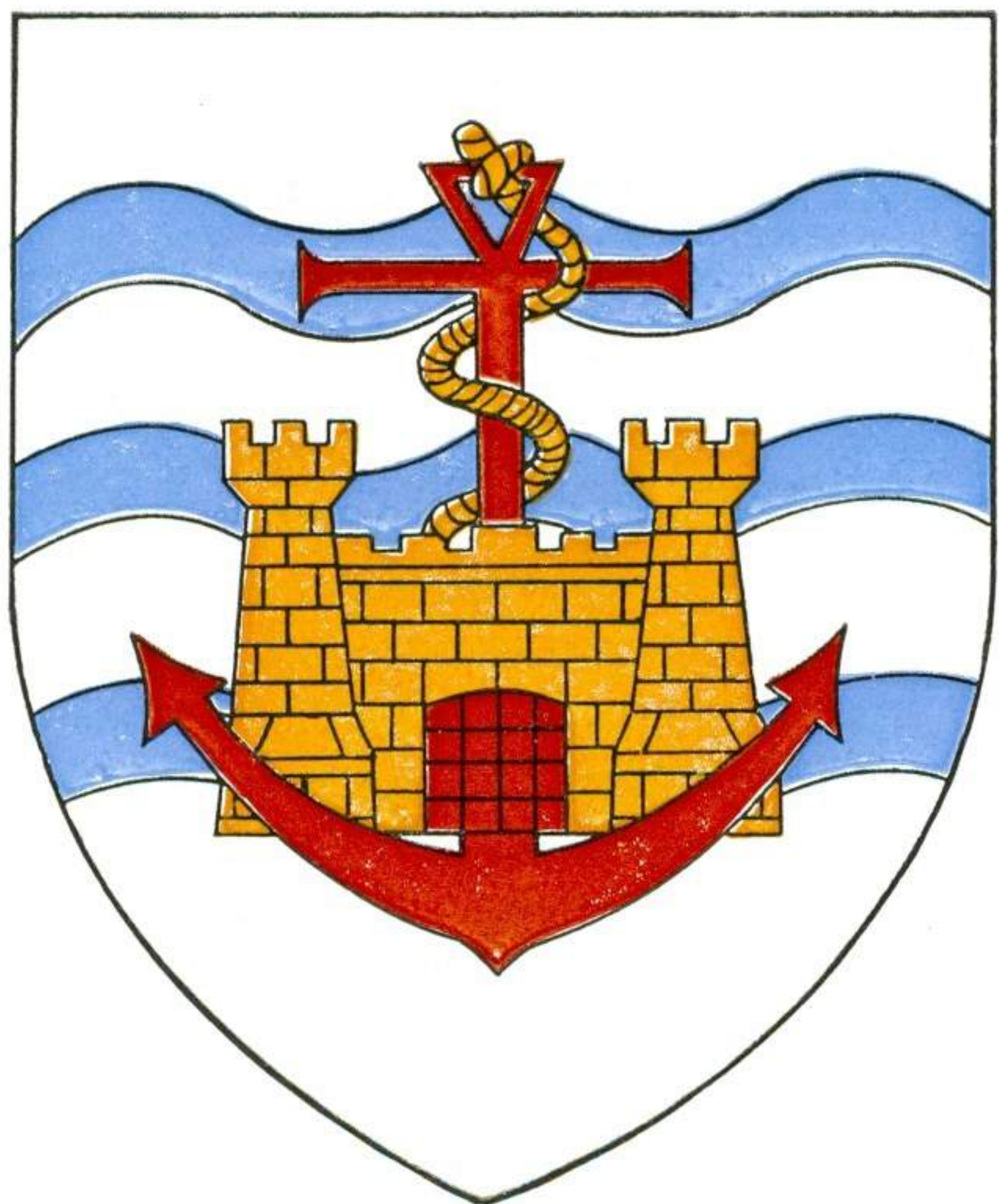


# FORUM THEATRE BILLINGHAM CLEVELAND

28th May to 2nd June 1979

## The Duchess of Malfi

by JOHN WEBSTER





Member of  
THE NATIONAL ASSOCIATION  
OF GOLDSMITHS

# Freeman

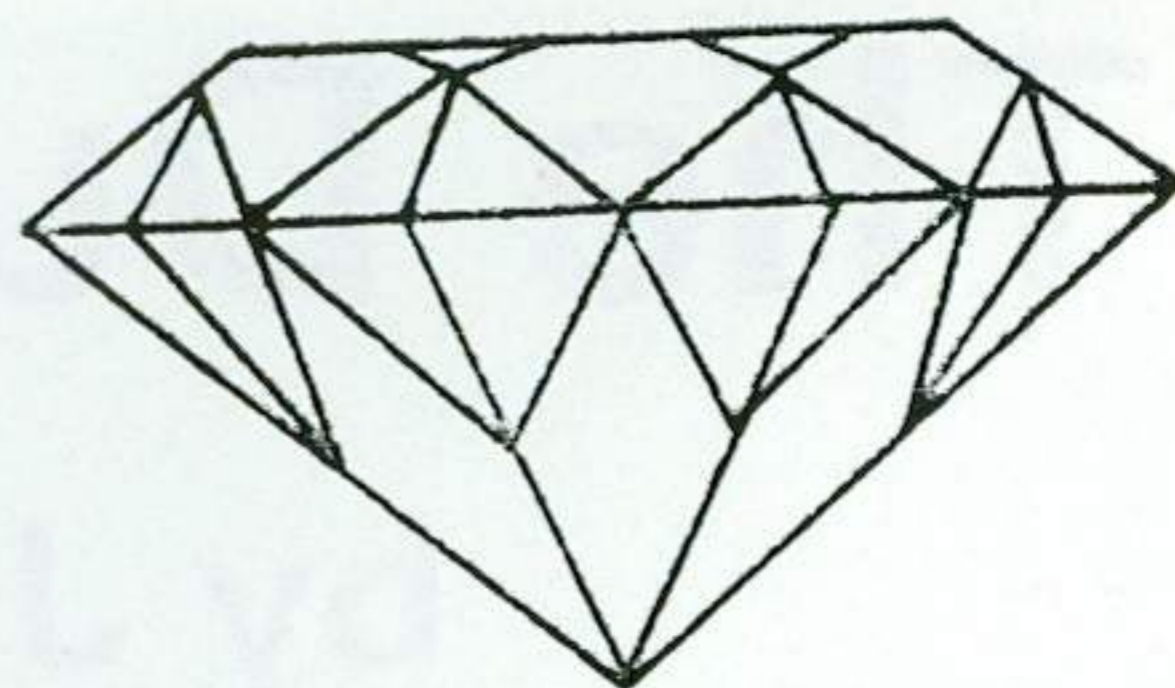
Cleveland's Private Jeweller

*For your Finest Quality*

*Diamond Jewellery and Silverware  
also specialising in Repairs and Restoration,  
VALUATIONS and we buy good quality  
second hand Jewellery and Silver.*

