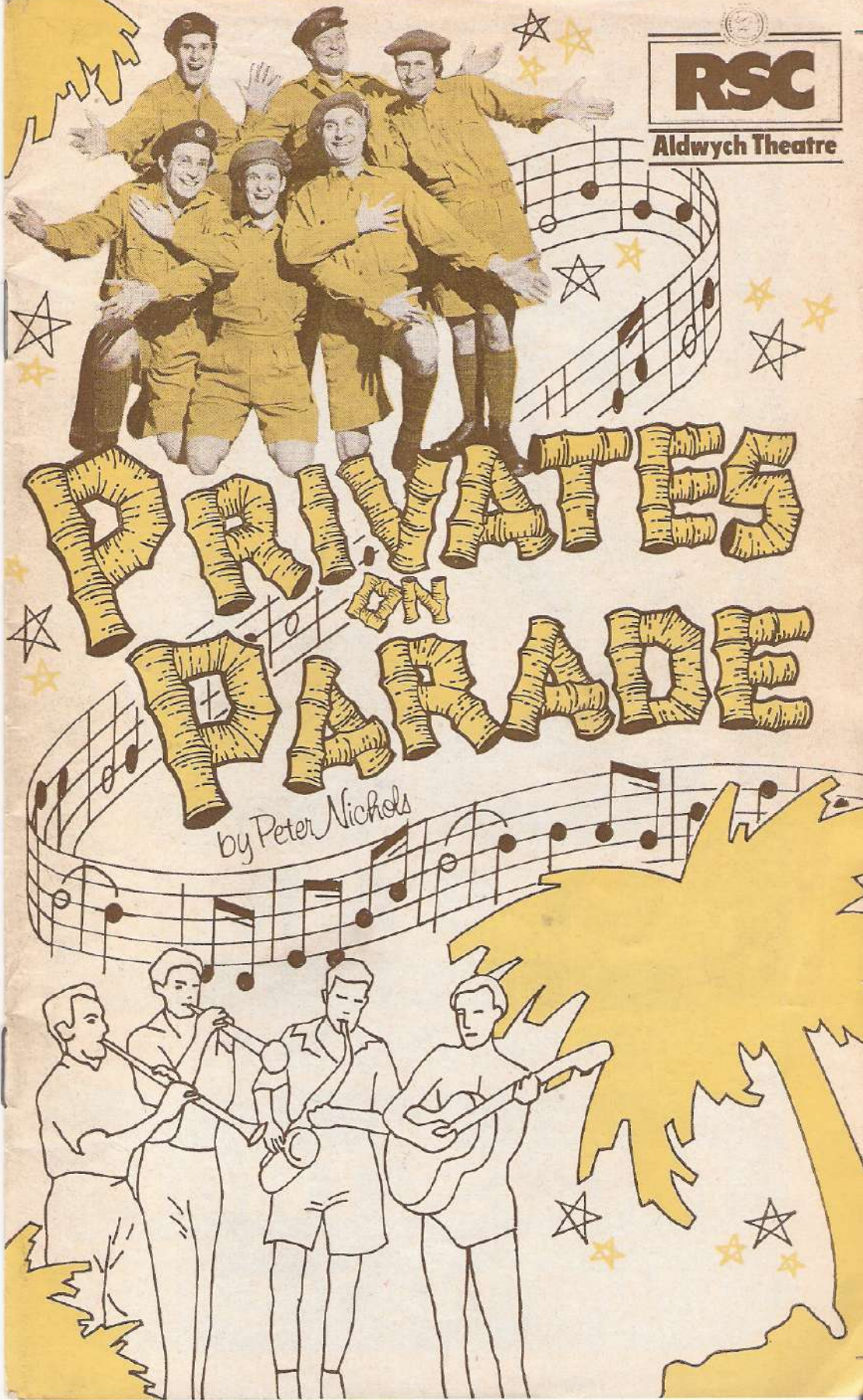


**RSC**  
Aldwych Theatre



PETER SAUNDERS presents the

25<sup>TH</sup>  
YEAR

of AGATHA CHRISTIE'S

THE  
MOUSETRAP

ST. MARTIN'S THEATRE

PROGRAMME  
by  
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print

No. 19 APRIL 1977

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THIS MONTH

#### Sport

This year's Grand National steeplechase will be run at Aintree on 2nd. April also sees the start of the flat racing season with two featured classics, the 2000 and 1000 Guineas at Newmarket on 27th and 28th respectively. The greyhound Grand National is at Wembley on 9th. Rugby Union — the John Player Cup Final is at Twickenham on 16th. Two major equestrian events are the Hickstead International Show, including the Nations Cup, at Hickstead from 8th to 11th and the Badminton Horse Trials from 21st to 24th.

#### Books

New from W. H. Allen is the autobiography of the popular American star — seen in London in *South Pacific* and *Hello, Dolly* — Mary Martin. She calls her book *My Heart Belongs*. A biography of a star of a different kind — Duke Ellington. Derek Jewell gives his work the title *Duke*. 'A Portrait of Duke Ellington' and it is published by Elm Tree Books. Collins have recently published Hammond Innes' new novel *The Big Footprints*. Set in Africa this is clearly destined to join Collins' two other recent books in the best-seller lists — Alistair MacLean's *Seawitch* and Agatha Christie's *Sleeping Murder*. A new volume of Alan Ayckbourn's plays has been published by Chatto and Windus. In the book are *Absurd Person Singular*, *Absent Friends* and *Bedroom Farce* together with an introduction by Mr Ayckbourn. Six titles in the ever-popular *William* series by Richmal Crompton (see competition below) have recently been reprinted in paperback by Armada and four more follow this month. Many of them contain the original Thomas Henry illustrations.

#### Round and About

A trip to Greenwich makes a pleasant afternoon out while remaining close to the centre of London. Steeped in naval tradition, the visitor can take in the National Maritime Museum, the Royal Observatory (which contains the master clock determining Greenwich Mean Time) and the Royal Naval College. Also one can visit the famous tea clipper *Cutty Sark* now fully refitted and restored and also Sir Francis Chichester's *Gypsy Moth IV*. You can get to Greenwich by train from Charing Cross, Waterloo or London Bridge or, if you prefer a more leisurely journey, there are regular boat trips from Westminster and Charing Cross piers.

#### Records

Among the new releases from Decca is a fascinating album called *Great Actors of the Past*. Early cylinder recordings have been transferred to disc to enable the modern listener to hear the voices of such legendary figures as Sarah Bernhardt, Ellen Terry, Beerbohm Tree and Henry Irving. A quick round up of albums available of current West End shows — *A Chorus Line* with the original Broadway cast comes on the CBS label; the original *Side By Side By Sondheim* cast on an RCA double album; *Jesus Christ Superstar* on MCA Records and *Irene* with the Adelphi Theatre cast on EMI.

