sorbonne in Paris when she was sixteen, then to Madrid where as well as her university studies she taught English in a psychiatric clinic.

She trained at the Rose Bruford College, and started her career in a television production of *Man and Superman* for the BBC.

She has since divided her time between the stage — her last play was John Osborne's *A Picture of Dorian Grey* at Greenwich Theatre —, films — her latest *The Girl in Blue Velvet* directed by Alan Bridges is about to be released — and television. She was 'Demelza' in *Poldark*, the television series which has had an international distribution, and has recently played 'Celia' in *As You Like It* for the BBC's new Shakespearean series which has yet to be seen.

She is married to Christopher Cazenove, and has two small sons.

IAN OGILVY

Known in particular for his appearances in television classical serials and for his role as Elizabeth Bellamy's poet husband in *Upstairs, Downstairs*, Ian Ogilvy now attains sole stardom in a series for the first time as the new Simon Templar, other known as The Saint in *The Return of The Saint*, although he was one of the four stars (with William Mervyn, Nyree Dawn Porter and Isla Blair) in *The Liars* quite early in his career.

Born at Woking, Surrey, he is of Scottish descent. His father was one of London's leading advertising men; his uncle, David Ogilvy, became a legend in American advertising circles even before his retirement.

Ian, however, had few doubts about his future from the time he appeared in school plays. He served an apprenticeship as an assistant stage manager at London's Royal Court Theatre and then studied at the Royal Academy of Dramatic Art.

Unexpectedly, he achieved stardom with his first professional acting role. "But", he emphasises, "it was modest stardom on a shoe-string budget production on a £50-a-week salary for an 18-day schedule. It was no overnight fame or fortune!"

The film *Revenge of the Blood Beast* was made by a friend, Michael Reeves, and other low-budget movies were to follow before Reeves' tragically early death. In the meanwhile, Ian was gaining experience in repertory at Colchester, Canterbury and Northampton, and then played guest roles in numerous television shows, including such series as *The Avengers* and *Strange Report*. He had his first major success as Lord Windermere in *Lady Windermere's Fan*. His greatest popularity came through *Upstairs, Downstairs*, and most recently he has attracted attention in *I, Claudius* (as the father of Claudius when young) and as Moll's brother whom she married in ignorance of their relationship in *Moll Flanders*.

Ian has also been seen in numerous feature films, the titles of which include *Stranger in the House*, *The Invincible Six*, *The Sorceress*, *Witchfinder General*, *Waterloo*, *Wuthering Heights* and *Beyond the Grave*, but for some time he has been absent from the big screen because of stage and television work. His most recent London appearance was in *Waltz of the Toreadors* with Trevor Howard, and he has also played in Shaw's *The Devil's Disciple* in Liverpool.

He is married, with two children — Emma (born 1963) and Titus (born 1969) — and lives in Wimbledon.

JONATHAN ELSOM

Jonathan Elsom was born in New Zealand and trained at LAMDA before working extensively in repertory from Dundee to Exeter.

In recent years he has created such roles as Fothergill in *Conduct Unbecoming* at the Queens, The Junker in James Saunders' *Hans Kolhass*, four roles in Sandy Wilson's musical *His Monkey Wife*, and last year played Mr. French M.P. in Tom Stoppard's *Dirty Linen* at the Arts. In 1972 he played Filch in *The Beggars' Opera* at Chichester.

A familiar face on television, he has appeared as Marcus Golding Q.C. in some 80 episodes of *Crown Court*, and more recently as The Vicar in *Rising Damp*, and in series such as *Target*, *Circus*, *The Devil's Crown* and *Danger UXB*. He has just completed filming *Sewers of Gold* in Nice.

RONALD GOVEY

Ronald Govey worked as a stage manager for three repertory companies before beginning a five-year stint in classical work in Dublin. There he played principal roles in many of Shakespeare's plays, with some Greek tragedy to boot.

