



**ALDWYCH
THEATRE**

THE
MOUSETRAP
by AGATHA CHRISTIE

★ **30th Year** ★

LONG LIVE THE MOUSETRAP

—SUNDAY PEOPLE

"A snowed in guesthouse, murder, clues, red-herrings and a bunch of suspects. Miss Christie mixes her brew lovingly and skilfully"

—SUNDAY PICTORIAL

"The cleverest murder mystery of the British theatre"

—DAILY TELEGRAPH

"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hemlock at a cocktail party"

—EVENING STANDARD

"DESERVEDLY A CLASSIC AMONG MURDER THRILLERS"

—OBSERVER

"There is none of this hiding of vital facts in Mrs. Christie. It is this honesty of procedure that puts her so high in the ranks of police novel writers" "I found it a delightful and absorbing entertainment"

—SUNDAY TIMES

"A tasty who-dunnit. Never have so many been suspected for so long"

—EMPIRE NEWS

"This was first-rate fun, as well as being good theatre"

—SUNDAY EXPRESS

"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"

—DAILY EXPRESS

"THRILLING SUSPENSEFUL THEATRE"

—SUNDAY CHRONICLE

ST. MARTIN'S THEATRE

PROGRAMME by

THEATRE
Print

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This Month

COMPETITION



Ken Follett.

At the end of May, Hamish Hamilton will be publishing the latest thriller by Ken Follett. This is called *The Man from St. Petersburg* and is almost certainly his most exciting yet. Mr Follett has gained many admirers through his other novels which include *Triple* and *The Key to Rebecca*. To celebrate the publication of *The Man From St. Petersburg*, Hamish Hamilton will send a copy of the book to the winners of this month's competition. To enter, simply answer the question below and send on postcards only please to Competition, Theatreprint, Hyde House, Langley Street, London, WC2.

The books will be awarded to the senders of the first six correct entries drawn after the closing date which is 26th May 1982.

What was the original title of the Ken Follett novel from which the film *Eye of the Needle* was adapted?

EVENT

Sunday 29th August is the date for this year's *Annual Theatrical Garden Party*. As before this will be held in the grounds of St. Paul's Church, Bedford Street, Covent Garden, WC2 and it will benefit The Combined Theatrical Charities Council, The Actors' Church Union and the Appeal Fund to renovate the Church. Full details will be available nearer the time. Plans are also advanced for an event in the grounds of the Church on the Sunday before the Spring Bank Holiday—30th May.

BOOKS

Weidenfeld and Nicolson have recently published two major autobiographies which will be of considerable interest to theatregoers. The first is the long-awaited *Clinging to the Wreckage* by the noted playwright and Q.C., John Mortimer. Mr Mortimer tells his story with the compassion and wit that has singled out such plays of his as *The Dock Brief* and *A Voyage Round My Father*. The other is *Lime-light and After* subtitled "The Education of an Actress". The actress in question is Claire Bloom who writes about her childhood and career in films and the theatre. She was, of course, most recently seen as Lady Marchmain in Granada Television's *Brideshead*

continued

DONALD SINDEN
A TOUCH OF THE MEMOIRS

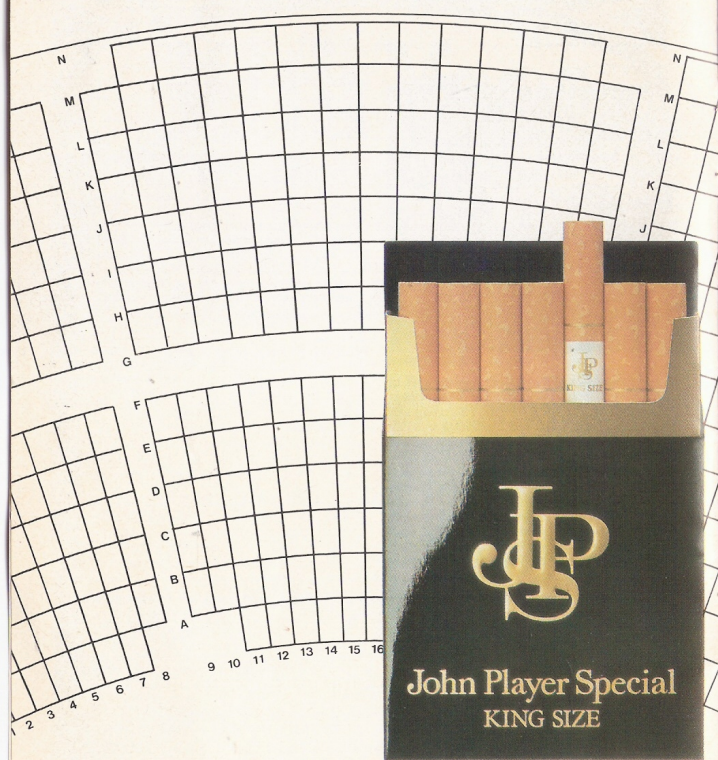
An entertaining, vibrant autobiography by one of Britain's most popular and versatile actors.

Illustrated £7.95

Hodder & Stoughton



Black Stalls



JPS83MW

MIDDLE TAR Manufacturer's estimate.

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THINK ABOUT THE HEALTH RISKS BEFORE SMOKING

ALDWYCH THEATRE

There can be no other theatre in the world which has two such distinct and diverse past claims to fame as being the home of farce and the home of the internationally renowned Royal Shakespeare Company.

This, however, is the case with the Aldwych. During the period from 1925 until 1933 the Theatre housed a series of farces by Ben Travers which have gone down in history as "The Aldwych Farces". They included such familiar titles as *A Cuckoo in the Nest*, *Rookery Nook*, *Thark*, *Plunder* and *A Cup of Kindness*. Among the members of the Company were Tom Walls, Ralph Lynn, Mary Brough, Winifred Shottor and Robertson Hare.