#### Competition

Collins are publishing a new omnibus edition of some of Richmal Crompton's famous *William* stories on 16th May under the title *Just William and other stories*. Readers are invited to answer the following questions and send entries on postcards only please to *William Competition*, *Theatreprint*, 6 Langley Street, London WC2.

- 1: William is the leader of 'The Outlaws'. What are the names of his three companions?
  - 2: How old is William?
  - 3: What are the names of William's brother and sister?
- Collins will award a copy of the new book to the senders of the first five correct entries drawn after the closing date which is 21st May 1977.

**We've taken our whisky in many ways,  
but always seriously.**

*Charles Mackinlay*  
(1871-1934)

He took his Mackinlay's  
with the soft, subtle water from  
the Malvern spring.

*James Mackinlay*  
(1843-1926)

An Edwardian through  
and through, he preferred the  
zest of Mackinlay's and soda.

*John Mackinlay*  
(1903-1973)

Like father, like son.

*John Mackinlay*  
(1795-1867)

He enjoyed his Mackinlay's  
with the smooth, peaty water  
from a Highland burn.

*J. Rankin*  
(1930—)

Water yes. Ice sometimes. But soda, never.

**Mackinlay's. The five generations whisky.**

## ROYAL SHAKESPEARE COMPANY 1977

The RSC has become one of the best known theatre companies in the world. We are formed around a core of Associate Artists (actors, directors and designers) who, by working together over long periods with shared ideas, aim to achieve a distinctive style.

The RSC is also one of the largest theatre companies in the world regularly playing to audiences of more than one million in this country and abroad.

Shakespeare is the RSC's central concern. The company's London seasons present Shakespeare work from Stratford alongside both new plays and classics mostly drawn from the last hundred years. In this way the RSC hopes to tackle Shakespeare with a contemporary awareness, and modern work with a classic discipline and sense of language.

In 1975 the company celebrated the centenary of its formation; a committee led by Charles Edward Flower was formed in 1875, which undertook to build a Shakespeare Memorial Theatre in Stratford. This theatre was opened in 1879, destroyed by fire in 1926 and replaced six years later by the present building. In 1961 it became the Royal Shakespeare Theatre, under the leadership of Peter Hall. The company adopted the Aldwych Theatre as its London headquarters in 1960.

The present Artistic Director and Chief Executive is Trevor Nunn who took up the post in 1968. He is advised by Peggy Ashcroft and Peter Brook who with him form the Direction of the company.

The RSC's programme for 1977 will consist of more than thirty stage productions including nine Shakespeare plays at Stratford-upon-Avon as well as five studio productions at the RSC's small Stratford theatre, The Other Place. In addition there will be ten productions at the company's London home, the Aldwych Theatre (including seven Shakespeare plays) with seven small-scale productions in a separate London small auditorium season. The company are also likely to be seen in the regions, in the West End and on television.

In spite of audiences which we believe are equalled by no other theatre company in the world, we are unable to recoup expenditure from ticket sales alone. We rely on assistance each year from the Arts Council of Great Britain. This amounts to about one-third of the company's costs for a year's work—the remainder must be covered at the box office and from work in other media.

To find out more about the company's activities on a regular basis, why not become a member of the RSC's mailing list? It's very easy to join—details of how to apply can be found on page 16 of this programme.

## STARS REMEMBERED

An Occasional Series by  
**MATTHEW NORGATE**  
**THE GRIFFITHS BROTHERS**

The Griffiths Brothers, perhaps you're saying, who on earth were they? Well, if you ever went to music halls when there were still music halls to go to, you would certainly have seen them, and whether you did or not I shall try to persuade you that they are abundantly well worth recalling.

They were, in fact, the two component ends of Pogo, the world's most headstrong, recalcitrant, insolent and entirely lovable performing horse.

First of all Miss Lutie came on. Nine tenths of the audience knew what to expect, and some of us, myself joyously included, could anticipate practically every moment of the act. But we were not going to offend Miss Lutie, who through the years must have acquired some of Pogo's own acute sensitiveness, and we pretended to be as innocent as we had been on the great day when we heard her introductory speech for the first time.

She began by preparing us for the worst. Despite the re-markable skill of her performin' horse, she said, his trainin' had necessitated ab-so-lutely no cruelty whatsoever in any shape or form, and he enjoyed his tricks every little bit as much as did all the crowned heads before whom he had been privileged to appear, come along Pogo. And Pogo's head emerged from the wings. It was apparently a perfectly normal horse's head, and we could maintain our friendly dissimulation.

But only for a second. On came Pogo, and the game was up. To begin with, Miss Lutie's horse, unlike others in his genre, was wholly conscious of his audience. Your common or circus performing horse must pitifully ape the human to succeed, dancing, for instance, with the hideous lack of grace which is the prerogative of all horses that dance. But not Pogo, who was grandly superior to all things biped, let alone equine.

He would bow a lofty acknowledgment of our welcome, then strut about complacently while Miss Lutie sang his praises. Reams could be written about his character, so complex a creature was he. Ask him to jump a fence, and he went through all the preliminaries proper to one about to do something superb, muffed it at

the first two attempts, then gingerly climbed over. Sometimes his front legs disagreed with his hind legs and there was some interlimbular kicking. Or he would think he saw a friend in the dress circle, and stop to stare, find he was mistaken, then interrupt his next trick to stare again and make sure. Or tap an impatient hoof on the floor while he waited for Miss Lutie to become more reasonable in her demands. Or shrug his shoulders in despair of ever making her understand that he was not the docile kind. Or register, in his superequine way, reproach, disdain, insouciance, hilarity, pride — all without moving a muscle of his realistic, immobile countenance.

If there was one thing he really cared for it was dancing. Here he made concessions to humanity, employing the steps of all stages and ballrooms but never those of the lesser cornucopian quadrupeds, though his favourite tune was evidently the one affected by so many of them, the one that goes *tum-ti-toodle, dum-ti-doodle, tum-ti-tiddly-iddly-um*, if I have made my musical annotation clear.

Only at the end, when Pogo had taken his quota of calls — which he did as avidly and selfishly as did Marie Tempest or Robert Lorraine himself — could we express our gratitude to his perspiring manipulators, and that was the moment I used to dread, for then I had to return to a world of reality and criticism, and ask myself once again just why I had been lost in happy, helpless, agonising, affectionate laughter. Not that it was a difficult question to answer, but this did not mitigate my regret at having to ask it, and thereby cut myself off from the fortunate majority who had paid for their seats, who knew what they liked but need not worry about why they liked it so much.