In 1965 he took part in the Opening Festival of the Yvonne Arnaud Theatre at Guildford, under the direction of Michael Redgrave, and subsequently appeared in five plays there for Laurier Lister, two of which went into London — Ben Travers' *Thark* to the Garrick, and Shaw's *The Doctor's Dilemma* to the Comedy. He has also worked on two other Shaw plays, *Arms and the Man* and *Candida*. In 1973 he played for a year as the comic-sinister Mr. Paravicini in the famous *Mousetrap*. Recently he has appeared mostly in television, but has kept in touch with live theatre as Artistic Director of his own repertory company in Devon.

LUCY GRIFFITHS

Lucy Griffiths was born on the borders of Wales. She made her first stage appearance at the Alexandra Theatre, Birmingham, under Derek Salberg. She was with the Birmingham Rep under Barry Jackson and the Old Vic Company under Tony Guthrie playing 'Carlotta' in *The Cherry Orchard* at the New Theatre, London. She has done seasons in rep at Leicester, Stratford-on-Avon, Bournemouth and many other provincial theatres. She made her television debut in *The Nantucket Legend* for BBC Television, since when she has been in innumerable productions, the most recent being *All Creatures Great and Small*. She made her first film for Gainsborough starring Arthur Askey and has appeared in dozens of others, the latest being *The Hound of the Baskervilles* with Peter Cook and Dudley Moore.

SIMON JONES

Simon Jones was born in Wiltshire in 1950, and began his career with seasons at Bradford, Derby and Crewe. In London he has appeared on the Fringe in Stephen Poliakoff's *The Carnation Gang* at the Bush, and in Rattigan's *The Browning Version* at the King's Head, and in the West End in *Bloomsbury* at the Phoenix, *The Clandestine Marriage* at the Savoy, and in *Dr. Who and the Daleks* at the Adelphi. In 1976 he joined the RSC to play 'Zachariah' in *Wild Oats* and 'Aircraftsman Young-Love' in *Privates on Parade* at the Aldwych, and the latter part also at the Piccadilly. His most recent Shaw portrayal was that of 'Lexy Mill' in *Candida* at the Albery in 1977. Television credits include the first series of *Rock Follies* and the play *Hannah* in the series *Victorian Scandals*. On radio he plays 'Arthur Dent' in the highly successful comedy series *The Hitch-hiker's Guide to the Galaxy*.

MICHAEL LINDSAY-HOGG (Director)

Michael Lindsay-Hogg has directed such television programmes as *Ready Steady Go*, *The Informer*, *Man of Our Times*, *Budgie* and *Seven Faces of Woman*. For the BBC, Plays for Today including *Skin Deep* with Donald Pleasance, *Mrs. Palfrey at the Claremont* starring Celia Johnson, *Plaintiffs and Defendants* and *Two Sundays*, both by Simon Gray, starring Alan Bates, *Through the Night* by Trevor Griffiths, starring Alison Steadman, *Electra* with Eileen Aitkins and *Professional Foul* by Tom Stoppard, starring Peter Barkworth. He has also directed promotional films for The Who, The Beatles, The Rolling Stones and Elton John. Films include *Let It Be* with The Beatles and *Nasty Habits* with Glenda Jackson, Melina Mercouri and Geraldine Page. Among his theatre credits are a production of David Storey's *Home* at the Longwharf Theatre, New Haven, and *The White Devil* at the Old Vic. He is the director of *Whose Life Is It Anyway?*, currently at the Savoy Theatre, starring Tom Conti.

ALAN TAGG (Designer)

Alan Tagg has designed a wide range of productions for the theatre as well as exhibitions. He has worked extensively for the Royal Court, designing seventeen productions including *Look Back in Anger*, *Hedda Gabler* and *Alpha Beta*, and has also worked for the National Theatre and RSC. His numerous West End shows include *The Constant Wife*, *Absurd Person Singular* and *The Seagull*. His most recent work covers *The Bed Before Yesterday* (Lyric), *Same Time Next Year* (Prince of Wales), *Donkey's Years* (Globe), *The Kingfisher* and *Candida*, and for Triumph the highly successful *Waters of the Moon* with Ingrid Bergman and Wendy Hiller. Currently at the Savoy Theatre *Whose Life Is It Anyway?* starring Tom Conti.