## DIAMOND HOUSE

279 LINTHORPE RD, MIDDLESBROUGH  
CLEVELAND TEL. 242956



# BILLINGHAM PHOTOGRAPHIC

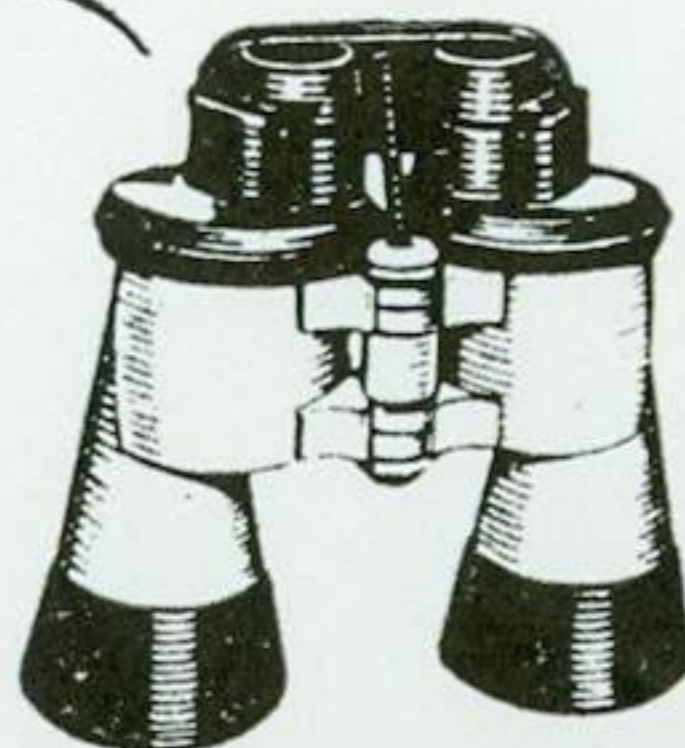
63 QUEENSWAY, BILLINGHAM  
TOWN CENTRE, CLEVELAND

We are the  
Binocular  
Specialists

- |   |                                      |
|---|--------------------------------------|
| * Leitz 8 x 40 . . . . . Price on Request | * Hanimex 10 x 50 . . . . . £27.95   |
| * Leitz 8 x 32 . . . . . £225.00          | * Hanimex 10 x 50 . . . . . £19.95   |
| * Zeiss 10 x 50 . . . . . £82.50          | * Hanimex 8 x 40 . . . . . £22.95    |
| * Hilkinson 9 x 63 . . . . . £74.95       | * Hanimex 8 x 40 . . . . . £19.95    |
| * Hilkinson 8 x 56 . . . . . £69.95       | * Hilkinson 20 x 70 . . . . . £69.95 |
| * Case extra                              | * Case included with above           |

TEL:  
STOCKTON  
551929

We support the  
Seal Sands  
Conservation Group



# CATCHING THE LIMELIGHT

by Eric Shorter

Picture a man towards the end of his middle-aged tether. An American, much mothered, the owner of a restaurant with a wife and two children and an itch. Why the itch?

Yes, you have guessed. Not the seven-year one but the twenty-year one. Barney Cashman fancies adultery. He is the hero of Neil Simon's *Last of the Red Hot Lovers*.

Now Barney is not by nature promiscuous. On the contrary he is a loyalist — not only towards his mother and his wife but also towards traditional ideas about people. He thinks well of them until they cause him ill. He is an optimist, gentle, kindly, considerate, polite and a bit worried about death.

For that is his basic trouble. He is 47. All is going well. His fish restaurant thrives. So does his family. So does his mother. And yet he is passing the half-way mark in his life and he feels he hasn't lived.

And what does he mean by "living"? He means, for the moment, adultery.

Having lived a cloistered, quiet and safe existence ever since he can remember, he views adultery as the most daring and perhaps exciting outlet open to him.

Except that it isn't immediately open. True, he runs a restaurant.

But it isn't a brothel. And as owner of the restaurant he has to work as well as trying to pick up women

without his mother or his wife noticing.

So, for Barney, adultery isn't easy. He has heard that it is. He gathers that the world is having a great illicit time. But he isn't. He is too careful. That is Barney's nature. He takes care. He doesn't take risks. He thinks he would enjoy a fleeting sense of danger but in fact it gives him more fright than fun. Hence his cautious approach to this first diffident fling, due to take place in his mother's New York apartment one afternoon during mother's absence.

His search for a mistress begins with a brunette. She proves wittily and critically indifferent to Barney's gambit but would be willing to come to terms if he could find enough confidence to do anything but talk nervously. His diffidence preoccupies him. She departs exasperated — a hooker in a huff.

The second of his projects, some months' later, is a goofy blonde anxious to enter show business and obsessed by her eccentric Bohemian life to an extent that tests Barney's well-mannered air of curiosity and his firmness of character when required (from politeness) to smoke pot.

The meeting fizzles out in a puff of pot smoke. And guilt. For guilt is the thing that Barney feels more than anything else about his would-be

*continued overleaf*

## CATCHING THE LIMELIGHT *continued*

muttered: 'May be going to the races later on.'

For Ascot? Charlot pouted as a whiff of champagne came my way. 'I thought you had put it on for me!'

He then explained why he had sent for me: 'My revue is to go to New York. There you would play in sketches and understudy Jack. But I have to see others. You must be patient for a week.'

Back home, Laura asked: 'Is Charlot going to give you anything?'

'He says he'll let me know.'

'That means he won't. He must have thought you very unbusinesslike wearing that get-up.'

For ten days there was no word from Charlot; so I accepted a long part for a long provincial tour. Then, in the thick of rehearsals, I received the summons to the States which I had to decline. If there was a blessing, it was very much in disguise. Charlot was renowned for giving opportunities and the revue was an enormous success.

Laura was famous for her back handers, her best crack being some years' later after my first performance in *Road House*. It was a gangster play starring Peggy O'Neil. Although she had slipped from the dizzy heights she attained in *Paddy The Next Best Thing* bands still played her song: *Sweet Peggy O'Neil*.

Rex Harrison gave a brilliant performance and accordingly was not easy to follow. The company were at the Royal, Brighton when I joined them on a Tuesday, and the management considered four days long enough for me to open on Saturday.

Stepping into someone else's shoes is seldom satisfactory. No one is keen to rehearse with the newcomer. Certainly not at Brighton

when the sun shines. Apart from the role being something new for me, a villain, there were shooting effects which required intensive rehearsal. However, all went well at the Saturday matinée. And after the show the company gathered in my dressing room congratulating me. Enter Laura: 'At last, we've found a part to suit him.'

In her eighties, though possessing a very dicky heart, Laura was full of determination and vigour. While on holiday, in Madeira, she terrified everyone by performing a backward somersault off a raft.

Laura was in fine form a few hours before she died. I'd come from a Savage Club dinner and was telling her about the Duke of Edinburgh's speech. 'Were you presented?' she asked.

'Yes, indeed.'

'What did he say?'

'I complimented him on the way he tied the tie we gave him. It's hard to tie a tie without a mirror.'

'I don't want to hear what *you* said — what did *he* say?'

'H.R.H. said the one he'd been given was of an inferior quality to the one I was wearing; and very difficult to tie.'

'So — you got yourself noticed.'

*"The views contained in this four-page editorial section do not necessarily reflect the opinions of the Theatre or the publishers. Any letters should be sent to the publishers, Stilwell Darby & Co. Ltd., 8 Headfort Place, London. SW1X 7DH. Tel. 01-235 3547. The editorial is the copyright of the publishers and nothing may be printed wholly or in part without permission."*



# Barker & Stonehouse

W.E. GILL & SONS

## Fine furniture & Beautiful choice

BARKER & STONEHOUSE

192-198 Linthorpe Rd., Middlesbrough. Tel. 244139 & 244726.

Feethams, Darlington. Tel. 484417.

66, High Street, Redcar. Tel. 5020.

18, Bishopton Lane, Stockton. Tel. 66466 & 611683.

W.E. GILL & SONS

38, Newgate Street, Bishop Auckland. Tel. 3688 & 3109



### THE CHOICE IS YOURS —

A 'T' Bone Steak with a  
Francois Beaujolais, or  
Scampi with a Mozart  
Liebfraumilch —

*You'll enjoy it more  
in one of these*

*Cameron Restaurants*

THE CENTENARY, NORTON  
THE NEWLANDS, STOCKTON  
THE ROUNDEL, THORNABY  
THE RED LION, DALTON PIERCY

### STRONGARM ALE ICEGOLD LAGER IN CANS AT GOLDFINCH WINES

BRANCHES THROUGHOUT  
THE NORTH

WINES · SPIRITS · ETC.