The answer, of course, was that Pogo had no repressions or inhibitions or thwarted desires, he was behaving exactly as the child in us all wishes to behave but is not allowed to. It was the essential formula of clowning, but used in a way so accurate and imaginative that we delighted in it as completely as we did only in the handful of other perfect clowns. The Griffiths Brothers, had their medium been not deeds but words, might surely have made their way as psychologists. My old friend Georgie Wood tells me, by the way, that they were not brothers but father and son, that the father was one of the founders of that venerable music hall fraternity the Water Rats, and that he was well over 70 before he and his son ceased to be Pogo.

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**PRIVATES ON PARADE**

Come, see the  
 PRI-VATES ON PA-RADE you'll say: how proud-ly they're dis-played.  
 And when we hear the music of a MIT-it-my band you'll be am-  
 -azed how smart-ly we can take our stand. For when the bu-gles sound at-tack  
 up goes the good old Un-ion Jack you may as well sur-  
 -ren-der when you hear our but-ter cry. There'll be no more es-cap-ing when we raise our weap-  
 -ons high And in the vic-tory ca-val-cade you'll see the PRI-VATES  
 ON PA-RADE

### ACT ONE

Scene One: The Quartermaster's Stores  
 Scene Three: Single men in Barracks  
 Scene Five: Beginners, please  
 Scene Seven: Get up them Stairs  
 Scene Nine: Harmony Time  
 Scene Eleven: Lest we Forget

Scene Two: On with the Show  
 Scene Four: Les Girls  
 Scene Six: Western approaches  
 Scene Eight: Forces Sweethearts  
 Scene Ten: Our Sergeant-Major  
 Scene Twelve: Tea for Three

### ACT TWO

Scene One: Noel, Noel  
 Scene Three: A Tricycle Made  
 for Three  
 Scene Five: The Midnight Choo-Choo  
 Scene Seven: Si, si, si  
 Scene Nine: Pals  
 Scene Eleven: Bless 'em All

Scene Two: Kernel of the Knuts  
 Scene Four: Privates on Parade  
 Scene Six: Highland Games  
 Scene Eight: The North of  
 Gongapooch  
 Scene Ten: Even their relations  
 think they're funny



# PRIVATES

by Peter Nichols

Major Giles Flack . . . . .  
 Acting Captain Terri Dennis . . . . .  
 Sergeant-Major Reg Drummond . . . . .  
 Sylvia Morgan . . . . .  
 Flight-Sergeant Kevin Cartwright . . . . .  
 Corporal Len Bonny . . . . .  
 Lance Corporal Charles Bishop . . . . .  
 Leading Aircraftman Eric Young-Love . . . . .  
 Private Steven Flowers . . . . .  
 Lee . . . . .  
 Cheng . . . . .

Musicians:  
 Clarinet/saxophone/flute . . . . .  
 Trumpet . . . . .  
 Trombone . . . . .  
 Piano . . . . .  
 Drums . . . . .  
 Double bass . . . . .

Directed by Michael Blakemore  
 Designed by Michael Annals  
 Lighting by Robert Bryan

Stage Manager  
 Philip Hoare  
 Deputy Stage Manager  
 Andrew Lorant  
 Assistant Stage Managers  
 Diana Durant,  
 Jill Wellington  
 Sound  
 Sandy Bratchell



*K. Annals*



# PARADE

NIGEL HAWTHORNE  
 DENIS QUILLEY  
 DAVID DAKER  
 EMMA WILLIAMS  
 BEN CROSS  
 JOE MELIA  
 TIM WYLTON  
 SIMON JONES  
 IAN GELDER  
 JOHN YENNING  
 RICHARD REES

JAMES DURRANT  
 ANDREW HEPTON  
 DAVID HISSEY  
 GORDON KEMBER  
 TONY McVEY  
 TOM PINGUEY

Music by Denis King  
 Choreography by Eleanor Fazan  
 Military Adviser Tim Barlow

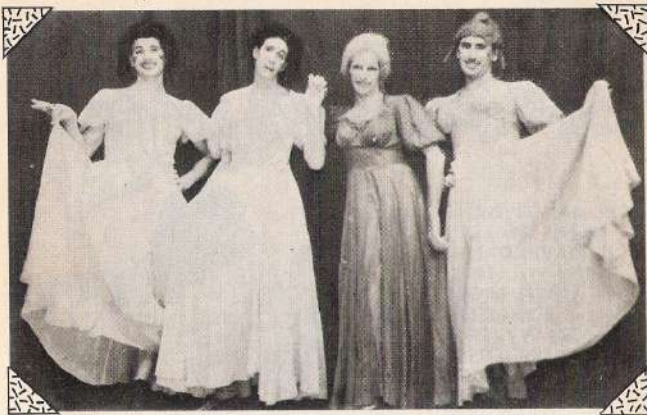
First performance of this production:  
 17 February 1977

There will be one interval of 15 minutes

Act I is about 95 minutes  
 Act II is about 65 minutes



Aldwych Theatre London WC2. Licensees: Theatres Consolidated Ltd  
 Chairman P. D. Abrahams Managing Director John Hallett  
 This programme is 15p



## COMBINED SERVICES ENTERTAINMENT

by Rae Hammond

I joined Combined Services Entertainment at the Production Centre in Nee Soon, Singapore, on Friday the 13th September 1946, having transferred from the Intelligence Corps . . .

The first person I met was Kenneth Williams, who had arrived from Ceylon some months before and was met by one of the officers and asked what he did. "Impersonations," Ken replied and the officer remarked in a weary voice, "They'll be sending performing seals next."

Stanley Baxter had written a burlesque of *Aladdin* which was included in the show. Mah-mee was a Malayan noodle dish, and I remember Peter Nichols carrying on a pole festooned with string, and someone shouting "Mah-mee, mah-mee", which then continued "Mah-mee, mah-mee", which then continued "I'd walk a million miles for one of your smiles, my Mah-mee" . . . In *Privates on Parade*, Peter has used the story of the night *Chinese Crackers* was sent to a Burmese unit where only the English Colonel and his wife spoke English. We had the unnerving experience of doing the show, which had a fair amount of comedy in it, to complete silence from beginning to end.

I recall giving the full *Chinese Crackers* show in Kalaw, in a remarkably well-equipped Garrison Theatre. The next night we gave the same show at Thazi on four charpoy beds covered with table tops, in a tent, the flap

of which had been lifted to allow a jeep to shine its headlights on us.