Nearly thirty years later on December 15 1960 the Royal Shakespeare Company from Stratford-upon-Avon took the Aldwych over as its London base. During the next twenty-one years, prior to the Company moving to its theatre in the Barbican, history was frequently made. Memorable productions such as *The Wars of the Roses*, *The Greeks* and *Nicholas Nickleby* immediately spring to mind together with the numerous distinguished Shakespearean productions featuring every well-known actor in the Country. Also during this period the Theatre was the annual home of the late Sir Peter Daubeny's *World Theatre Season* which succeeded against all odds in bringing to London the best of world theatre.

The theatre was originally built in 1905 as a companion to the Strand (which opened as The Waldorf) on the other corner of the block. Seymour Hicks was responsible for running it along with American impresario Charles Frohman. The opening production, *Blue Bell* was a

new version of an earlier Hicks success, *Bluebell in Fairyland* and over the next few years a number of other musical comedies were presented frequently featuring Hicks and his wife Ellaline Terriss.

In 1909, Marie Dressler appeared at the Aldwych and two years later it was the scene of The Stage Society's production of *The Cherry Orchard* – the first performance in England of Chekhov's play. In the early 1920s names such as Charles B. Cochran, Sacha Guitry, Yvonne Printemps, Viola Tree and Donald Calthrop were all associated with the Aldwych prior to the arrival of the "Aldwych farces".

From the mid 1930s until the early 1960s a wide range of productions was presented. At the time the theatre was owned by the Abrahams family and for a long while managed under the direction of Prince Littler. Plays included: Lillian Hellman's *Watch on the Rhine* which starred Diana Wynyard and Anton Walbrook, Alfred Lunt and Lynn Fontanne in *There Shall Be No Night*, Gertrude Lawrence in Daphne du Maurier's *September Tide*, Vivien Leigh in Tennessee Williams' *A Streetcar Named Desire*, Christopher Fry's *The Dark is Light Enough*, and Peter Sellers in *Brouhaha*.

The final production before the RSC moved in was, in a way, looking back to the theatre's success in the late 1920s with the popular farce *Watch it Sailor*.

Now the theatre's history has turned full circle. As when it originally opened in the early part of the century it is now owned by an American – James Nederlander and operated on his behalf by the distinguished British producer – Michael Codron.

JAEGER
LONDON



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ALDWYCH THEATRE

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Under the Management of MICHAEL CODRON LIMITED

MICHAEL WHITE

presents

THE ROYAL SHAKESPEARE COMPANY'S
award winning production

ALAN HOWARD

in

Good

a play with music

by

C. P. Taylor

with

(in alphabetical order)

BENEDICK BLYTHE
FELICITY DEAN
BARBARA KINGHORN
PIP MILLER
NICHOLAS WOODSON

DOMINI BLYTHE
DAVID HOWEY
JOE MELIA
GAY SOPER

Directed by HOWARD DAVIES

Designs by ULTZ

Lighting by
MICHAEL CALF

Music Arranged by
GEORGE FENTON

Production Musical Director
NIGEL HESS

Musical Director
ROGER HELLYER

Associate Producer: NICK SALMON

First staged by the
RSC at The Warehouse
2 September 1981



First performance at the
Aldwych Theatre
20 April 1982

PLAY NOTES

C. P. TAYLOR (*Author*)

C. P. Taylor was born in Glasgow in 1929. He started writing for the theatre in the early 1960's. writing for a wide range of audiences: community theatre, West End, studio, regional theatre, as well as working in television and radio. Among his plays are *Bandits*, which was staged by the RSC in its opening season at the The Warehouse, 1977, *And A Nightingale Sang*, which played at the Queen's Theatre, London, 1980, *Bread and Butter*, Nottingham and London, 1969, *Black and White Minstrels*, Hampstead Theatre Club, 1972, and *Schippel*, Open Space, 1974. *Good* opened at The Warehouse on the 2nd September, 1981 to critical acclaim. C. P. Taylor died just two months later, on December 9th 1981.

IMPORTANT DATES

- 1918 Versailles Treaty. Creation of Weimar Republic. Official army disbanded. "Freikorps" – demobbed vigilante group opposed to the Republic – formed: forerunners of Nazism and SA.
- 1919 Hitler joins the German Labour Party (GLP) – policies are anti-semitic, anti-marxist, anti-capitalist, anti-democratic, anti-Versailles.
- 1920 GLP becomes National Socialist German Workers Party (NSDAP) with 6,000 members.
- 1921 Hitler becomes leader of NSDAP. Roehm founds the SA – Storm Troops – to protect infant Nazi Party. Exchange rate: 75 marks to the dollar.
- 1922 Beginning of economic crisis: 400 marks to the dollar. Germany defaults on timber deliveries.
- 1923 France and Belgium occupy the Ruhr. Jan: 18,000 marks to the dollar, July: 160,000 marks. Aug: 1 million marks. Nov: attempted Nazi coup to gain power in Bavaria – Munich "Putsch" – a failure. Nazis arrested, imprisoned, some flee. NSDAP banned. 4.2 billion marks to the dollar.
- 1924 Inflation under control. French troops withdraw. Hitler released. Germany admitted to the League of Nations, sign international pact to demilitarise Rhineland.
- 1925 NSDAP reconstituted with Himmler local Nazi official. "Statswache", Hitler's 8-man body guard, later becomes the "Schutzstaffel" – SS.
- 1927 Goebbels amde "Gauleiter" of Berlin. Official army bans SA.
- 1928 Elections: SDP 29.8%, Centre Party 15.1%, Nazis 2.8%. (Nazis poll 810,000 votes – 12 members). Goebbels enters the Reichstag.
- 1929 Himmler appointed head of SS. Wall Street Crash – Europe affected by slump.
- 1930 Election: NSDAP polls 6,409,600 votes – 117 members. 100,000 SA now in official army.
- 1931 Heidrich joins SS and creates an intelligence service – the SD. Goering controls his own intelligence service – the "Gestapo".
- 1932 6,000,000 unemployed. March elections: no clear majority. July: 3rd election in 5 months, Nazis win 37.4% of votes. Goering president of Reichstag. November elections: Hitler cannot secure working majority. Nazi tide ebbing.
- 1933 SS=50,000. Himmler also head of Munich police. Hitler made Chancellor. Communist meetings broken up. Anti-Jewish rioting. Reichstag set on fire by SA agents. Emergency measures. Boycott of Jewish shops. Dachau, first camp for "protective custody" of opposition run by the SA. Berlin book burning – other "spontaneous" demonstrations stage managed by Goebbels. Communist and socialist deputies arrested. Ten camps established with 25,000 inmates. Enabling Act – providing for government by Cabinet only. Hindenberg dies, Hitler takes over as Chancellor and President. NSDAP is only Party. The Party becomes the State. Exclusive legislative powers. Hitler created Fuhrer with absolute power. Introduction of law of sterilisation, with 9 categories. Reich Chamber of Culture: party members only given commissions for work. 37,000 Jews emigrate. SA = 4,500,000. Hitler tries to destroy power of radical left wing.
- 1934 Roehm proposes SA as People's Army. SA ordered on month's leave, wearing of uniforms banned. Himmler controls all political police. "Night of the Long Knives". Hitler purges his own party slaughter of SA leaders, 66 victims including Roehm. Nuremberg rally, *Triumph of the Will*. Eichmann taken from SS to serve as an expert on Jewish and Zionist affairs. Jews banned from Stock Exchange. 23,000 emigrate.
- 1935 Nuremberg Laws established. Complete disenfranchisement of German Jews. 21,000 emigrate.
- 1936 Gestapo and SS under Himmler take over political police.
- 1938 Von Rath shot. "Night of the Broken Glass" – in retaliation for Von Rath's assassination, 815 shops destroyed, 171 homes burnt, 119 synagogues burnt, 76 destroyed. 20,000 arrested and 36 killed. Goering demands 1 billion marks from the Jews as reparations for the "spontaneous" damage to their own property.
- 1939 Germany invades Poland. England and France declare war on Germany.