ROBIN FRASER PAYE (Costume Designer)

Robin Fraser Paye's theatre credits include *Exiles* (RSC), *Butley*, *Time and Time Again*, *The Day After the Fair*, *Ardele*, *The Family Dance*, *Blithe Spirit* (NT), *Monsieur Perrichon's Travels* (Chichester) and *As You Like It* (Stratford, Ontario). Television credits include *Somerset Maugham Series*, *Cousin Bette*, *Lady Windermere's Fan*, *Fall of Eagles*, *Our Mutual Friend*, *Private Lives*, *Much Ado About Nothing*, *Richard II* and *As You Like It* (new BBC Shakespeare Series). His film credits include *Butley* and *In Celebration*.

JOE DAVIS

Joe Davis joined Strand Electric in 1926, leaving after a few years to become Production Electrician for Charles B. Cochran and Julian Wylie. In 1935 he joined H. M. Tennent Limited and was their Lighting Designer for thirty-seven years. For 22 years he has been personal lighting designer to Marlene Dietrich, travelling to every city in which she appears. He is now a partner in Theatre Sound and Lighting (Services) Limited. He has been responsible for the lighting of over 500 major productions, and last year he celebrated fifty years in the theatre. Amongst the productions he has designed the lighting for are *Oklahoma*, *My Fair Lady*, *West Side Story* and most recently *Cause Celebre* at Her Majesty's Theatre and the highly acclaimed *Waters of the Moon* with Ingrid Bergman and Wendy Hiller, followed by *A Family* with Paul Scofield and Harry Andrews, both at the Theatre Royal, Haymarket, and both for Triumph Theatre Productions, plus *Yeomen of the Guard* at the Moat at the Tower of London, and also a musical for Vienna.

BERNARD SHAW

Bernard Shaw was born in Dublin on 26th July, 1856, the third and last child — and only son — of George Carr Shaw, a civil servant, and his wife Lucinda. At an early age he was educated by a clerical uncle who was Vicar of St. Brides, Dublin, and later at a Wesleyan Connexional School. In 1871 he joined the land agency as a clerk in Dublin and subsequently moved to London in 1876. Between 1879 and 1883 he wrote five novels, four of which were subsequently published. In 1885 he joined the reviewing staff of *The Pall Mall Gazette* and the following year became art critic for *The World*. From 1888 until 1890 he contributed music criticism to *The Star* as "Corno di Bassetto", later becoming music critic for *The World* and drama critic for *The Saturday Review*.

His first play, *Widowers' Houses*, was produced in 1892, having been started seven years earlier. The main popularity of his plays, however, dates from the Court Theatre repertory season under Granville-Barker and Vedrenne. Between 1904 and 1907, seven hundred and one performances were given of eleven of his plays.

In all he wrote over fifty plays of which the best known include *Man and Superman*, *Candida*, *Arms and the Man*, *Pygmalion*, *Major Barbara*, *Caesar and Cleopatra*, *Heartbreak House*, *You Never Can Tell*, *The Doctor's Dilemma* and *St. Joan*. Shaw's film association with Gabriel Pascal in screen adaptations of *Pygmalion*, *Major Barbara* and *Caesar and Cleopatra* also brought his works to a wider public.

He died on 2nd November, 1950, at Ayot St. Lawrence in Hertfordshire in the house which had been his home for many years. This house is now maintained by the National Trust.

SHAW on SHAW

"Remember that my business as a classic writer of comedies is to 'chasten morals and ridicule'; and if I sometimes make you feel like a fool, remember that I have by the same action cured your folly, just as the dentist cures your toothache by pulling out your tooth. And I never do it without giving you plenty of laughing gas".

"When you get accustomed to my habit of mind, which I was born with and cannot help, you will not find me such bad company.

But please do not think you can take in the work of my long lifetime at one reading. You must make it your practice to read all my works at least twice over every year for ten years or so. That is why this edition is so substantially bound for you".

OUR AUTHOR

You don't expect me to know what to say about a play when I don't know who the author is, do you . . . If it's by a good author, it's a good play, naturally. That stands to reason.

Economy is the art of making the most of life. The love of economy is the root of all virtue.

The true artist will let his wife starve, his children go barefoot, his mother drudge for his living at seventy, sooner than work at anything but his art.

Take care to get what you like or you will be forced to like what you get.

You'll never have a quiet world till you knock the patriotism out of the human race.