In the finale of *At Your Service*, there was one moment where each alternate person in the line had to step either forwards or backwards. Then we'd step forward one at a time and call out our name and rank, "Sgt Kenneth Williams, Royal Engineers," etc. As there was invariably an illness somewhere, the line-up never seemed to be the same two nights running and it became a nightmare trying to remember which way one had to go. Just before the curtain rose, Stanley would run along the line saying, "You backwards, you forwards," etc. I'm a little deaf in one ear and by the time he had whizzed past, it was too late to say, "What?" So you'd get four people moving back in a block which resulted in great humiliation for me, though great merriment for the audience, for I then had to shriek out, "Sgt Rae Hammond, Intelligence Corps!"

Rae Hammond was stationed in Java at the end of the war, then spent the next two years in Singapore with CSE until just before "the Emergency". He is now the General Manager of The Everyman Theatre, Cheltenham.

*Top left:* "Thru' the Hoop!" "Big Girl" Johnny Glass, Norman Compton  
*Centre left:* "Jamboree" Dave Webster and his Commando Band  
*Bottom left:* "Jamboree" Reg Varney  
*Top right:* "High and Low" Patricia Burgess, standing: Bryan Neely, Johnny Richards, Keith Jordan, Bunny Reynolds. Front: Kenneth Williams, Johnny Edwardes, Frank Dale, Bill Lake, Roy Lees  
*Centre right:* "Thru' the Hoop" Agnes Smith, Noreh Lyons, Joanne Findlay, Johnny Glass, Norman Compton, Bryan Neely  
*Bottom right:* "Stardust" Frankie and Johnny





In 1948 the Federation Government of Malaya proclaimed a State of Emergency in order to extend its legal powers. This remained in force until it officially ended on 31 July 1960. The long struggle is generally referred to as 'the Emergency'. The armed communists were called 'Communist Terrorists' (or CT) and the Commonwealth troops deployed against them were called the 'Security Forces', who referred to their patrol duty against the guerrillas as 'jungle-bashing'.

### REMINISCENCES OF A JUNGLE-BASHER

by Tim Barlow

The first stage on entering was Secondary Jungle—very thick and tangled, taking hours to penetrate a few hundred yards; hot, exhausting, scratching work. Then, if one went in deep enough one got into the Primary Jungle, the real jungle, trees stretching up to a gigantic height where the "jungle canopy" cast a green gloom during the heat of the day and at night it was impossible to see even the person next to you. Which conveniently meant that toil had to cease at sundown, 1900 hours, until stand-to at 0600 hours the next day.

Standing-to. While the blackness steadily turned to the daylight gloom. The noise of the animals at its height. Favourite among the soldiers were the monkeys letting out their mocking screeches which often seemed to be timed just after someone had broken his early morning wind. Sometimes a tiger's roar, though they were rarely, if ever, seen. In fact it wasn't the tigers or the snakes or the scorpions or even the poisonous centi-

pedes that caused much bother—it was the leeches. Long and thin like emaciated worms, they became bloated like a slug after enjoying themselves on one's unsuspecting flesh. Their normal access to this flesh was through the flies of one's jungle trousers. First one had to learn how to move stealthily through the ulu. Once, during training, one of the company commanders while leading a patrol, encountered another patrol being led by one of his NCOs. In order to keep the atmosphere light the officer called out "Ah, Doctor Livingstone, I presume," whereupon the worthy NCO crashed to attention and called back: "No, Sir, Sergeant Wilson, B Company."

With training over the battalion went on to full operational duty in the area of Ipoh, North Malaya. Terrorists were thin on the ground at this stage of the Emergency—but there were enough to necessitate such precautions as never returning to base by the same route in case it had been ambushed by CT observing you going out. In fact, for 99% of the time it was routine patrolling. But when the 1% happened, it happened very quickly. One's first reaction on encountering CT was that momentary feeling of disbelief—that they were really there in the flesh and that they were actually firing with deliberate intention of trying to kill you . . . and then the training took over.

Tim Barlow, the Military Adviser for this production was in Malaya during the Emergency, from 1957 to 1959, and in all spent 15 years in the Army and the Malaysian Police Force.





## PETER NICHOLS

Peter Nichols was born in 1927 in Bristol, where most of his education took place. His first stage play, *The Hooded Terror* (originally written for television) was, in fact, produced at the Bristol Old Vic in 1965.

Earlier, he had written many plays for commercial and BBC television, including *Walk on the Grass* (1959), which won a BBC TV Drama Competition, *Continuity Man*, originally the result of an Arts Council Bursary, *The Hooded Terror*, *The Gorge* and most recently, *The Common*.

His stage successes have included *A Day in the Death of Joe Egg* (1967), for which he won the John Whiting Award and the Evening Standard Award for Best Play of the Year, *The National Health* (1969), which again won him the Evening Standard Award, *Forget-me-not Lane* (1971), which topped the Variety Poll of London Critics as best play in 1971, and *Chez Nous*, *Harding's Luck* and *The Freeway* (all 1974).

In the post-war period his National Service took him as a troupe member of CSE, the Combined Services Entertainment (or Chaos Succeeds ENSA, according to Nichols) to Singapore and Malaya. In company with John Schlesinger, Rae Hammond, Stanley Baxter and Kenneth Williams. He writes, "We've all done better work since then but for some reason I've found myself returning to the experience as the subject for a stage play. My first shot at it was made when Danny La Rue was unknown, glamorous drag confined to gay clubs and the nineteen-forties still too close to be camp. The urge to write it has survived the advent of *It Ain't Half Hot, Mum* and the sale of khaki drill in King's Road boutiques."

**FORGET-ME-NOT LANE** (Zoë Dominic) Joan Hickson, Ian Gelder, Stephanie Lawrence, Eddie Malloy, Malcolm McPhee  
**THE NATIONAL HEALTH** (Reg Wilson) Jim Dale, Gerald James, Cleo Sylvestre  
**Peter Nichols** (Sophie Baker) Peter Nichols 1946  
**A DAY IN THE DEATH OF JOE EGG** (Zoë Dominic) Joe Mella, Zena Walker

## THE COMPANY

Due to space restrictions the biographies below are necessarily brief, listing the major and most recent work in the theatre, on television and in film.