# “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. 3 No. 18

---

DUNCAN C. WELDON & LOUIS I. MICHAELS  
for Triumph Theatre Productions Limited

*present*

**JANET SUZMAN**

**CHARLES KAY  
PETER EYRE**

**BERNARD LLOYD  
IAN McDIARMID**

*in*

## **THE DUCHESS OF MALFI**

by JOHN WEBSTER

*with*

**DOUGLAS HEARD  
ROBERTA IGER  
SKIP MARTIN  
JILL SPURRIER**

**DENIS HOLMES  
JEFFERY KISSOON  
SEAN MATHIAS  
C. C. TAYNTON**

**Directed by KEITH HACK**

**Designed by VOYTEK**

**Costumes by JENNY BEAVAN**

**Lighting by NICK CHELTON**

A Birmingham Repertory Theatre Production

*This visit by Triumph Theatre Productions is part of the national touring programme  
arranged by and with financial assistance from Arts Council Touring.*

---



This evening's  
entertainment...

Produced by  
Arthur Guinness

Moss & Campbell



Telegram

+ WE CAN NOW SAVE YOU 20%

OFF LIST PRICES OF FURNITURE

& CARPETS FROM MANY

OF THE COUNTRIES' LEADING

MANUFACTURERS +

**Moss &  
Campbell  
Ltd.**

WEST PRECINCT  
BILLINGHAM  
Tel: STOCKTON  
551880

INCLUDING · SCHREIBER · NATHAN · BRIDGECRAFT · MEREDUE · PARKER KNOLL · YOUNGER  
MACKINTOSH · BEAUTILITY · AUSTIN · STAG · SLEEPEEZEE · BUCKINGHAM · MYERS  
DURHAM · KOSSETT · LANCASTER · BRINTONS  
ACCESS PROVIDENT BARCLAYCARD WELCOME

**HIRE  
PURCHASE  
AVAILABLE**  
**EASY  
FREE  
PARKING**



## FROM THE THEATRE DIRECTOR

---

We welcome the company of *The Duchess of Malfi* and hope they have a happy and successful week at Billingham. This is the third time we have welcomed Miss Janet Suzman, her previous visits being in *Three Sisters* and *Hedda Gabler*.

Next week we have a break, then into two plays in one week. These are from the Malvern Festival — Shaw's comedy *Misalliance* and T. S. Eliot's *The Elder Statesman*. A distinguished cast has been assembled for the two plays, headed by Paul Rogers who, in a long career, has played leading parts with many of our finest companies, Bristol Old Vic, Old Vic, and Royal Shakespeare Company among them. He has also appeared frequently in the West End and in New York. In America he won the Tony Award for best actor in drama in 1967. The other leading artistes are Robert Flemyng (last at Billingham in *Suite in Two Keys*), Kate O'Mara (from TV's *The Brothers*) and Carol Drinkwater (in the popular TV series *All Creatures Great and Small*).

We follow that interesting week with a return to lyric theatre — Northern Ballet's highly praised productions of two very famous ballets, *Coppelia* and *Giselle*. These are beautifully produced with full orchestra and well worth a visit. As each is on only three performances, do book soon.

We end the current season with one of the lively Restoration comedies *She Would If She Could*. Directed by Jonathan Miller, the cast is led by another well-known artiste from TV, Paul Eddington. Mr. Eddington is one of our busiest actors, his latest West End appearance being in *Ten Times Table*, but, of course, in these TV times so many artistes are known to the general public only through the box. Which can be very difficult for artistes whose major and best work is done on the stage.

Work is going full steam ahead for the production of a major musical *Calamity Jane* which opens at the end of August. This is a really big show and preparations will go on non-stop until opening night. After that it is in the hands of the public — their response is vital.

LES JOBSON

---

### **Janet Suzman (The Duchess of Malfi)**

After leaving LAMDA in 1962 was offered, by Peter Hall, the part of La Pucelle in his remarkable Quartercentenary Season at Stratford: *The War of the Roses*. The parts she played in subsequent Seasons at Stratford and the Aldwych included Portia, Katherine, Beatrice, Cilia and Rosalind, Lavinian, Rosaline and Cleopatra — which was also televised. In between these plays she also made many TV appearances including *Saint Joan*, *Macbeth*, *The Family Reunion*, *Twelfth Night* and for ATV the *Clayhanger* series (Hilda Lessways). Her films include *A Day in the Death of Joe Egg*, with Alan Bates, for which she received the New York Drama Critics' Nomination, and *Nicholas and Alexandra* for which she received an Academy Award Nomination for her portrayal of Alexandra. In 1973 she won the Evening Standard Award for her Hester in Fugard's *Hello and Goodbye* — seen at King's Head Theatre Club. She received it again in 1976, along with the Plays and Players Award, for her Masha in Jonathan Miller's production of *Three Sisters*. This production of *The Duchess of Malfi* marks the third occasion that Janet has worked with Keith Hack on plays they both admire — the others being *Hedda Gabler* and *The Good Woman of Setzuan*.

---

### **Charles Kay (Daniel De Bosola)**

Trained for theatre at RADA after qualifying in dental surgery at Birmingham University. Theatre since has included 2 years with Coventry Belgrade; *Roots*, *The Wesker Trilogy*; *The Changeling*, and *Twelfth Night* — Royal Court, London. 1963-67 member of RSC, parts included Clarence — *Wars of the Roses*; Dauphin — *Henry V* and *VI*; King of Navarre — *Love's Labour's Lost*, and Antipholus of Ephesus in *Comedy of Errors*. Played Beau Clincher in *The Constant Couple*, and recently The Dauphin in *Saint Joan* — Prospect Theatre Company. Many leading roles with National Theatre include Celia in all-male *As You Like It*, Gaviston — *Edward II*, Loach — *National Health*, Robespierre — *Danton's Death*. Spent 2 years with Actors Company — played *Tartuffs* at 1974 Edinburgh Festival. Recently: *Julius Caesar* (Cassius) — Chichester Festival; *The Homecoming* (Sam) — Garrick; and *The Millionairess* (The Doctor) — Theatre Royal, Haymarket. TV roles include *The Duchess of Malfi* (Ferdinand); *Fall of Eagles* (Tsar Nicholas II); *Devil's Blood* (Louis VII); *The Microbe Hunters* (Roux); and *Jennie* (Montagu Porch).

---

### **Bernard Lloyd (Antonio Bologna)**

Was in Rep productions of *Arms and the Man* (Sergius), *Equus* (Martin Dysart), *Measure for Measure* (The Duke) and *The Devil is an Ass* (Satan) — also seen at Edinburgh Festival, National Theatre, and on European tour. Other credits include many roles with the RSC at Stratford and the Aldwych including Delio — *The Duchess of Malfi*, Satin — *Lower Depths*, Mercutio — *Romeo and Juliet*, Ferdinand — *Love's Labour's Lost*, and *London Assurance* (also Toronto, Washington and New York); played Charlie Stobbs in Peter Dews' BBC TV serial *Jorrocks*, later the same part in the musical at the New Theatre; for 4 months was in *Man and Superman* at National Arts Centre, Ottawa. Most recently: Cauchon in *Saint Joan* opposite Eileen Atkins — Prospect Theatre Company — at the Old Vic, and *Autumn Garden* — Palace Theatre, Watford. Recent TV includes *The Signalman* and *Deep Concern* — to be shown on BBC in July.