THE ROYAL SHAKESPEARE COMPANY

The Royal Shakespeare Company is built around a core of Associate Artists (actors, directors, designers) who, by working together over long periods with shared ideas, aim to achieve a distinctive style. It was formed twenty-two years ago under the leadership of Peter Hall at Stratford-upon-Avon and later that same year, 1960, it took over the Aldwych Theatre as its London headquarters. Audiences in the capital have since then been able to see Shakespeare productions from Stratford alongside both new plays and classics at the Aldwych.

In 1974 the Company's range of work expanded yet again with the opening of *The Other Place* in Stratford, a small auditorium where Shakespeare and contemporary writers could be staged in more intimate surroundings than had been hitherto possible at either the Royal Shakespeare Theatre or the Aldwych. Its London counterpart, *The Warehouse*, opened in 1977, with a policy of staging the best new plays by modern British writers, such as – in recent seasons – Howard Barker, Edward Bond, Howard Brenton, David Edgar, Peter Flannery, Barrie Keefe, Hamif Kureish, David Mercer,

Stephen Poliakoff and Peter Whelan. From time to time this work receives a wider audience on transfer to a larger theatre such as the Aldwych or to the West End, as recently in the case of Pam Gems' *Piaf* (from *The Other Place*), Willy Russell's *Educating Rita* (from *The Warehouse*) and now C. P. Taylor's *Good* (also from *The Warehouse*, following two sold out 'seasons' there).

In May the RSC will give its first performances in its new London home the Barbican Centre for Arts and Conferences. There the direct descendant of *The Warehouse* is *The Pit* and the RSC's new play policy, so successfully operated at *The Warehouse*, will be continued there.

Despite box office figures for all its theatres, which have no equal anywhere in the world, the RSC cannot recoup its expenditure from ticket sales alone. It relies on assistance each year from the Arts Council of Great Britain, who remain the Company's only source of public subsidy. If you have enjoyed this performance of *Good* and would like regular details of the RSC's London and/or Stratford productions why not join the Mailing List? A leaflet can be found in the foyer.

SUBSIDISED BY THE
Arts Council
OF GREAT BRITAIN

GOOD by C. P. Taylor

Cast in order of speaking

Halder	ALAN HOWARD
Sister	GAY SOPER
Mother	BARBARA KINGHORN
Doctor	BENEDICK BLYTHE
Maurice	JOE MELIA
Helen	DOMINI BLYTHE
Bouller	NICHOLAS WOODESON
Anne	FELICITY DEAN
Freddie	PIP MILLER
Hitler	DAVID HOWEY
Bok	DAVID HOWEY
Elizabeth	GAY SOPER
Despatch Rider	BENEDICK BLYTHE
Eichmann	NICHOLAS WOODESON

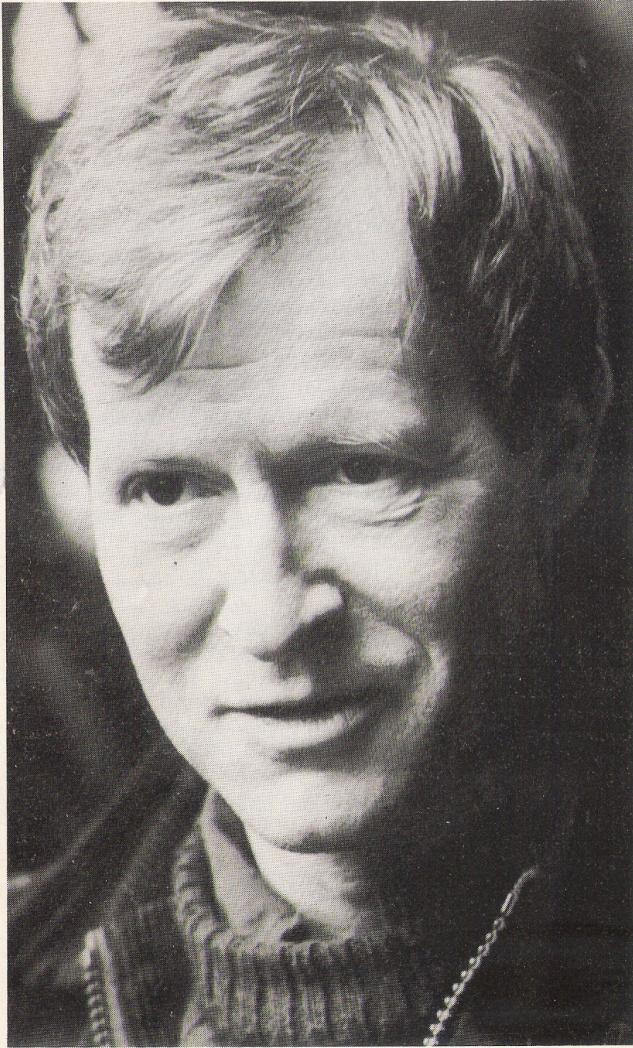
Musicians: Piano/Accordian: ROGER HELLYER Violin: ALASTAIR McLACHLAN Clarinet: ALAN ANDREWS Guitar: GEORGE WEIGAND Trumpet: COLIN RAE