### MICHAEL ANNALS Designer

Associate Professor of stage design at Yale University, 1968/69.  
 Theatre: *Dr Faustus* (RSC), *Royal Hunt of the Sun*, *The Crucible*, *Long Day's Journey Into Night*, *The Front Page* and *Heartbreak House* (NT). *The Importance of Being Earnest*, *Chez Nous* and *Design For Living* (London). Opera and Ballet: *Il Tabarro*, *Shadow Play*, *Prodigal Son*, *Ariadne Auf Naxos* and *The Visit of the Old Lady*. Film: *Joseph Andrews*.

### TIM BARLOW Military Adviser

Theatre: *Wild Oats* (RSC), *Death of a Salesman*, *Henry IV Part I* (Repertory). Television: *Victorian Scandals*, *The Nearly Man*, *Poldark*, *The Mind Beyond*, *Dixon of Dock Green*, *The Expert*, *Crown Court*. Film: *Brannigan*, *The Adventures of Sherlock Holmes's Smarter Brother*, *The Eagle Has Landed*.

### MICHAEL BLAKEMORE Director

Associate Director of the National Theatre, 1971/76.  
 Theatre: *The National Health*, *The Cherry Orchard*, *The Front Page*, *Macbeth*, *Long Day's Journey Into Night* and *Plunder* (NT). *A Day in the Death of Joe Egg*, *The Resistible Rise of Arturo Ui*, *Forget-me-not Lane*, *Design For Living*, *Krunkle*, *Widower's Houses*, *Dan's Party* and *Separate Tables* (London). *The Investigation*, *Little Malcolm*, *Stephen D*, *The Visions of Simone Marchand* and *Rosmersholm* (Repertory). *Joe Egg* (New York). Books: *Next Season*.

### ROBERT BRYAN Lighting

Director of Theatre Projects. Lighting Supervisor at Glyndebourne. Theatre: *The National Health*, *Long Day's Journey Into Night* and *Jumpers* (NT), *Old Flames* and *Separate Tables* (London). *Great Expectations* and *Robert and Elizabeth* (Repertory). *Mrs Warren's Profession*,

*The Admirable Crichton* and *Great Expectations* (Niagara-on-the-Lake, Canada). Opera: *Il Trovatore*, *Dan Giovanni*, *La Belle Helene*, *Turandot*, *Billy Budd*, *The Rake's Progress*, *Falstaff* and *Der Freischutz*.

### BEN CROSS Kevin Cartwright

Theatre: *Wild Oats* (RSC), *Pericles* (London). *The Circle of Glory*, *Joseph and the Amazing Technicolor Dreamcoat*, *Equus*, *Irma la Douce*, *Mind Your Head* and *Pilgrim* (Repertory). *Twelfth Night* and *Royal Hunt of the Sun* (Hong Kong and Russia tour). Television: *Wessex Tales* — *The Melancholy Hussar*. Film: *Great Expectations*, *Lifeline* to *Cathy*, *A Bridge Too Far*.

### DAVID DAKER Reg Drummond

Theatre: *The Iceman Cometh* and *The Zyklos* (RSC), *The Sea Anchor*, *Pagan Place*, *The Changing Room*, *Prometheus Bound* and *Hanky Park* (London). *Henry IV Part I* (Repertory). Television: *Only Looking*, *My Albert*, *Daft as a Brush*, *Chips With Everything*, *Brass Neck*, *God Bless the Jacky Madison*, *The Widowing of Mrs Holroyd*, *Three Days in Szececin*. Film: *Acas High*, *The Optimist of Nine Elms*, *Oh, Lucky Man!*, *The Voyage*.

### ELEANOR FAZAN Choreographer

Theatre: *The Marriage of Figaro*, *Engaged and Force of Habit* (NT), *The Bed Before Yesterday*, *The Three Musketeers*, *Council of Love*, *Habeus Corpus*, *A Sense of Detachment* and *Pericles* (London). Opera: *Peter Grimes*, *The Ring Cycle*, *Tannhauser*, *Ariadne Auf Naxos* and *Der Freischutz* (London). *Peter Grimes* (La Scala). Television: *The Changeling*. Film: *Tom Jones*, *O, What a Lovely War*, *The Ruling Class*, *Oh, Lucky Man!*, *Barry Mackenzie* and *Joseph Andrews*.

### IAN GELDER Steven Flowers

Theatre: *Forget-me-not Lane*, *Plastic Birthday*, *A Man for all Seasons* and *Charley's Aunt* (London). *Misalliance*, *French Without Tears* and *Woyzek* (Repertory). *The Merchant of Venice* (British Council Far East tour). Television: *Three Months Gone*, *Edward VII*, *The Danvers Conspiracy*, *A State of Emergency*, *The After Dinner Game*, *The Barn*, *Spearhead*. Film: *Star Wars*.

Denis Quilley and Emma Williams





**NIGEL HAWTHORNE** Giles Flack  
 Theatre: *Early Morning, The Double Dealer, West of Suez, A Sense of Detachment, Bird Child, The Philanthropist, Ride Across Lake Constance, The Alchemist, Julius Caesar, The Doctor's Dilemma, Otherwise Engaged and Clouds* (London), *Henry IV Part I and Macbeth* (Repertory), *As You Like It* (NT USA and Canada tour), *How the Other Half Loves* (Canada), Television: *A Question of Everything, Child of Hope, The Floater, Buffet, Eleanor Marx*.

**SIMON JONES** Eric Young-Love  
 Theatre: *Wild Oats* (RSC), *The Carnation Gang, Bloomsbury, Dr Who* and the *Daleks, The clandestine Marriage and The Browning Version* (London), *Shoreline and Sweets from Strangers* (Repertory), Television: *Out of the Trees, Rock Follies, Victorian Scandals—Hannah*.

**DENIS KING** Composer  
 Television: *The Adventures of Black Beauty* (Ivor Novello Statuette for Best Theme of 1974), *Within These Walls, The Fosters, Rooms, Holding On, Just William*, Recording: *The Albert Finney Recording* (to be released).

**JOE MELIA** Len Bonny  
 Theatre: *Wild Oats, Section Nine, The Bewitched, The Con Opener and Too True to be Good* (RSC), *Beyond the Fringe, Happy End, A Day in the Death of Joe Egg, Trixi and Baba, Enter Solly Gold, Rabelais, The Sandboy, The Threepenny Opera and Who's Who* (London).