---

---

### **Peter Eyre (The Cardinal)**

Theatre includes Alceste in *The Misanthrope* — Birmingham Rep ; Seasons at the Old Vic and Glasgow Citizens' ; leading roles in many productions at Nottingham Playhouse ; *The Seagull* (Konstantin) — Chichester Festival and Greenwich ; *Hamlet* and Oswald in *Ghosts* — Greenwich ; several roles for the RSC including Tesman in *Hedda Gabler* — also America, Canada and Australia ; *The Three Sisters* (Tusenbach) — Cambridge Theatre ; *Stevie* — Vaudeville, London ; *Crime and Punishment* and Cain in *Abel and Cain* — Haymarket, Leicester ; *As You Like It* (Jacques) — Bristol Old Vic. Much TV work includes *Platonov* (Play of the Month), *Doran's Box* (Play for Today), *Death of Socrates*, *Alice in Wonderland*, *Misfortune* and *The Birds Fall Down*. Films include *Julius Caesar*, *Mahler*, and *La Luna* (to be released).

---

### **Ian McDiarmid (Ferdinand)**

Theatre includes repertory at Manchester, Liverpool, Newcastle, and a Season at Glasgow Citizens' where parts included Galileo — *The Life of Galileo*, also Sir Toby Belch — *Twelfth Night*, Bajazeth — *Tamburlaine* — Edinburgh Festival ; *Timon of Athens* (title role) — Dublin Festival ; spent 6 months with Le Theatre National Populaire, Paris. Was in Brecht's *Jungle of the Cities* — The Place, and British Premiere of *And They Handcuffed the Flowers* — Open Space, London. As a result of a Season with the RSC, where parts included Turner — *Destiny*, Rigault — *Days of the Commune*, The Comic — *Dingo*, Billy McPhee — *That Good Between Us*, he won Plays and Players Critics' Award for Most Promising New Performer. Then played Nightingale in British Premiere of *Vieux Carré* and Ivanov in the Stoppard/Previn *Every Good Boy Deserves Favour* at the Mermaid, London.

---

### **Douglas Heard (Silvio)**

Trained at Central School. Has appeared in repertory at Harrogate, Sheffield, Billingham, Guildford. Worked extensively at Glasgow Citizens' Theatre appearing in *Tamburlaine* (Edinburgh Festival), *Saved* (Rome Festival), *The Duchess of Malfi* (Nations Festival, Warsaw). Also played *Dracula*, Klestakoff in *Government Inspector*, Horner in *Country Wife* and recently Lorenzo in *Spanish Tragedy*.

---

### **Denis Holmes (Castruchio)**

Following 2 years at the Old Vic, London, joined the RSC with whom, during 6 years, he played at Stratford, the Aldwych and toured to Australia, Japan and Broadway. West End appearances include *The Thistle and the Rose*, *The Firstborn*, *Maigret and the Lady* and Kafka's *The Trial*. Played 2 Seasons at Pitlochry Festival — recently Prospero in *The Tempest* and Azdak in *Caucasian Chalk Circle*. At Leeds Playhouse played Duke of Norfolk in *A Man for All Seasons* and Sir Toby Welch in *Twelfth Night*. Over 100 TV roles include Peacey in a recent Play of the Month, *The Voysey Inheritance*, and Cully Hotson in *Emmerdale Farm*.

---

---

# THE DUCHESS OF MALFI

by John Webster

(Adapted for this production by David Essinger)

## CAST

The Duchess of Malfi	JANET SUZMAN
Ferdinand, Duke of Calabria, twin brother to the Duchess	IAN McDIARMID
The Cardinal, their elder brother	PETER EYRE
Daniel De Bosola	CHARLES KAY
Antonio Bologna, the Duchess' steward	BERNARD LLOYD
Delio, his friend	JEFFERY KISSOON
Cariola, the Duchess' waiting woman	JILL SPURRIER
Castruchio, husband of Julia	DENIS HOLMES
Julia, wife to Castruchio and mistress of the Cardinal	ROBERTA IGER
Pescara, an aide to the Cardinal	SEAN MATHIAS
Silvio	DOUGLAS HEARD
Roderigo	C. C. TAYNTON
Grisolan	SKIP MARTIN
A doctor	DENIS HOLMES
Executioners	SEAN MATHIAS
Mad People	DOUGLAS HEARD
Servants	C. C. TAYNTON
	ROBERTA IGER

---

Director **Keith Hack**

Designers **Voytek and Jenny Beavan**

Lighting **Nick Chelton**

*There is one interval of 15 minutes*

---

## JOHN WEBSTER (c.1580-1634)

### *English Dramatist*

Webster's fame as a dramatist rests mainly on two plays : *The Duchess of Malfi* (c. 1614) and *The White Devil* (c.1612). Apart from *Appius and Virginia* (c.1608) and *The Devil's Law Case* (c.1623) his other plays, including some now lost, were written in collaboration — chiefly with Dekker. Although there is no real proof, suggestions have been made that Webster contributed to Tourneur's *Revenger's Tragedy*. Virtually nothing is known of his life.

---

---

For Forum Theatre, Billingham, Cleveland

<i>Theatre Director</i>	LES JOBSON
<i>Theatre Administrator</i>	JEAN RANSOME
<i>Administrative Assistant</i>	ERNEST JOBSON
<i>House Supervisors</i>	BILL CAMPION RICHARD HOWARTH
<i>Box Office Manageress</i>	AUDREY ROBERTS
<i>Box Office Assistants</i>	CORA ROBINSON EILEEN JOHNSON BARBARA DIXON JOAN GIBSON
<b>Production Staff</b>	
<i>Production and Stage Supervisor</i>	LES ROBINSON
<i>First Stage Dayman</i>	BOB BASFORD
<i>Chief Electrician</i>	ERIC DUNNING
<i>Electrician</i>	DAVE ASHTON

---

**CREDITS**

*Scenery and Properties constructed in the Birmingham Repertory Theatre Workshops.*

*Costumes made in the Theatre Wardrobe Department.*

*Wigs by Facades and Wig Specialities.*

---

For Triumph Theatre Productions

<i>Directors</i>	DUNCAN C. WELDON LOUIS I. MICHAELS RICHARD TODD
<i>Company Secretary</i>	GRAEME D. SINCLAIR A.C.I.S.
<i>Administrative Consultant</i>	GILBERT HARRISON
<i>Production Manager</i>	BILLY JAY
<i>Technical Manager</i>	ROBIN CARR
<i>Production Assistants</i>	GINA BARLOW SUE NESBITT AMANDA JOHNSTON
<i>Accounts Administrator</i>	JOHN WHITE

For 'The Duchess of Malfi' Company

<i>Company Manager</i>	PETER BEVIS
<i>Stage Manager</i>	GEORGE McLAREN
<i>Deputy Stage Manager</i>	CAROLYN SOUTAR
<i>Assistant Stage Manager</i>	DIANA BARTON

---

---

### **Roberta Iger (Julia)**

Theatre includes Seasons with Common Stock Theatre Company, 6 months weekly-rep at Butlins, Filey; *Erpingham Camp* (Eileen) and *The Conformer* (Ann) — Crucible, Sheffield; Summer Season in Jersey with Richard O'Sullivan in *Boeing Boeing*; *Dutchman* (Lula) — London Fringe; *Bathroom* — Half Moon, London; and *Night of the 20th* — Theatrespace. TV includes *Two of Three Graces*, *The Madness*, *Act of Rape* and *Pit Strike* — all BBC.