You must not suppose, because I am a man of letters, that I never tried to earn an honest living.

The appalling fickleness of women I love is only equalled by the infernal constancy of the women who love me.

I like a bit of a mongrel myself, whether it's man or a dog, they're the best for everyday.

She began to ask herself whether she had not over-rated white beards and old age and nightshirts as divine credentials.

A man's star is not complete without a woman's garter.

The more a man knows, and the farther he travels, the more likely he is to marry a country girl.

If you strike a child, take care that you strike it in anger, even at the risk of maiming it for life. A blow in cold blood neither can nor should be forgiven.

A perpetual holiday is a good working definition of hell.

The Churches must learn humility as well as teach it.

The British blockade won the war ; but the wonder is that the British blockhead did not lose it.

When a man wants to murder a tiger he calls it sport : when the tiger wants to murder him he calls it ferocity.

Marriage is popular because it combines the maximum of temptation with the maximum of opportunity.

We are told that when Jehovah created the world he saw that it was good. What say now.

With the single exception of Homer, there is no eminent writer, not even Sir Walter Scott, whom I despise so entirely as I despise Shakespeare when I measure my mind against his . . . It would positively be a relief to me to dig him up and throw stones at him.

I have no enemies under the age of ten.

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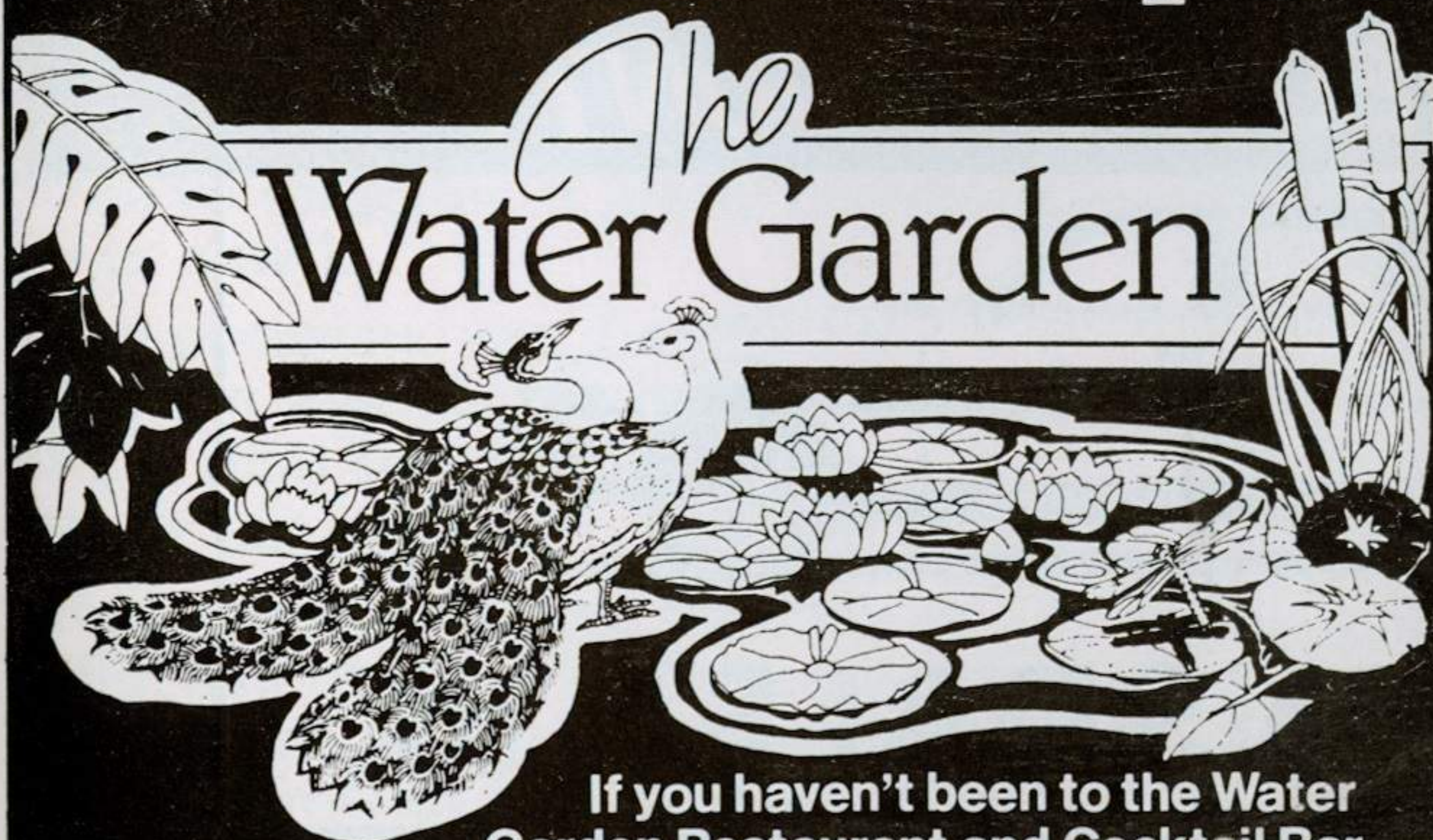
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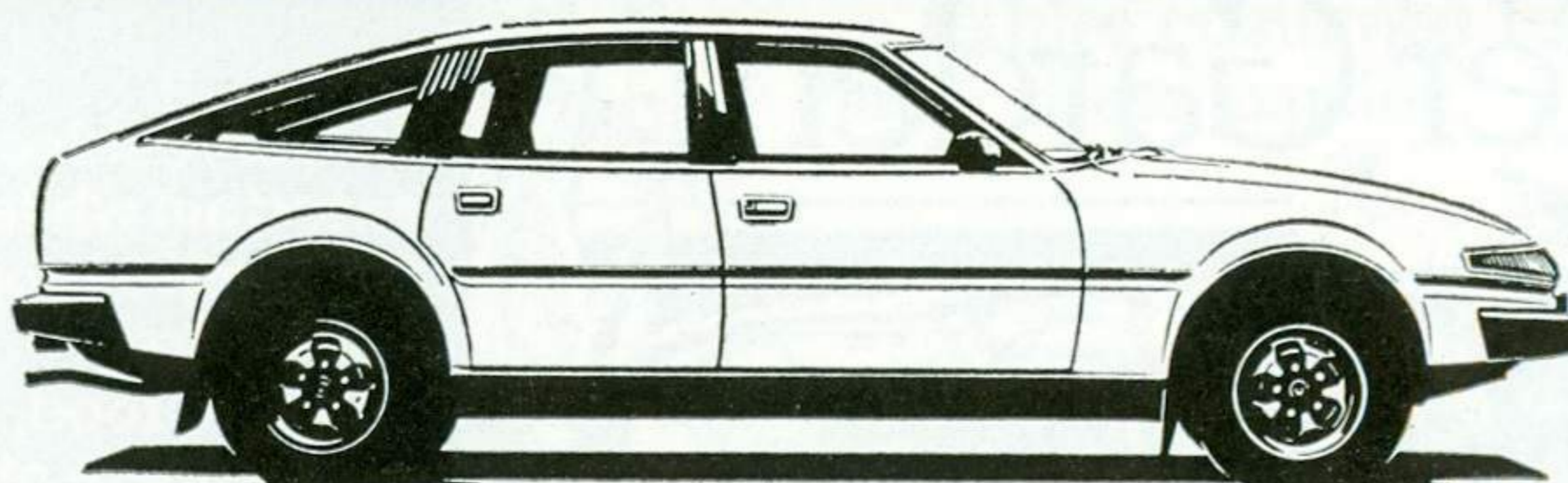
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A RAW DEAL AT THE SAVOY

by W. A. DARLINGTON

The other day my daughter Phoebe and I were doing some much needed tidying-up in the room I sometimes miscall my study. Out of a chaos of papers she picked out a bulky document which proclaimed itself to be about the Bernard Shaw Centenary Celebration at the Savoy in 1956.

"This looks interesting. You went to it I suppose?"

"I don't think so".

"You must have. Yes, here you are at table nine".

"Was I?"

"Yes, I can't think why you don't remember. There was a tremendous lot of VIP's making the speeches".