**DENIS QUILLEY** Terri Dennis  
 Theatre: *Coriolanus, Tyger, The Captain of Koeppenick, Long Day's Journey Into Night, The*

Top: (left to right) Simon Jones, Joe Melia, Tim Wylton, Denis Quilley, Ben Cross  
 Below: (left to right) Ben Cross, Denis Quilley, Emma Williams, Tim Wylton, Simon Jones



*Front Page, School for Scandal, Macbeth, The Party, The Tempest, Troilus and Cressida, Hamlet and Tamburlaine the Great* (NT), *Wild Thyme, Candide, Irma la Douce, The Boys from Syracuse and High Spirits* (London), *As You Like It, The Resistible Rise of Arturo Ui and Captain Brassbound's Conversion* (Repertory), Television: *The Desperate People, Timeslip, Man of the Year, The Merchant of Venice, Benbow Was His Name, Murder in the Cathedral, You're On Your Own, Death of an Informer, Clayhanger*, Film: *Murder on the Orient Express, Anne of the Thousand Days, Life at the Top*.

**RICHARD REES** Cheng  
 Theatre: *Hamlet, The Gingerbread Lady, Joseph and the Amazing Technicolor Dreamcoat* (Repertory).

**JOHN VENNING** Lee  
 Opera: *Chorus* (English National Opera), *The Zoological Garden, Don Chisciotte* (Montapuciano Music Festival), Television: *It Ain't Half Hot, Mum, Dr Who*, Film: *The Most Dangerous Man in the World, Stand Virgin Soldiers*.

**EMMA WILLIAMS** Sylvia Morgan  
 Theatre: *Wild Oats, Richard II, The Marquis of Keith, Comrades, King John and Summerfolk* (RSC), *Homage to Beethoven Soup* (London), *Pink String and Sealing Wax, Plays for Rubber Go Go Girls, Point IDI, When We Dead Awaken, Who's Afraid of Virginia Woolf, Relatively Speaking, The Tempest and Dog Days* (Repertory), *The British Dance Drama Theatre* (UK tour), *Summerfolk* (RSC USA tour), Television: *An Artist's Story, Sporting Scenes—Up and Under, Hunter's Walk*.

**TIM WYLTON** Charles Bishop  
 Theatre: *Wild Oats, Love's Labour's Lost, Henry IV Parts 1 and 2, The Government Inspector, The Taming of the Shrew, The Relapse, The Merry Wives of Windsor and Henry V* (RSC), *Straight Up and Country Life* (London), *Henry IV Parts 1 and 2 and Henry V* (RSC New York, Europe and UK tour), Television: *The Liver Birds, The Dustbin Men, Harry Worth, Her Majesty's Pleasure*, Film: *Willy Nilly, Under Milk Wood, S.W.A.L.K.*

**UNDERSTUDIES**  
 Bill Bradley Terri Dennis, Len Bonny  
 Bille Brown Steven Flowers  
 Pat Connell Major Flack,  
 Reg Drummond  
 James Cormack Charles Bishop, Lee, Cheng  
 Judith Hepburn Sylvia Morgan  
 Richard Rees Eric Young-Love,  
 Kevin Cartwright

## AT THE ALDWYCH

In repertoire from 2 May direct from Stratford-upon-Avon

# KING LEAR

"Sinden's beautifully spoken central performance... is an intelligent, compelling interpretation"

*Sunday Express*

(Donald Sinden received the Variety Club of Great Britain Best Stage Actor Award, 1976, for his performance as King Lear)



and from 10 May David Edgar's

# DESTINY

"Excellent drama... Mr Edgar grips the attention and holds it fast" *Daily Telegraph*

(David Edgar's *Destiny* received the John Whiting Award for Best Play of 1975)



Box Office 01-836 6404 Recorded Booking Information 01-836 5332



There is an RSC Bookstall open in the Circle 1 Bar 45 minutes before each performance until the end of the interval. In addition to RSC posters, programmes and souvenir items, there is a range of general theatre books including, when available, play texts of current Aldwych productions.

## The Royal Shakespeare Company

The Royal Shakespeare Theatre  
Incorporated under Royal Charter  
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**TREVOR NUNN**  
Artistic Director and Chief Executive

### RSC DIRECTION AND STAFF

Direction Peggy Ashcroft,  
Peter Brook,  
Trevor Nunn  
Consultant Director Peter Hall  
Artistic Director (Aldwych Theatre) David Jones  
General Manager David Brierley  
Development Administrator Maurice Daniels  
Production Controller Desmond Hall  
Publicity Controller Peter Harlock  
Planning Controller Genista McIntosh  
Financial Controller William Wilkinson  
Scenic Art Consultant John Collins  
Scenic Workshop Manager Brian Davenhill  
Head of Wigs Brenda Leedham  
Propriety Shop Manager William Lockwood  
Scenic Artist Nigel Loomes  
Casting Joyce Neutze  
Construction Manager Peter Pullinger  
Wardrobe Supervisor Frances Roe  
Tours Manager Hal Rogers  
Deputy Music Director Michael Tubbs  
Music Director Guy Woolfenden

### ALDWYCH PUBLICITY

Publicity Officer Veronica Allen  
Membership Secretary Kaye Flanagan  
Publications Ellen Goodman  
Press Representative Ruth Kaplan  
(01-379 6721)

### THE OTHER PLACE

(The RSC's small Stratford theatre)  
Director Ron Daniels  
Administrator Joan Moore

### AT THE ALDWYCH THEATRE

Wig Manager Lucy Coghlan  
Chief Stage Technician Alf Davis  
Property Manager Terry Diamond  
London Music Director Gordon Kember  
Wardrobe Master David Kitchenham  
Production Manager James Langley  
Chief Lighting Operator Michael Lansdale  
London Manager Patricia Leary  
Chief Lighting Engineer Stewart Leviton  
Production Assistant Maggie Roy  
Box Office Manager Peter Skinner  
London Repertoire Manager Frank Stevens  
House Manager Sama Swaminathan

### ADVISERS AND CONSULTANTS

Plays Jeremy Brooks  
Costume Jos Clark  
Singing Andrew Downie  
Wigs and Make-up Kenneth Lintott  
Sound John Moore  
Writer in Residence Paul Thompson

John Bury, Patrick Donnell, Peter Hall and James Sargent are the RSC's advisers for the Royal Shakespeare Theatre at Barbican in the City of London.

### ASSOCIATE ARTISTS

#### ACTORS

Peggy Ashcroft, Colin Blakely, Brenda Bruce, Tony Church, Patience Collier, Jeffery Dench, Judi Dench, Susan Fleetwood, Peter Geddiss, Mike Gwilym, Ian Holm, Alan Howard, Geoffrey Hutchings, Barrie Ingham, Emrys James, Richard Johnson, John Kane, Ben Kingsley, Estelle Kohler, Bernard Lloyd, Brewster Mason, Helen Mirren, Richard Pasco, Eric Porter, Roger Rees, Ian Richardson, Diana Rigg, Norman Rodway, Paul Rogers, Sebastian Shaw, Morgan Sheppard, Donald Sinden, Derek Smith,

Elizabeth Spriggs, Patrick Stewart, Janet Suzman, David Waller, David Warner, Michael Williams, John Wood.