---

### **Jeffery Kisson (Delio)**

Theatre includes *Black Macbeth* — Wyvern, Swindon and London; Season at Glasgow Citizens' including title role in *Tamburlaine* — Edinburgh Festival; *A Taste of Honey* — Belgrade, Coventry, and Holland tour; *Measure for Measure* (The Duke) — Yvonne Arnaud Theatre; RSC 1974-75 and 1978-79 roles included Provost — *Measure for Measure*, Caliban — *Tempest*, Danny — *Jail Diary*, Alton — *The Sign in Sidney Priding's Window*, and Chicken — *The Kingdom Earth* — in Vienna; 1976-77 several roles with Bristol Old Vic: Silvio — *The Duchess of Malfi*, Rex — *City Sugar*, etc. Played Roger in *Streamers* — Liverpool Playhouse and Roundhouse, London. TV includes *Joe and Mary*, Frederick Raphael's *Something's Wrong*, several episodes of *Beryl's Lot* and *Space 1999*, and BBC Play for Today *Rocky Marciano is Dead*.

---

### **Skip Martin (Grisolan)**

Theatre includes Mime roles — French Ballet; Cousin Lyman in *The Ballad of the Sad Cafe*. Has appeared in a variety of films including *Horror Hospital* — Frederick; *Vampire Circus* — Michael; *Sandwich Man* — Joey; *Masque of the Red Death*; and *Circus of Fear* — Mr. Big. TV includes *The Avengers*, *Canterbury Tales*, and, in the USA, *Murray's World*, *Jekyll and Hyde*, *Shirley's World*.

---

### **Sean Mathias (Pescara)**

Theatre includes 3 Seasons with National Youth Theatre; repertory Seasons at Midland Arts Centre and Birmingham Rep; tour of *Hair*; *Aladdin* — Glasgow Citizens'; *Ghosts* — Hampstead Theatre; *You're a Good Man Charlie Brown* — on the Fringe; *How Green Was My Valley* — Yvonne Arnaud Theatre, Guildford; *Shifts* — 1978 Edinburgh Festival. TV includes *The Corn is Green*, *Kilvert's Diary*. Films include *Juggernaut* and *A Bridge Too Far*.

---

### **Jill Spurrier (Cariola)**

Trained at E.15 Acting School. Theatre since has included Interaction work with Ed Berman doing Community/Street Theatre. 1972-79 was with Glasgow Citizens' Theatre playing numerous roles, most recently Madam Arkadina in *The Seagull* and Princess Death in *Orpheus*.

---

### **C. C. Taynton (Roderigo)**

Theatre includes *The Hostage*, *The Balcony*, *Twelfth Night* (Feste) — Glasgow Citizens'; *Downright Hooligan* (The Hooligan) — Everyman, Liverpool; *Sons of Light* — University Theatre, Newcastle; Keith Hack's production of *Titus Andronicus* — Roundhouse; *Threepenny Opera* — Prince of Wales, London. 1976 joined Ken Campbell and Chris Langham as a founder member of 'The Science Fiction Theatre of Liverpool' and appeared in the 12-hour epic *Illuminatus* in Liverpool, Germany and at National and Roundhouse Theatres, London.

---

### **Keith Hack (Director)**

Assistant Director Berliner Ensemble, then at Theatre de la Cite, Lyon. Directed in Cambridge at the ADC, the Arts Centre, and for Edinburgh Festival including British Premieres of Brecht's *Kleine, Mahagonny* and *Man is Man*. Wrote *Candide '70* and *Nana*. Translated *The Breadshop*, *Galileo*, *Roundheads and Pointheads* (Brecht), *Danton's Death*, *Woyzeck* (Büchner). 1970-72 Associate Director Glasgow Citizens'. 1973-74 trained as TV director with Granada. 1975 Co-Director Tyneside Theatre. Directed *Measure for Measure* and *The Tempest* — RSC; *Hedda Gabler* and *The Good Woman of Setzuan* — West End; *It's Only Rock and Roll* — Thames TV; British Premiere of *Vieux Carré* — Piccadilly; World Premiere of Tennessee Williams' *Creve Coeur* — New York.

---

### **Voytek (Designer)**

Voytek has several London credits to his name, amongst them *Man in the Glass Booth*, *Voyage Round My Father*, *Marquis of Keith* for the RSC, *Jeeves*, and recently Tennessee Williams' *Vieux Carré* at the Piccadilly Theatre — directed by Keith Hack for whom he has also designed Barrie Keefe's *Barbarians* and Strindberg's *The Father* at the Greenwich Theatre. Voytek is also known as a TV designer and director.

---

### **Jenny Beavan (Designer)**

In theatre has designed for: Half Moon, London; Orange Tree, Richmond; Theatre Royal, York; Greenwich Theatre; Welsh Drama Company and the RSC. Opera: Welsh National Opera; Royal Opera House; Nederlands Operastichting. Ballet: Tranzforum, Cologne; Ballet Rambert; Nederlands Danstheater. Films: *Hullabaloo Over Bonnie and Georges Pictures* — for Merchant Ivory Productions, and *The Europeans*.

---

---

### **Nick Chelton (Lighting Designer)**

As Lighting Consultant Royal Court (1974) lit : *Life Class, What the Butler Saw, Bingo, Gimme Shelter!* etc. Is Lighting Consultant to Greenwich Theatre (where he has lit over 30 shows : *Norman Conquests*, Jonathan Miller's 'Family Romances' Season etc.), also to Kent Opera : *Così Fan Tutte, Idomeneo, Iphigenia in Taurus, The Return of Ulysses* etc. Has designed lighting for : English National and Welsh National Opera, Miller's production of *Three Sisters* — Cambridge Theatre ; *Love's Labour's Lost, The Way of the World, Antony and Cleopatra* — RSC ; *Yahoo, Absent Friends, Just Between Ourselves* — West End ; musicals : *Hans Andersen, Cole, I Do, I Do*, and forthcoming *The Rake's Progress* — Royal Opera House, Covent Garden.

---

### **Duncan C. Weldon and Louis I. Michaels**

To date some thirty-six productions have been presented in the West End by Duncan C. Weldon and Louis I. Michaels. Their circuit of theatres consists of the Theatre Royal, Haymarket, the Richmond Theatre, Surrey, the Theatre Royal, Brighton, the Theatre Royal, Bath, the Devonshire Park Theatre, Eastbourne, and the Playhouse Theatre, Bournemouth. Their latest West End productions have included John Clements in Ronald Millar's *The Case in Question*, Arthur Lowe, John Le Mesurier and Clive Dunn in *Dad's Army*, Glynis Johns and Louis Jourdan in *13 Rue De L'Amour*, Glenda Jackson in The Royal Shakespeare Company production of *Hedda Gabler*, Janet Suzman in Jonathan Miller's acclaimed production of *Three Sisters*, Alan Bates in Chekov's *The Seagull*, John Mills and Jill Bennett in Terence Rattigan's *Separate Tables*, Janet Suzman in Ibsen's *Hedda Gabler*, Kenneth More in Frederick Lonsdale's *On Approval*, Glenda Jackson in Hugh Whitemore's *Stevie*, Googie Withers and John McCallum in Somerset Maugham's *The Circle*, Janet Suzman in Brecht's *The Good Woman of Setzuan*, Ibsen's *Rosmersholm* with Claire Bloom, Bernard Shaw's *The Apple Cart* with Keith Michell and Penelope Keith, Ingrid Bergman and Wendy Hiller in N. C. Hunter's *Waters of the Moon*, Paul Scofield and Harry Andrews in Ronald Harwood's *A Family*, Geraldine McEwan and Clive Francis in Noel Coward's *Look After Lulu* and Penelope Keith in Bernard Shaw's *The Millionairess*. They have also presented many distinguished productions in Canada, the United States of America, South Africa and Australia including Ralph Richardson in *Lloyd George Knew My Father* by William Douglas Home, John Gielgud in *Half Life* by Julian Mitchell, Michael Redgrave in *A Voyage Round My Father* by John Mortimer, Douglas Fairbanks Jr. in William Douglas Home's *The Secretary Bird*, Samuel Taylor's *The Pleasure of His Company*, Robert Morley in his own play *A Picture of Innocence*, Hayley Mills in Daphne du Maurier's *Rebecca* and Trevor Howard in Jean Anouilh's *The Scenario*. Triumph are also responsible for most of Britain's major touring productions ; these range from farce to the classics. Currently at the Theatre Royal, Haymarket, Keith Michell and Susan Hampshire in Paul Giovanni's *The Crucifer of Blood*, a new Sherlock Holmes mystery.