"Well, I agree it is rather odd. Who sat next to me at table nine?"

"Ellen Pollock".

"Ellen Pollock! Oh, good Lord, it was that time, was it? My God, shall I ever forget it?"

"You've forgotten it pretty completely up to now".

"The occasion, yes, I admit I'd forgotten that. But I shall never forget what happened".

"What **did** happen?"

What happened to me that day in 1956 was utterly trivial. Its absurdity derives entirely from its contrast with the solemnity of the occasion and the tremendous reputation of the Savoy.

It must have been about that time that a widely travelled American friend told me that in his view the London Savoy was the best run hotel in the world; and of course Bernard Shaw's

Centenary Celebration, coming as it did only a few years after Shaw had written his last play, had a quality unique in itself.

And so to table nine, where but for the fortunate presence of Ellen Pollock at my right hand, I should have been without a friend.

Ellen was a woman whom I not only admired as actress and director, but knew and liked personally, having met her at one of the cheerful Malvern Festivals. We fell into easy conversation while the company collected, and after a little while the meal began.

This meal, by the way, was not dinner but luncheon. This usually became necessary when an important function had to do with the theatre world. At dinner-time all the professionals—actors, managers, directors, critics—were apt to be engaged on their several jobs.

The menu showed that the Savoy had arranged a plain but obviously excellent meal; clear turtle soup, sole in some form, saddle of lamb; all well worth eating, but no frills.

The soup arrived and was dealt with with relish, also then the sole began to be served and perfectly delectable it looked. Here was no question of filleting. Every guest had a complete small sole to him or herself.

Presently there was to be seen the pleasing spectacle of hundreds of well-dressed persons performing the same action—running their knives down the backbone of an inviting-looking fish and watching the white flesh appear.

continued overleaf

Everybody seemed to be doing it—everybody but me. I was going through the same motions, but I wasn't getting the same results. My fish was putting up some kind of resistance to my knife, and no white flesh was to be seen. I tried again with no better luck and then I consulted Ellen.

"How'm I supposed to cope with this?"

She looked surprised at the question, as well she might.

"The usual way".

"No, I've tried that, and it doesn't work".

"Oh, let me try".

I passed my plate over and she ran her knife down the backbone with the same lack of result as I had had. She bent closer over the plate and gave a sudden cry.

"Why—it isn't cooked!"

"How d'you mean? It looks all right".

"It **is** all right. Only somebody's omitted to put it in the oven, or whatever they do. It's cold, it's raw, it's uneatable".

"Then what do I do?"

"Ask for another. Here, waiter". She grabbed a man who was passing.

"This gentleman's fish hasn't been cooked".

At her words table nine, which up to then had seen a group of strangers slowly making one another's acquaintance, fused into an interested and amused audience, conscious that something peculiar was going on. I found their amusement impossible to share.

The waiter looked very sceptical. His expression suggested that uncooked fish were things that didn't happen at the Savoy. But I made him take a prod and instantly his whole demeanour changed.

"I'm so very sorry, Sir", he said, and

it was as if he were apologising on behalf of the management to the whole of table nine.

"That's all right", I said with an attempt at graciousness.

"But please get me another".

He sped off, and table nine waited tensely. So did I.

In a moment he was back.

"The chef is sorry, Sir, but he has not got a spare fish. He asks if it would do if he gave you a larger helping of the saddle of lamb".

If I'd been in a sensible mood I should have accepted this offer, for a Savoy saddle was likely to be quite something, and a little more of it would have gone down well.

But I was feeling upset, defrauded, and probably self-conscious about table nine waiting for my answer. I said it wouldn't do at all and waved the waiter away. Table nine relaxed, the incident closed, and I suppose I finished my meal with as great an appearance of calm as I could manage.

But here is a curious fact. From the instant I waved the waiter away, my memory of what happened that afternoon is utterly blank.

I suppose I went on talking to Ellen Pollock. I suppose I ate my normal helping of saddle of lamb, and finished the meal and drank some coffee, and rose for the Royal toast, and all the rest of it.

I suppose, too, that I must have listened to what I am given to understand were some admirable speeches delivered by hand-picked speakers.