### DIRECTORS

John Barron, Peter Brook, Howar Davis, Terry Hands, David Jones, Trevor Nunn, Clifford Williams

### DESIGNERS

Farah, Ralph Koltai, Christopher Morley, John Napier, Timothy O'Brien

### MUSIC

Guy Woolfenden

### VOICE

Cicely Berry

### PRODUCTION

#### ACKNOWLEDGEMENTS

Scenery built and painted by Bert Richman Ltd. Permanent seating and cloths painted by Harkers Studios. Costumes and Uniforms by Bermans & Nathans. Mr Quilley's costumes by Antoinette Gregory. Period matchboxes by Bryant and May Ltd. Advice on alcoholic beverages by Dudley Davenport of Janseri and Brooks, Gin by Gordons, Lincoln biscuits by McVitie's. Lighters by Ronson. Tonic water by Schweppes. Trishaw kindly loaned by Singapore Airlines. Rehearsal and production photographs by Reg Wilson. All beer for this production supplied courtesy of COURAGE Ltd.

### REFRESHMENTS

The stalls bar and buffet are open from 45 minutes before the start of evening performances. The buffet serves sandwiches, gateaux and Coca 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 Wesby and Company.

### PROGRAMME

#### ACKNOWLEDGEMENTS

Books consulted include: *Malaysia, Prospect and Retrospect* by Sir Richard Allen (OUP, 1968), *Riot and Revolution in Singapore and Malaya* by Richard Clutterbuck (Faber, 1973), *South-East Asia in Turmoil* by Brian Crozier (Ferguson, 1968), *Malaya* by I. M. Gullick (Ernest Benn, 1964), *Malaya and the Communist Insurgent War, 1948-1960* by Edgar O'Ballance (Faber, 1966), *Britain and Malaya, 1786-1948* by Sir Richard Winstedt (Anchor, 1949). To facilitate any further research, we have included the date of publication. For the loan of photographs we would like to thank Tim Barlow (Jungle-bashers) and Rae Hammond (Combined Services Entertainment). This programme was designed by Ginni Gilliam, compiled and edited by Ellen Goodman. © Royal Shakespeare Theatre 1977

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes. The performance will begin at the time printed on your ticket. In response to a general request from patrons anyone not in the auditorium before then will be asked to remain outside or to stand at the back if space permits until a suitable break in the performance. This will also apply to those returning to their seats after the intervals.

In accordance with the requirements of the Greater London Council:

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 intersecting the seating or to sit in any of the other gangways, if standing be permitted in 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.

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# PLAY OF THE YEAR

(Society of West-end Theatre Award 1976)

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THE OXFORD THEATRE FESTIVAL PRODUCTION  
**DENIS CANNAN'S**

# Dear Daddy

Directed by DAVID WILLIAM

"... the most substantial new play in town " *Observer*  
"... irresistible ... the play is also very funny." *Sunday Times*

**AMBASSADORS THEATRE 01-836 1171**

## Pauline Tooth

meets

## Terry Gilliam

Will 1977 be the year of the Monsters? Because, beware the Jabberwock, my friends—he promises to be something completely different...

Down at the Shepperton Studios I found Terry Gilliam of the original Monty Python team, who was responsible for all the animation of the aforesaid's 'Flying Circus' now turning his hand to directing his first film. He was carrying a plastic sack which revealed 'entrails' purloined at the local abattoir which he was hoping would be simulated by the Props Men to make his Monster look more life-like. A 15-foot Monster made of plaster in need of a face-lift.

Terry has taken the poem from *Alice in Wonderland* as a basis for a medieval fairy story to be called *Jabberwocky*—which tells of the evil Monster Jabberwock terrorising the local inhabitants of a Walled City in the Dark Ages. He has cast Max Wall as the King, John Le Mesurier as his Chamberlain and Mike Palin from Monty Python as the 'hero'. "He's not really a hero," admits Terry, "really a rather terrible character, disowned by his Father and with a really bourgeois mentality. It is a comedy but played absolutely straight

and it's pretty scary in places—I just hope that it gets a U certificate."

Terry Gilliam was co-director of *Monty Python and the Holy Grail* but this is his first solo effort. There is no animation in this film, in fact it was mostly shot on location in Wales where they used Chepstow and Pembroke Castles for their backgrounds. "The story changed and developed as we went along—as the actors added to the characterisation. It was a hilarious film to make."

Terry is an American from Los Angeles who arrived on these shores in 1967 having been a free-lance illustrator on magazines. Here he tried his hand at writing for television and came into contact with a group, mainly undergraduates, who found that they all had the same way-out sense of humour. They put their talents together and made a show which the BBC didn't really know how to present. Terry created some animation for it and they thought up a ridiculous name like Monty Python—and you know the rest. "England," says Terry, "is the only country in the world that encourages eccentricity. I should have been lost in Hollywood."

I left him further contemplating how his sackful of entrails could improve the appearance of his Jabberwock—and he had definitely been impressed by his first experience of visiting an abattoir. "They were just like craftsmen, gutting that cow," he mused. One wonders what further uses his fertile imagination will make of the experience.

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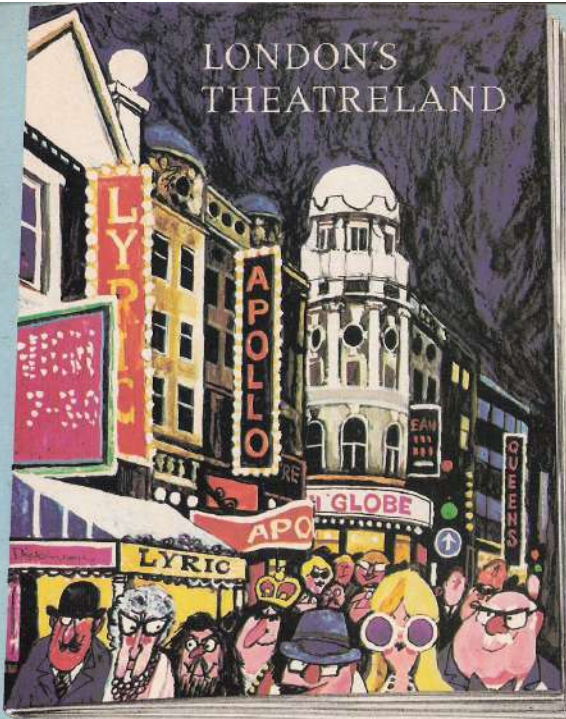
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### Dressing the Dunhill Way by Ann Ryan

The image of Britain as a world leader in the field of men's fashion has been given a boost by the creation of a comprehensive and ultra-British range by top designer Edward Lloyd for Dunhill, the pipe and tobacco firm. The first designs were introduced last October in the glossy new department in the basement of Dunhill's Duke Street premises, and were an instant hit. Since then a steady stream of customers has been snapping up the clothes and coming back for more. "They are mostly Germans, French, Dutch, Turks, Swiss and a number of British. One Englishman bought one of everything," the designer relates. The Japanese are being introduced to the range this spring in Dunhill's Tokyo shop, and in time it will be on sale all over the world.