---



# For Your Future Entertainment:-

---

11th, 12th, 13th June — Nightly at 7.30 p.m.

PAUL ROGERS, KATE O'MARA ("The Brothers"), ROBERT FLEMYNG,  
CAROL DRINKWATER ("All Creatures Great and Small") in

## **MISALLIANCE**

A comedy by Bernard Shaw

Prices : £1.75, £2.00, £2.25, £2.50

---

14th, 15th, 16th June — Nightly at 7.30 p.m.

PAUL ROGERS, KATE O'MARA, ROBERT FLEMYNG,  
CAROL DRINKWATER in

## **THE ELDER STATESMAN**

by T. S. Eliot

Prices : £1.75, £2.00, £2.25, £2.50

---

18th to 23rd June — Nightly at 7.30 p.m.

## **NORTHERN BALLET**

presents

Monday, Tuesday, Wednesday — **COPPELIA**

Thursday, Friday, Saturday — **GISELLE**

Superb Ballets with Full Orchestra

Prices : £1.75, £2.00, £2.25, £2.50

Students (under 18) and OAP's £1.10 Monday evening

---

25th to 30th June — Nightly at 7.30 p.m.

PAUL EDDINGTON in

JONATHAN MILLER'S production of

## **SHE WOULD IF SHE COULD**

Restoration comedy by George Etherege

Prices : £1.75, £2.00, £2.25, £2.50

Students (under 18) and OAP's £1.10 Monday evening

## **FORTHCOMING ATTRACTIONS**

(Booking dates to be announced)

**31st August to 14th September**

Nightly at 7.30 p.m. Matinees at 2.30 p.m. Weds. & Sats.

**BARBARA WINDSOR and NORMAN VAUGHAN in**

### **CALAMITY JANE**

A Musical Western

**Sunday, 7th October — at 8 p.m.**

### **LOS PARAGUAYOS**

Prices : £1.75, £2.00, £2.25, £2.50

**Sunday, 28th October — at 8 p.m.**

### **THE BAND OF HER MAJESTY'S ROYAL MARINES, FLAG OFFICER NAVAL AIR COMMAND**

Prices : £1.75, £2.00, £2.25, £2.50

**Sunday, 25th November — at 8 p.m.**

### **SUNDAY NIGHT BALLET GALA**

Prices : £1.75, £2.00, £2.25, £2.50

---

## **DARLINGTON CIVIC THEATRE**

Saturday 26th May at 7.30 p.m.

**ENGLISH NATIONAL OPERA NORTH — The Marriage of Figaro**

Monday 28th May to Saturday 2nd June

**ONE OF OUR HOWLS IS MISSING**

Monday 4th June to Wednesday 6th June

**BALLET AND THE BIG TOP**

Friday 8th June and Saturday 9th June

**MEMORIES FOR YOU**

---

Please no smoking or photography in the auditorium.

The Management reserves the right to refuse admission to the theatre and to change, vary or omit, without previous notice, any item of the programme.

Coffee is available during the interval in the restaurant area.

Drinks for the interval may be order before the show commences.

For quick and convenient exit after the performance, theatre patrons are advised to leave by the emergency exits.

# Norman Hope & Partners

Auctioneers

Estate Agents

Valuation Surveyors



**ESTATE AGENTS**, Sales and Lettings of Residential, Commercial, Industrial Land and Property.

**VALUATIONS** for all purposes including Sale, Purchase, Probate, Insurance, Family Division of Property, Chattels, Fixtures & Fittings.

Also surveyors for National and Local Building Societies, Banks and Insurance Companies.

**COMPENSATION AND RATING SURVEYORS.** For Compensation Claims in connection with Compulsory Purchase Orders and Rating Appeals on all types of property.

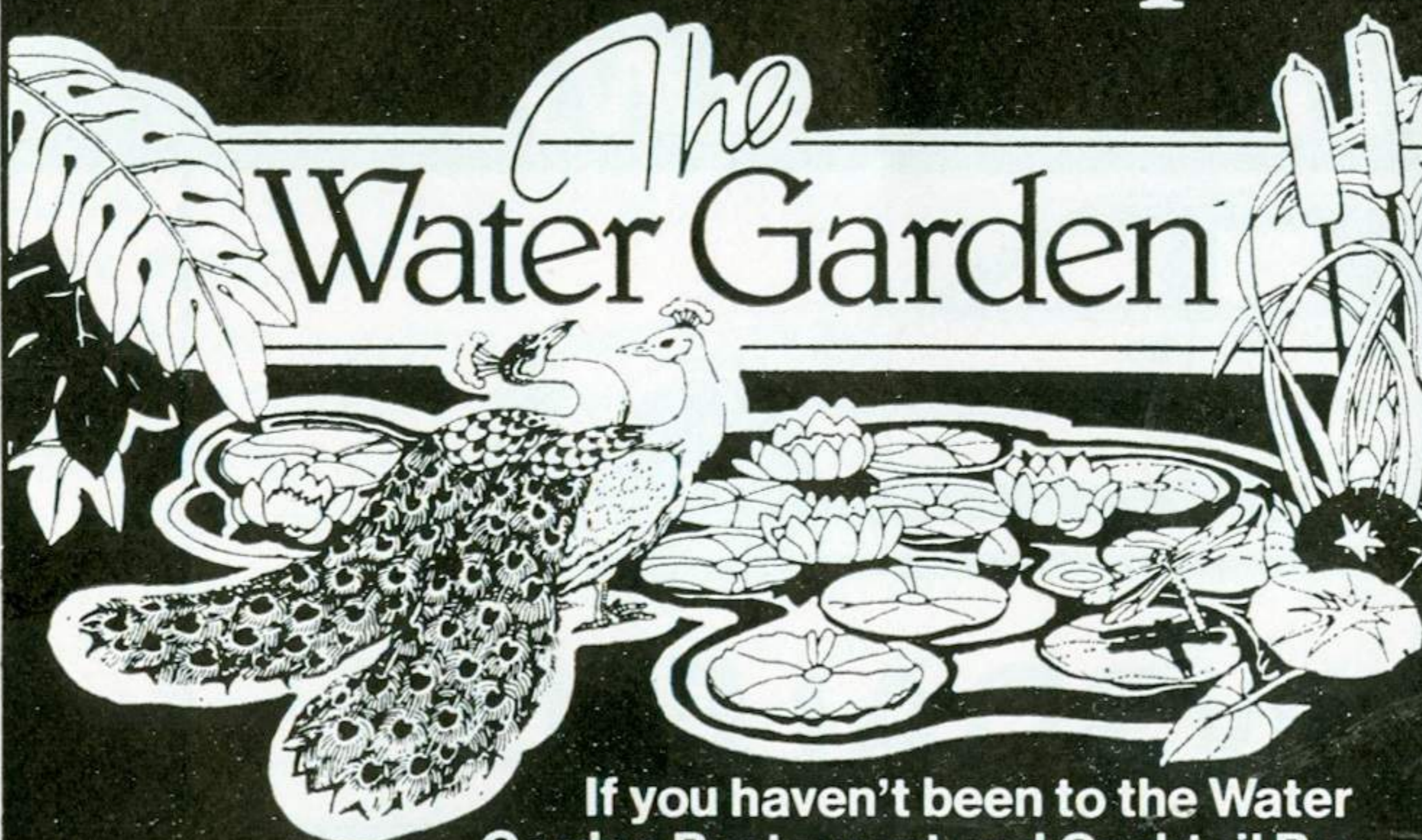
**AUCTION SALE OF** Antique, Modern and Reproduction Furniture and Effects, Silver, Glass, China, Oil Paintings, Water Colours, Carpets, etc.