But of all of this, not one word remains in my memory. I can only infer, with shame, that whatever front I may have succeeded in assuming of a man doing honour to Shaw's memory, inside me I was totally absorbed in mourning for my lost sole.



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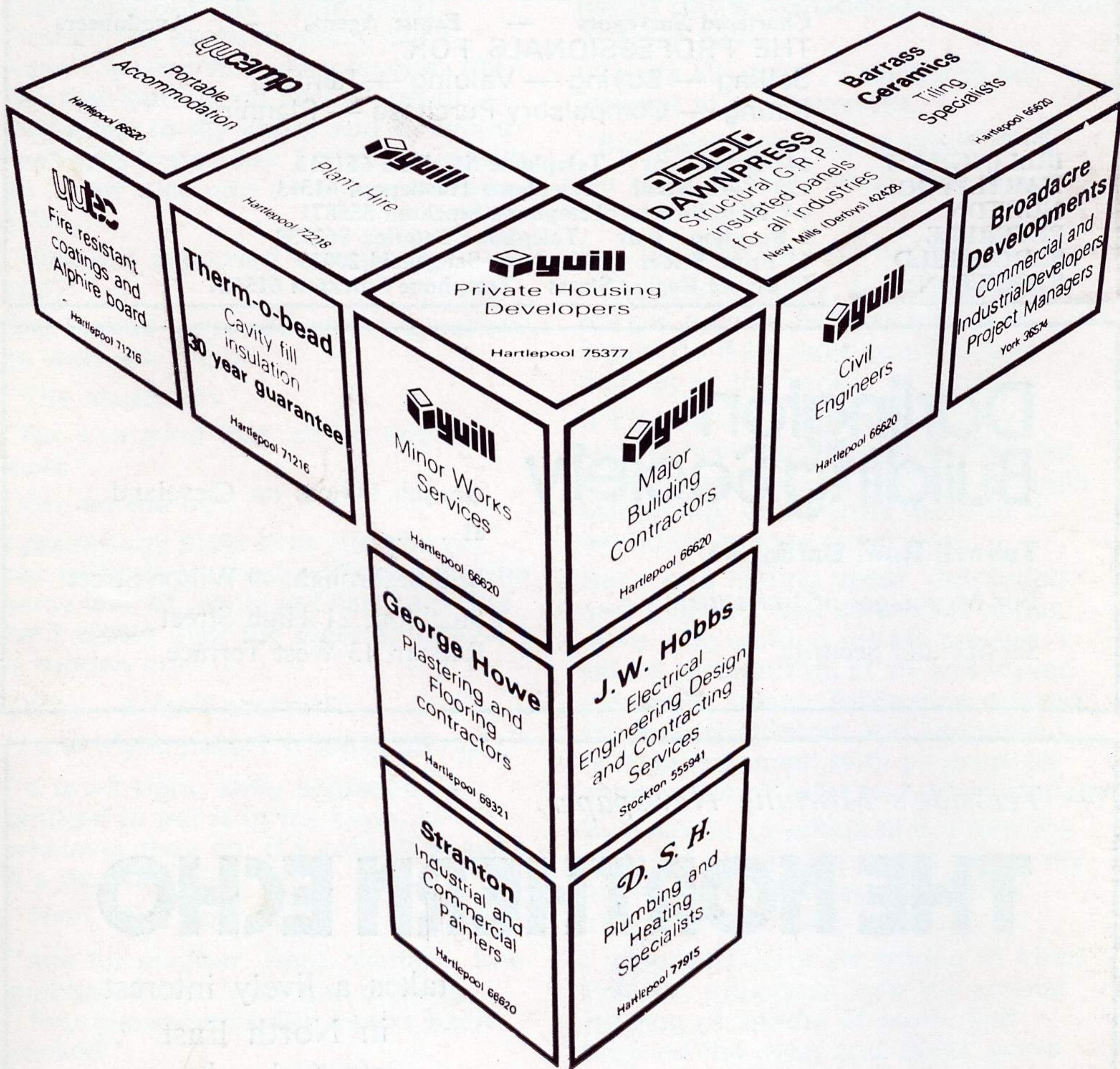
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 Printed by The Stanley Press Ltd., 27 Bradford Road, Dewsbury, WF13 2DX.