Fabrics and workmanship are of the highest quality, the cut and styling reflect a look that fits the Dunhill image. "As British as possible, related to taste and quality, but without being boring or gimmicky. Everything relies on proportions," Edward Lloyd explains. Prices are in keeping, with suits at £150 to £220, cashmere jackets at £180, raincoats at £95, cotton shirts at £15 to £30 and silk shirts at £25 to £50.

Many fabrics have been specially woven to the designer's specifications, and wherever possible natural fibres used. The entire range is designed to co-relate rather than coordinate, with colours often dyed to blend and tone rather than to match other shades exactly. For example, in the new spring and summer '77 range, a pale grey linen suit can be bought with a toning grey fine linen shirt, and a grey striped mohair jacket takes on a dashing air when teamed with a cream Madras cotton shirt and cream trousers. A lot of Madras cotton shirts in plain colours including black and saffron, which look particularly good in hot weather, have been designed for the new season as Edward Lloyd is a fan of the fabric, asserting that the more it is washed the better it looks.

A pale blue suit is one of the few items containing man-made fibres. In a mixture of polyester/cotton, it resembles the pale blue washable suits that were popular a while ago. Because they always appeared creased and limp, as though just out of the washing machine, this one has been specifically designed so that it is *not* washable and maintains a slick, tailored look.

People are dressing up more in the evening, Edward Lloyd asserts, but in an informal way. One of his most attractive evening outfits is a black silk jacket teamed with a bright blue cotton shirt, spotted silk bow tie and cream gabardine trousers. An innovation for evening that is catching on is a polka dotted silk stock. In white on black it looks particularly good against a silver grey shirt worn with silver grey trousers and a black jacket.

"THE HIT OF THE SEASON"—E.Std

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**TOM STOPPARD'S DIRTY LINEN**

& NEW-FOUND-LAND

"THE HAPPIEST 85 MINUTES IN THE WEST END"—E.News

For the businessman there are lots of very British-looking suits in classic pinstripes, herringbones, checks and worsteds, all with suitable ties and shirts to go with them. Everything works, down to the real button-holes for the buttons on the suit sleeves (a sign, in former times, of a true gentleman who had his suits made in Savile Row) and there are no unnecessary details.

In a return to what Edward Lloyd calls "the spectator sports way of dressing, rather as in the 'Thirties when they all looked as though they were about to play tennis", he has come up with smart yet practical casual wear which takes in a cotton safari suit in faded black, and a safari shirt in blue for wearing outside trousers. A classic English blazer in dark navy has a snappy yet relaxed air when worn with white linen trousers, fine white cotton cricket sweater and open-necked white shirt. When a white linen jacket is teamed with the trousers it becomes a cool, crisp summer suit. "It is important that the clothes should have a lot of use," asserts the designer.

The cashmere knitwear is snapped up as soon as it reaches the shop and for summer the selection includes Argyll sweaters in fabulous colour combinations and the ultimate in tee-shirts, designed in pure cashmere in plain colours or stripes with side splits so that it looks good worn outside trousers.



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 18th century comedy  
**WILD OATS**  
 by John O'Keefe  
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Box Office 01-437 4506

# PRIVATES ON PARADE

by Peter Nichols

Major Giles Flack	...	NIGEL HAWTHORNE
Acting Captain Terri Dennis	...	DENIS QUILLEY
Sergeant-Major Reg Drummond	...	DAVID DAKER
Sylvia Morgan	...	EMMA WILLIAMS
Flight-Sergeant Kevin Cartwright	...	BEN CROSS
Corporal Len Bonny	...	JOE MELIA
Lance Corporal Charles Bishop	...	TIM WYLTON
Leading Aircraftman Eric Young-Love	...	SIMON JONES
Private Steven Flowers	...	IAN GELDER
Lee	...	JOHN VENNING
Cheng	...	RICHARD REES

<b>Musicians:</b>		
Clarinet/saxophone/flute	...	JAMES DURRANT
Trumpet	...	ANDREW HEPTON
Trombone	...	DAVID HISSEY
Piano	...	GORDON KEMBER
Drums	...	TONY McVEY
Double bass	...	TOM PINGVEY

Directed by Michael Blakemore  
 Designed by Michael Annals  
 Lighting by Robert Bryan  
 Music by Denis King  
 Choreography by Eleanor Fazan  
 Military Adviser Tim Barlow

First performance of this production:  
 17 February 1977  
 There will be an interval of 15 minutes  
 Act I is about 95 minutes  
 Act II is about 65 minutes

## ACT ONE

Scene One: <i>The Quartermaster's Stores</i>	Scene Two: <i>On with the Show</i>
Scene Three: <i>Single men in Barracks</i>	Scene Four: <i>Les Girls</i>
Scene Five: <i>Beginners, please</i>	Scene Six: <i>Western approaches</i>
Scene Seven: <i>Get up them Stairs</i>	Scene Eight: <i>Forces Sweethearts</i>
Scene Nine: <i>Harmony Time</i>	Scene Ten: <i>Our Sergeant-Major</i>
Scene Eleven: <i>Lest we Forget</i>	Scene Twelve: <i>Tea for Three</i>

## ACT TWO

Scene One: <i>Noel, Noel</i>	Scene Two: <i>Kernel of the Knuts</i>
Scene Three: <i>A Tricycle Made for Three</i>	Scene Four: <i>Privates on Parade</i>
Scene Five: <i>The Midnight Choo-Choo</i>	Scene Six: <i>Highland Games</i>
Scene Seven: <i>Si, si, si</i>	Scene Eight: <i>The North of Gongapooch</i>
Scene Nine: <i>Pals</i>	Scene Ten: <i>Even their relations think they're funny</i>
Scene Eleven: <i>Bless 'em All</i>	

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