1/2 Forum House,  
BILLINGHAM, TS23 2LL  
Cleveland.  
Tel: (0642) 550145 & 550245

also

2/4 South Road,  
HARTLEPOOL, TS23 7SG  
Cleveland.  
Tel: (0429) 67828

## Good food and great sounds at the newest place in town.



### The Water Garden

If you haven't been to the Water Garden Restaurant and Cocktail Bar yet, you really should join us soon. It's ritzy and it has to be tried.

We offer a range of superb dishes cunningly prepared to go perfectly with our selection of fine wines.

Our resident trio will entertain while you eat and then entice you onto the dance floor.

Good food, music, an atmosphere of excitement and pleasure – what better place to spend an evening with friends? Open every night except Sunday, lunches on weekdays only.

Phone Middlesbrough 248133 for table reservations. The Water Garden at the Ladbroke Dragonara Hotel, Fry Street, Middlesbrough.



# TEESSIDE PIANO & HAMMOND ORGAN STUDIO



*ALWAYS ON VIEW IN OUR SUPER SHOWROOM*

An impressive display of Grand and Upright Pianos of all leading makes — new and reconditioned.

also  
**HAMMOND & YAMAHA ORGANS**

**For home, club or church.**

Part exchanges welcome.

Terms available.

Expert service — expert advice.

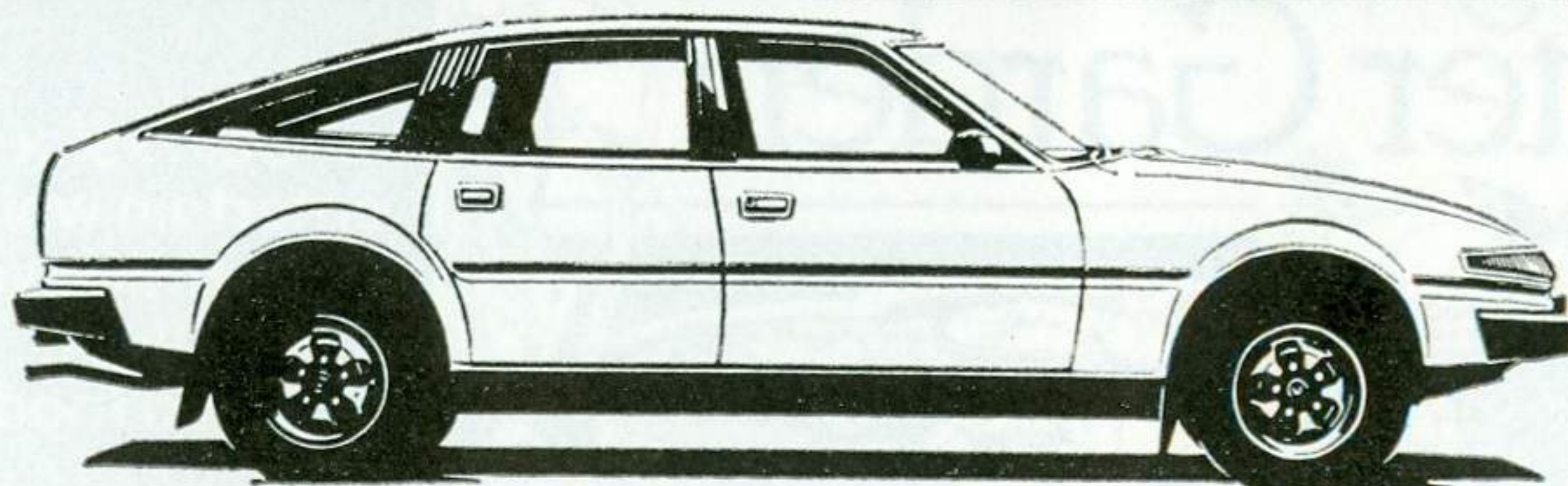
**Brus House, Thornaby, Cleveland.**

**Tel: Stockton 66614 or 611410**



**JAGUAR  
ROVER  
TRIUMPH**

***IN CLEVELAND COUNTY***



**FRED DINSDALE Ltd.**

***SPECIALIST CAR DEALERS***

**YARM LANE, Stockton-on-Tees  
Telephone (0642) 62643**

# SHOWING THE CAPITAL HOW

by Patrick Ludlow

'Get yourself noticed — you haven't been seen in the West End for some time.' This was mother's advice when I was about to open in a new play at the Savoy. 'Get yourself noticed' was a favourite expression of hers. It irritated me. I liked to think of my Thespian calling on a higher level. But she was right. Everyone in the public eye has to draw attention to himself. Even prime ministers do it with pipes and cigars.

My difficulty, in this trifle about magic braces, was that the part was nebulous. It had no witty, profound or even interesting lines. The director gave me a free hand; and I thought about playing with a stutter, and again with a cleft palate, but discarded both ideas as being too farcical. Besides, the stars Kate Cutler and Horace Hodges might not have approved.

Then I had another idea. I asked my tailor to build me the widest lapelled dinner jacket and the most enormous oxford bagged trousers. It did the trick. Peter Page, then an eminent critic, having little to write about the nonsense, came out with banner headlines: "Magic Braces and a Wonderful Dinner Jacket". And in his column urged every arbiter elegantiarum to inspect my ensemble.

Said mother: 'Whatever made you

wear that ridiculous dinner jacket?' Bernhardt got herself noticed with tantrums, Coward dressing gowns, Crawford acrobatics, Marilyn Monroe nudity, Edith Evans decorum and diction, Bea Lillie always wore the same hat, Gertie Lawrence had fabulous furs and Jack Buchanan had the dulcet toned throwaway line.

The last three were in *The Charlot Revue* together in 1925 packing them into the Prince of Wales. One night Charlot had to reprove Buchanan: 'Jack, it is terrible — I am standing at the back of the dress circle and I cannot hear a word you say.'

'Oh,' said Jack, 'Why didn't you come down to the stalls?'

Nevertheless, Buchanan did speak up — a little — at the next performance.

Mother — 'Call me Laura — they'll think I'm your sister' — wasn't given to compliments but in the paddock, at Ascot she did say: 'You look a bit like Jack Buchanan in that morning coat — you had better wear it when you see Charlot tomorrow.'

I did — but felt a bit of an ass. The sponge bag trousers seemed ill suited to a little office; and I didn't know where to put my topper. While settling for the floor I

*continued overleaf*

## SHOWING THE CAPITAL HOW *continued*

seductions. He is devoted to his wife and family but feels that he must be missing something in having lived only by "nice" standards.

Which brings us to his third presumed victim (except that we know there will never be a victim because Barney is a born innocent and nothing and no one will corrupt him.) The third lady is a born (or cultivated) pessimist. She is consumed by guilt compared to Barney. Not only is she a friend of his family's (who once made a pass at dinner). She is his wife's best friend.

By now he has learned to fill his mother's apartment with the correct seducer's equipment, such as cigarettes and two kinds of spirit.