Directed by:	HOWARD DAVIES
Designs by:	ULTZ
Lighting by:	MICHAEL CALF
Music Arranged by:	GEORGE FENTON
Production Musical	
Director:	NIGEL HESS
Musical Director:	ROGER HELLYER

There will be one interval

Company and Stage	
Manager:	JANE TAMLYN
Deputy Stage Manager:	STEPHEN BRADY
Assistant Stage Manager:	KATE SPIRO
Assistant to the Designer:	JULIA FLETCHER
Understudies:	IRENE HAMILTON
	PAUL TEAGUE
	KATE SPIRO

THE COMPANY



ALAN HOWARD

Alan Howard made his first stage appearances at the Belgrade Theatre, Coventry in 1958. In 1960/61 he appeared at the Royal Court in the Wesker trilogy and *The Changeling*, and later that year acted in the first season of the Chichester Festival Theatre. This was followed by numerous appearances in the West End, including Fotheringham in Anthony Powell's *Afternoon Men* (Arts 1963), and Simon in Compton Burnett's *A Heritage And Its History* (Phoenix 1965), and by a season at the Nottingham Playhouse under John Neville's direction, in which he played Angelo in *Measure For Measure*, and Bolingbroke in *Richard II*.

In 1966 he began his work with the Royal Shakespeare Company, of which he is now an Associate Artist. His parts since then include: 1966, Orsino; Burgundy; and Lussurioso in *The Revenger's Tragedy*; 1967/68, Jacques; Edgar; Benedick; and Achilles in *Troilus And Cressida* (London Theatre Critic's Award, Most Promising Actor). In 1970 he played the title role in *Hamlet* in Trevor Nunn's production, Mephistophilis in *Doctor Faustus* and Theseus/Oberon in Peter Brook's celebrated production of *A Midsummer Night's Dream*, making his New York debut in the latter roles at the Billy Rose theatre in 1971, and reviving them for the world tour of the production in 1972/73.

During 1972 he created the part of Cyril in C. P. Taylor's *The Black And White Minstrels*, at the Traverse Theatre, Edinburgh; the production was revived at the Hampstead Theatre Club in 1973/4, where the same year he played Eric von Stroheim in Peter Handke's *The Ride Across Lake Constance*, transferring to the Mayfair.

Later in 1974 he returned to work with the RSC. Major roles with the company since then include: 1974, Carlos II in Peter Barnes's *The Bewitched*; 1975/6, Prince Hal in *Henry IV Parts I and II*, and the title role in *Henry V*, this production playing in Stratford, London, New York, and touring Europe, and winning him the Society of West End Theatre Award (1976) for Best Performance by an Actor. In 1977 he played Jack Rover in *Wild Oats* (Aldwych and Piccadilly), the title role in the *Henry VI* trilogy and the title role in *Coriolanus*, this production touring Europe after its Aldwych season. He won the 1977 Plays and Players Award, the 1978 SWET award, and the 1978 Evening Standard award for Best Actor for these performances. During 1978 he also played Antony in Peter Brook's production of *Antony and Cleopatra*, transferring to the Aldwych in 1979, and Chepurnoy in Gorki's *The Children of the Sun*. In 1980/81/82 he played the title roles in *Richard II* and *Richard III*, completing the full cycle of the central history plays under the direction of Terry Hands; he received the Variety Club's Best Performance by an Actor award for these roles in 1980.

In 1981/82 he also played Neschastliltsev in Adrian Noble's production of *The Forest*, and made his first appearances as John Halder in C. P. Taylor's *Good*. He received the 1981 Evening Standard, the Plays and Players, and the Drama Best Actor awards for this performance.

Television includes: Alfred in *Churchill's People*; Mirabel in *The Way Of The World*; Prosper Merimee in *George Sand*; Banting in *Comets Among The Stars*; and, in 1981, Cragoe in the thriller series, *Cover*. Films include *Victim*, *Heroes Of Telemark*, *The VIPs*. *Work Is A Four Letter Word*, *Royal Flash*.



Benedick Blythe

BENEDICK BLYTHE

Trained at Bristol Old Vic Theatre School. First professional engagement was a season at the Nottingham Playhouse, appearing in *The Boyfriend*, *Stevie*, *A View From The Bridge*, *Under Milk Wood*, *Old King Cole*, *A Little Night Music*, *Piaf*, *Godspell*, Little John in *Robin Hood* and most recently Lysander in *A Midsummer Night's Dream*. This was followed by Captain Horster in *An Enemy Of The People* at the New Vic, Bristol.



Domini Blythe

DOMINI BLYTHE

Joined the RSC in 1969 playing Grace in Terry Hand's production of *Bartholomew Fair*. In 1973 she played the following roles at the Shaw Festival in Canada: Viola in *Twelfth Night*, Rose in *Trelawny Of The Wells*, Judith in *The Devil's Disciple*, Cleopatra in *Caesar And Cleopatra* and Juliet in *Romeo and Juliet*. In 1976 she joined Robin Philip's Stratford, Ontario Company where she appeared in *The Way Of The World*, title role in *Miss Julie*, *As You Like It*, title role in *St. Joan*, *Travesties*, *The Merry Wives Of Windsor*, *Titus Andronicus*, Desdemona in *Othello*, *Love's Labour's Lost* and *The Importance Of Being Ernest*. In 1980 she rejoined the RSC in Stratford playing Aspatia in *The Maid's Tragedy*, Mary in *The Fool*, Queen Isobel in *Richard II* and Queen Elizabeth in *Richard III*. 1981 saw her in *Richard II* and *Richard III* at the Aldwych; *Thirteenth Night*, *The Fool*, *The Maid's Tragedy* and Helen in *Good* at the RSC's Warehouse.

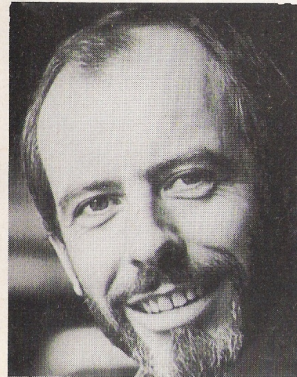


Felicity Dean

FELICITY DEAN

Theatre work includes *Rookery Nook* at Taunton, *The Schoolmistress* at Manchester's Royal Exchange, *Hay Fever* at the Lyric, Hammersmith and the Oxford Playhouse tour of *Much Ado About Nothing*. Her television credits include *Short Back & Sides*, *Shooting The*

Chandelier (Play for Today), *Who's Who*, Laura in *The Birds Fall Down*, Guinevere in *The Legend Of King Arthur*, *The Happy Autumn Fields*, *The Trouble With Gregory* (Play for Today), and *The Member For Chelsea*. In September 1981 she made her first appearance as Anne in *Good* at the RSC's Warehouse. Felicity's film work includes Lady Jane Grey in *The Prince And The Pauper* and *Return To Munich*.



David Howey

DAVID HOWEY

Theatre work includes the National Theatre Company's *As You Like It* at the Old Vic and two years with the Royal Shakespeare Company at Stratford, the Aldwych and The Warehouse, appearing in *Macbeth*, *King Lear*, *Romeo And Juliet*, *Bandits* and *Frozen Assets*. He was also seen in *Psy-Warriors* and *Please Shine Down On Me* at the Royal Court and *Third Flight* at the Bush Theatre. His television credits include *Renoir*, *My Father*, *Macbeth*, *Brideshead Revisited* and *Ramsay Macdonald*.

BARBARA KINGHORN

Before coming to England in 1975 Barbara enjoyed enormous success in her native South Africa, particularly in *Fallen Angels* with Hermione Gingold, *A Man And His Wife*, playing Clemmie to

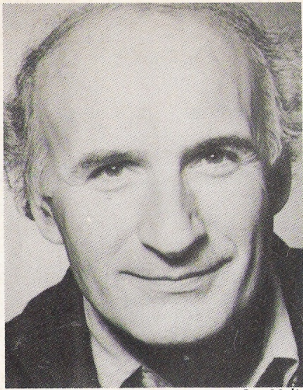


Barbara Kinghorn

Emrys Jones' Churchill and Gertrude to Hywel Bennett's *Hamlet*. She was awarded the Actress of the Year for the two plays *Lily In Little India* and *Three Months Gone*. During a return visit to South Africa in 1978/79 she appeared in *The American two-Hander*, *The Monkey Walk*, which was a huge success. Her work in England includes *Fringe Benefits* at the Whitehall and *Paradise Is Closing Down* at the Young Vic and at the Edinburgh Festival in 1979. She joined the RSC at Stratford in 1980 and came down in 1981 for the London Season to play Helen in *Troilus & Cressida*, Mrs. Henderson in *The Shadow Of A Gunman*, Mrs. Emmerson in *The Fool*, Lady Capulet in *Romeo & Juliet* and Olive in *Hansel & Gretel*. In 1981 she made her first appearance as the Mother in *Good* at the RSC's Warehouse.

JOE MELIA

Joe Melia has appeared in many West End shows since 1959 when he made his first London appearance in *One To Another*, a Beryl Reid revue at the original Lyric Theatre, Hammersmith. In 1960-2 he was in the long-running musical *Irma La Douce* directed by Peter Brook at the Lyric Theatre in Shaftesbury Avenue, and followed this with the equally successful *Beyond The Fringe* revue at the Fortune Theatre. In 1967 he received great acclaim for his performance in the



Joe Melia

Peter Nichols play *A Day In The Death Of Joe Egg*. Other plays he has appeared in in London include *Trixie And Baba* (Royal Court 1968), *Who's Who Of Flapland* (Ambience Theatre 1969), *Leonardo's Last Supper* and *Noon Day Demons* (Open Space 1969), *Enter Solly Gold* (Fortune 1970), *Rabelais* (Round House 1971), *The Threepenny Opera* (Prince of Wales 1972), *Who's Who* (Fortune 1973), *Aladdin* (Lyric Hammersmith 1979). Joe Melia joined the RSC in 1974 to play Ubell Untermeyer in *Section 9*, Froylan in *The Bewitched* at the Aldwych Theatre and Bill in *The Can Opener* at The Place. The following year he played Sergeant Fielding in *Too True To Be Good* (Aldwych and Globe in 1975), John Dory in *Wild Oats* (Aldwych and Piccadilly 1976) and Len Bonney in *Privates On Parade* (Aldwych and Piccadilly 1977). Thersites in *Troilus And Cressida* and Touchstone in *As You Like It* (Aldwych 1981) Maurice in *Good* at The Warehouse in September 1981 won him the Society of West End Theatre Award for Best Supporting Actor. His TV credits include *Donkey's Years* and *The Hitchhiker's Guide To The Galaxy*. Film work includes *Oh What A Lovely War!*

NICHOLAS WOODESON

Trained at RADA. Theatre work

includes *Crew*; Everyman Theatre, Liverpool; Crucible Theatre, Sheffield and the Glasgow Citizens'. His West End work includes *Funny Peculiar* at The Garrick. On Broadway he played Straker in *Man & Superman*, for which he was nominated for a Drama Desk Award, and Jacko in *Piaf*. For the past five years he has been living in America appearing in numerous televisions and the films *Heaven's Gate* and *Rumour Of War*. He



Nicholas Woodeson

returned to England in 1981 to play Bouller and Eichmann in the RSC's Warehouse production of *Good*. He has recently completed work on the BBC TV series *The Hound Of The Baskervilles* in which he plays Henry Baskerville.