But he is still, though surely more forthcoming than at first, easily intimidated. And the melancholic lady who keeps asking what they are both doing alone in such circumstances and questions every move she has made in her life is altogether so neurotically inquisitive that the poor desperate Barney (whose first pick-up was so disgustingly matter-of-fact) feels more matter-of-fact than he has ever felt before and more self-ashamed.

So nothing will come of this interlude any more than it could come of the others — nothing satisfactory for the hero, that is. Why therefore should it be so satisfying for us? After all, we could tell from the start, or soon after the start, that *The Last of the Red Hot Lovers* was never going to commit adultery. He never had. He never would. Not for virtuous reasons but because of his nature, his character.

And that is where the charm of this comedy lies, in the characterisation of Barney Cashman. Of course the women he invites so guiltily into his

life are very sharp, amusing and witty creations. But they are essentially types, and very actable types as well. Whereas Barney is Everyman who ever supposed himself a kindly, decent, average, modest, unadventurous sort of chap in search — half way through life — of adventure.

The author, whose other comedies and scripts for the cinema are noted for snappy dialogue and in particular for what are known as one-liners, here offers a Woody Allen-ish figure of sympathetic New York-Jewish fun which found its first British outlet the other day in — who would have guessed it? — Manchester. It was the first time in Europe that a play by Neil Simon had had its première outside a capital city; and it was of course greatly to the credit of the Royal Exchange Company and to the director Eric Thompson and the cast — Lee Montague, Georgina Hale, Frances Tomelty and Bridget Turner — that they should have caught its mood with such brisk and amusing persuasion.

Presumably such an intelligently popular piece would reach the capital (and subsequently the rest of the country) in due course. But how on earth did Manchester beat London to it? What was the West End doing to let an enterprising regional theatre snatch from under its nose (the play is ten years' old) a comedy of such verve and clever construction?

Only a month or two earlier it was on Sheffield's initiative that a Broadway musical comedy called *Chicago* had an English airing. Now it is in London. And here was Manchester to prove itself equivalently daring. Our provincial theatre is now a force to reckon with. Instead of merely echoing the capital, it shows the capital how.



# MANNERS & HARRISON

Chartered Surveyors — Estate Agents — Auctioneers

THE PROFESSIONALS FOR

Selling — Buying — Valuing — Renting

Rating — Compulsory Purchase — Planning

Offices at :

**BILLINGHAM**  
**HARTLEPOOL**  
**NORTON**  
**PETERLEE**  
**SEDGEFIELD**  
**STOCKTON**

144 Queensway Telephone Stockton 551613  
129 York Road Telephone Hartlepool 61351  
4A High Street Telephone Stockton 555871  
1 Burnhope Way Telephone Peterlee 862739  
11 Front Street Telephone Sedgefield 20019  
17 Prince Regent Street Telephone Stockton 615621

## Darlington Building Society

**Tubwell Row, Darlington**

For Mortgages or Investment

Service and Security

Branch Offices on Cleveland  
at . . .

Middlesbrough, 49 Wilson Street

Stockton, 21 High Street

Redcar, 13 West Terrace

*Teesside's Morning Newspaper*

# THE NORTHERN ECHO

takes a lively interest  
in North East  
arts and culture

*nicholas martin*

FOR

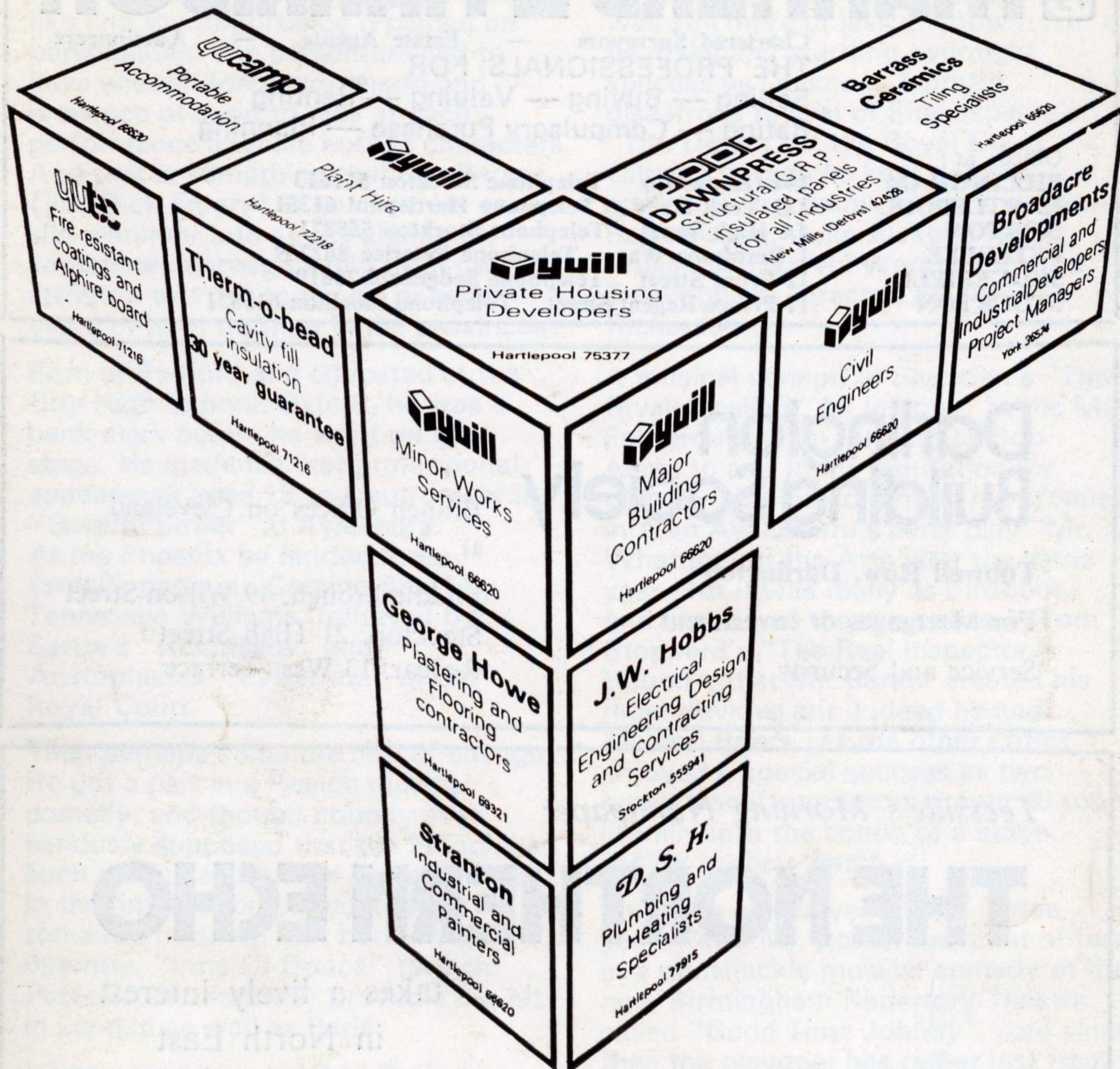
*FASHION HAIRDRESSING*

PERFORMING DAILY

at

**123 STATION ROAD, BILLINGHAM**

**Tel. 552335**



# The Yuill Group at your service.

Advertising enquiries to the publishers, Stilwell Darby & Co. Ltd., 8 Headfort Place, London, SW1X 7DH.  
Telephone : 01-235 3547/8 (Enquiries and General Office), 01-235 0661/2 (Production Department).  
Printed by The Stanley Press Ltd., 27 Bradford Road, Dewsbury, WF13 2DX.