PIP MILLER

Theatre work includes *Hadrian VII* at the Haymarket Theatre, Orlando in *As You Like It* at the Shaw Theatre and Hamlet in *Rosencrantz And Guildenstern Are Dead* at the Criterion Theatre. A season of plays at the Theatre Clwydd Mould in North Wales included *Julius Caesar*, *The Duchess of Malfi*, *As You Like It* and the title role in *Richard II*. He has worked extensively with the Young Vic, including *The Last Sweet Days Of Isaac*, Hamlet in *Rosencrantz & Guildenstern Are Dead* and Proteus in *Two Gentlemen Of Verona*. His work with the National Theatre includes The



Pip Miller

Horseman in *Equus*, Grant in *The Freeway* and *Grand Manoeuvres*. He has twice toured with *Godspell*; in 1972/73 he played John Judas and in 1973/74 he played Jesus. In September 1981 he made his first appearance as Freddie in *Good* at the RSC's Warehouse. His television credits include *Clayhanger*, *Poldark*, *Shuttlecock* and *Classics Dark And Dangerous*.



Gay Soper

GAY SOPER

Gay's first West End success was in the original cast of *Canterbury Tales* at the

Phoenix Theatre. Since then she has played leading roles in many musicals including *Godspell* at Wyndhams; Barbara in *Billy* at Drury Lane; *Side By Side By Sondheim* at Wyndhams; *Cole* at the Hong Kong Festival and most recently *The Mitford Girls* at the Globe. Other theatre work includes *The Licentious Fly* at the Mermaid; *Grup* by Henry Livings; *He She And It* by Roger Milner; Dorothy in *Jumpers* and Susy Henderson in *Wait Until Dark*. Her television work includes the series *Romany Jones*; *The Needle Match* by Alan Plater; Minnie Larkins in the BBC serial *The History Of Mr. Polly* and the 'Special' *Remember Jack Buchanan* in which she played Elsie Randolph. She is also all the voices in the 'Watch With Mother' series *The Flumps*. Most recent television is *The Agatha Christie Hour*. From time to time Gay is part of the team that present an entertainment called *Betjermania*, prepared from the works of John Betjeman and set to music by John Gould which, in 1980, took her to New York.

HOWARD DAVIES

In 1968 he started work as an ASM at the Birmingham Rep and returned there in 1974 to direct *The Caucasian Chalk Circle*. His work as a director developed through his many productions in repertory and as Associate Director for the Bristol Old Vic Company 1972-74, including *Narrow Road To The Deep North*, *Troilus And Cressida*, *Long Day's Journey Into Night*, *Endgame*, Edward Bon's *Early Morning*, *Fears And Miseries Of The Third Reich*, *Woyzek*, Rudkin's *Afore Night Come* and *Spring Awakening*. He has been Associate Director of the RSC and Artistic Director of The Warehouse (RSC's small London theatre) since its opening in 1977. Since joining the RSC in 1974 he has directed *The Beast* (The Place, 1974), *Man Is Man* (The Other Place 1975 and The Round House, London, 1975/76), *Schweyk In The Second World War* (The Other Place 1976, The Warehouse 1977), *Bingo* (The Other Place 1976, The Warehouse 1977), *The Iceman Cometh* (Aldwych 1976), *Bandits* (The Warehouse 1977), *The Bundle* (The Warehouse 1978), *The Days Of The Commune* (Aldwych 1977) *The*

Jail Diary Of Albie Sachs (The Warehouse 1978, The Other Place 1979), *The Innocent* (The Warehouse 1979), *Much Ado About Nothing* (RSC tour 1979) *Piaf* (The Other Place 1978, The Warehouse, Aldwych, Wyndhams, Piccadilly 1979/80, Broadway 1981), *No Limits To Love* by David Mercer (Warehouse 1980), *Outskirts* by Hanif Kureishi, *The Fool* and *Good* by C. P. Taylor (Warehouse 1981).

ULTZ (Designer)

Rep seasons at Northcott Theatre, Exeter; Citizens Theatre, Glasgow; Birmingham Repertory Theatre. London: *Happy As A Sandbag* (Ambassadors); *The Maids* (Shared Experience); *The Tax Exile* (Bush). Shows co-written and staged with Martin Duncan: *Merrie Pranches* (ICA); *The Amusing Spectacle of Cinderella* (Lyric, Hammersmith); *The Servant Of Two Masters* (Cambridge Theatre Co.). For the RSC: *Naked Robots*, *The Twin Rivals* and *Our Friends In The North*.

MICHAEL CALF (Lighting)

Trained at Northcott Theatre, Exeter: Productions include *Under Milk Wood*, *Travesties* and *Joseph* in Exeter Cathedral. Then followed *Kes* and *St. Joan* at the Coliseum, Oldham; *Nabucco* and *Manon Lescaut* for the Bristol Opera Company; *In The Mood* and *Skirmishes* for the Hampstead Theatre; Tours with Kent Opera and Opera 80; *Marriage Of Figaro* for Opera 80. His work with the RSC includes *No Limits to Love*, *The Accrington Pals*, *Naked Robots*, *Outskirts* and *Good*, all at The Warehouse and *The Twin Rivals* at The Other Place in Stratford. He is currently involved in the design and construction of the electrical installation at The Pit - the RSC's Studio theatre at the Barbican.

ROGER HELLYER (Musical Director)

He has been a member of the Royal Shakespeare Company's Wind Band since 1968; on the staff of Trinity College of Music since 1967. He has written many articles, prepared broadcasts, recordings and editions of 18th and 19th century wind music and is currently preparing a book on the subject.

GEORGE FENTON (Musical Arranger)

Has been writing music for the theatre, television and film since 1974. He won the 1982 BAFTA Award for Best Original Music for Television. In the theatre he is best known for his work with Peter Gill. His most recent film is Richard Attenborough's *Gandhi* on which he worked with Ravi Shankar. He is currently working on a children's opera.

NIGEL HESS (Production Musical Director)

As Company Musical Director for the Royal Shakespeare Company he has composed music for *Troilus And Cressida*, *The Love-Girl And The Innocent*, *The Swan Down Gloves*, *Arden Of Faversham* and *Much Ado About Nothing*. He also composed the music for *The Schoolmistress* at the Royal Exchange, Manchester. He was Musical Director for the London productions of *Jesus Christ Superstar*, *Happy As A Sandbag*, *Godspell* and *Chicago*. He has composed music for many London Weekend Television series including most recently *Kinvig* and *Whoops Apocalypse* and has been Musical Director for many BBC and London Weekend Television shows.

The Combined Theatrical Charities Council

<i>President</i> The Lord Olivier	<i>Chairman</i> Sir Richard Attenborough CBE	<i>Deputy Chairman</i> Jack Allen	
<i>Hon Treasurer</i> Toby Rowland	<i>Hon Auditors</i> Messrs Arthur Andersen & Co.	<i>Hon Solicitor</i> B. M. Fournier LLB	<i>Hon Secretary</i> Martin Tickner

The Council exists to co-ordinate appeals in order to provide additional funds when the regular income of any of its member charities proves insufficient.

Each Charity remains individual and autonomous, but co-operates with the others in providing the best possible service to those members of the Theatrical Profession who are in need of aid.

The member charities are:

The Actors' Benevolent Fund (founded 1882) which helps by making allowances, grants and loans to aged and distressed actors and actresses.

The Theatrical Ladies' Guild of Charity (founded 1892) which makes grants of money and gifts of clothing, fuel and other necessities, not only to actors and actresses, but also to stage hands, dressers and those employed in front of the theatre.

The Actors' Charitable Trust (formerly The Actors' Orphanage Fund—founded 1895) which is primarily concerned with the welfare of children but which has now extended its Charter to enable assistance to be given to the aged as well through its responsibility for the running of Denville Hall.

King George's Pension Fund for Actors and Actresses (founded 1911) which provides pensions for those actors and actresses who have rendered such distinguished service to the profession as to merit recognition and who, through altered circumstances, are in a position to require such assistance.

Denville Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement.

The various organisations may be addressed as follows:

The Actors' Benevolent Fund
6 Adam Street
London WC2
Telephone: 836 6378

The Theatrical Ladies' Guild
Bedford Chambers
Covent Garden
London WC2
Telephone: 836 6076

The Actors' Charitable Trust and Denville Hall
Bedford Chambers
Covent Garden
London WC2
Telephone: 836 6051

King George's Pension Fund
14/16 Regent Street
London SW1
Telephone: 839 4311

The Combined Theatrical Charities Council
Hyde House
Langley Street
London WC2
Telephone: 836 7187

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For ALDWYCH THEATRE

Manager Christopher Blackburn
 Master Carpenter Robert Knight
 Chief Electrician Fred Haynes
 Box Office Vera West
 The Box Office (01-836 6404) is open daily from 10am until 8pm.

REFRESHMENTS

The stalls bar and buffet are open from 45 minutes before the start of evening performances. The buffet serves sandwiches, gateaux and Cona coffee. To speed the bar service all drinks, other than wine and minerals, are served in miniature bottles. The Front of House catering at this theatre is managed by Westby and Company.

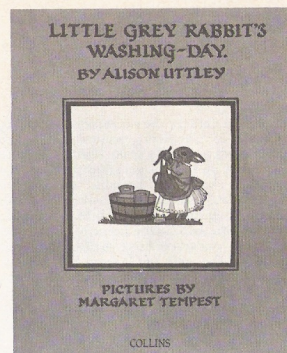
The management reserves the right to refuse admission also to make any alteration to the cast which may be rendered necessary by illness or other unavoidable causes.

In accordance with GLC requirements:

1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.

This Month continued

Revisited. A further theatrical book will be coming later in the year from Weidenfeld. This is *The Noel Coward Diaries* which have been edited by Graham Payn and Sheridan Morley. Two new books from Michael Joseph will appeal to all Muppet fans. *Of Muppets and Men*—'The Making of the Muppet Show' by Christopher Finch is a fascinating 'behind the scenes' account of how the shows are put on including details of how the Muppets themselves are made and how they work. The book is very well illustrated and very informative. The other book—by Greg Williams—is really for children although doubtless it will find its way into a number of adult hands. This is *Kermit and Cleopigtra* and it tells how the famous frog finds himself—thanks to a time machine—on the banks of the Nile being pursued by an equally famous pig! Still on the subject of children's books, Collins have reprinted twelve of Alison Uttley's *Little Grey Rabbit* stories with their traditional hardback covers and jackets. They have also introduced—in their 'Cubs' series—four stories by Enid Blyton and four based on classic Walt Disney films. The latter titles are *The Jungle Book*, *The Aristocats*, *Bambi* and *Lady and The*



Tramp. New paperbacks from Penguin include three plays by John Mortimer—all in one volume—*A Voyage Round My Father*, *The Dock Brief* and *What Shall We Tell Caroline?* They also have David Attenborough's record of the Zoo Quest expeditions to Guyana, Indonesia and Paraguay called, simply, *The Zoo Quest Expeditions*.

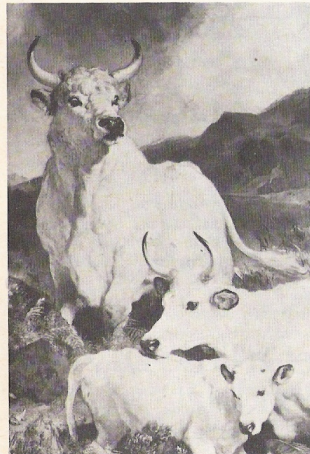


Most people get a little Dry
 by the second act.

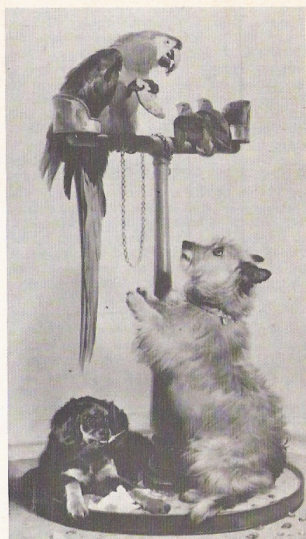
MARTINI
 Extra Dry

EXHIBITIONS

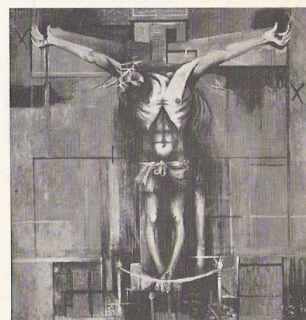
At the Tate Gallery the exhibition devoted to the work of Landseer continues until 12th April. It is open daily from 10am (Sundays from 2pm) and closes at 5.30pm except for Thursdays when it remains open until 7.50pm. Last admissions are twenty minutes before closing time. From 19th May until 4th July the Tate will be the home of the largest and most comprehensive exhibition ever devoted to the work of Graham Sutherland. This will cover the entire career and development of the artist who died two years ago from his early etchings through to his late work influenced by his return to Pembrokeshire. The Tate Gallery is in Millbank, SW1 and the nearest underground station is Pimlico. Until 9th May there is still the opportunity of seeing *London's Flying Start*, the splendid exhibition covering the early days of the British aircraft industry. This is at the Museum of London in London Wall, EC2 and the nearest underground stations are St. Paul's and Barbican. It is open from Tuesday to Saturday from 10am until 6pm and on Sunday from 2pm until 6pm. The Museum is closed all day on Mondays.



Landseer: *Wild Cattle of Chillingham - 1867*



Landseer: *Macaw, Love Birds, Terrier and Spaniel Puppies - 1839*



Sutherland: *Crucifixion*

STARS REMEMBERED

An Occasional Series by
MATTHEW NORGATE

RICHARD GOOLDEN

To be classed among the stars would have amused him, but not every player more entitled to the epithet was held in as much sheer affection by playgoers as Richard Goolden. He will always be remembered for his Mole in *Toad of Toad Hall*, a part he played in every Christmas revival except one since the original production in 1930, until 1980, when, having undergone several operations in that year, he decided that at the age of 85 perhaps he wasn't young enough.

Oddly enough, A. A. Milne, who adapted the play from Kenneth Grahame's *The Wind in the Willows*, had thought of him first for Badger and then for Rat, and he became Mole only as a last resort. The crouching posture the part demanded troubled him little until a few years before he relinquished it, because at Charterhouse (where his schoolmates included Robert Graves and Ben Travers) he had excelled as a cross-country runner and his legs and ankles had retained their strength, and when later on arthritis beset him he found that crouching was a comfortable position. He was fond of saying that half Mole's salary went on sweets for the children who defied stage-door keepers to invade his dressing room after every performance. 'I suppose they like me because I'm their size', he was also fond of saying.

This diminutive actor played a great many parts besides Mole, some 500 of them - as many as that, he would tell you, because so many of the plays he appeared in were flops. You might almost say that Goolden was born old, because he nearly always played old men, even in his earliest days, when he began his career at the Oxford Playhouse (in the company were John Gielgud, Flora Robson and Tyrone Guthrie) and made his first acclaimed success as old Firs in *The Cherry Orchard*. He was 29 then, having delayed his stage debut to serve in the Great War, as he always called it. During a not too strenuously active service in which he rose to the rank of lance-corporal he made firm friends with the inhabitants of the Northern French village in which he was stationed, and nearly to the end of his days he used to visit them and their descendants whenever he could, speaking their language fluently with their own peasants' accent.

He enjoyed going to first nights when he was 'resting', which was not often despite the flops, and was conspicuous for the fact that he was sometimes the only man in the audience wearing a dinner jacket - crumpled. In the thirties he really was a star, as Mr. Penny, in an immensely popular radio series in which he played a mild little man who became involved in extraordinary adventures. This led to music hall appearances in the same character - a milieu much to his taste, as he loved to sing old music hall songs, though this he did only in private, as he did his conjuring tricks, at which he was quite a dab.

He was a lovable, intelligent, cultured, modest, eccentric, fussy, untidy, intensely loyal person, the very opposite of a mole in the latter-day sense of the word. But his loyalty to his authors did not prevent him from embellishing the parts he played, especially at *Toad Hall*, where Milne occasionally tried to restrain him; yet many of his embellishments found their way into the published text of the play. He met his match in Amy Brandon-Thomas, who would not have a comma altered in her father's farce *Charley's Aunt*, in which Goolden, at 43, played one of his rare young parts, the aunt-masquerading undergraduate. This, surprisingly, was one of his two favourite parts. The other might have been Lob in *Dear Brutus* but for a short scene in the first act which he found over-Barrieish but was never allowed to cut; or perhaps the vague old Mr. Pim in another Milne play, *Mr. Pim Passes By*, which might have been written for him but wasn't.

But no, his second favourite part was the Fool in *King Lear*, which he played to Donald Wolfit's *Lear*. He played it as an old man, to the disapproval of James Agate, who in all other respects admired his rendering. But then Agate wrote somewhere in his 'Ego' that Wolfit ought to be put in charge of the National Theatre when there was one, which made Goolden laugh a lot.

I once asked Goolden if he had thought of writing his autobiography. 'No', he said, 'books about actors are always boring'.



SF106A

MIDDLE TAR As defined by H.M. Government

DANGER: H.M. Government Health Departments' WARNING:
THINK ABOUT THE HEALTH RISKS BEFORE SMOKING