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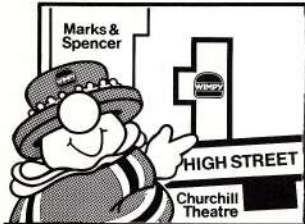
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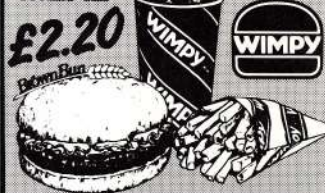
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FRANK FINLAY
WENDY CRAIG

IN

**BEYOND
REASONABLE
DOUBT**

BY

JEFFREY ARCHER

WITH

EDWARD DE SOUZA ROBERT JAMES

Directed
by

Production Designed
by
TIM GOODCHILD

DAVID GILMORE

Lighting Designed
by

JENNY CANE

Tuesday 1 – Saturday 26 August, 1989

First performance at the Queen's Theatre, London, Tuesday, 22nd September 1987

First performance of this production 1st August 1989

THE CHURCHILL THEATRE

Situated in the heart of Bromley's busy shopping centre, the Churchill is now in its 12th successful year.

Open six days a week from 10am to 11pm, it offers a warm welcome to customers (whether or not they are seeing a play) — from a quick cup of coffee or a snack in the Circle Bar to a leisurely lunch or dinner in the Carvery restaurant.

Because we are a major producing theatre we have the advantage over some of our rivals in that we mount most of our own productions and build our own sets — thus ensuring high standards.

We are committed to a policy of offering quality productions with top star names — a policy that has resulted in repeated box office successes that have either transferred to the West End or toured the country.

The most recent West End transfers were Gerald Moon's comedy thriller *Corpse!* starring Colin Baker and Jack Watling (Strand) and N.J. Crisp's psychological thriller *Dangerous Obsession* starring Dinsdale Landen (Apollo and Fortune) which is now enjoying a provincial tour.

Churchill's productions which have either toured or are still touring the country are *Oklahoma!*; Noël Coward's *Blithe Spirit*; J.B. Priestley's *Time and the Conways*, starring Carmen Silvera and David Griffin; the comedy *Stiff Options* with Peter Howitt; Agatha Christie's *Towards Zero* with Michael Cashman, Marius Goring and Glynn Edwards, the Terence Frisby comedy *There's a Girl in My Soup* starring Lionel Blair and Michael Medwin, Angela Huth's adaptation of Louisa May Alcott's classic *Little Women* and *Situation Comedy* by Johnnie Mortimer and Brian Cooke.

Since the Arts Council annual grant (which would now be worth £130,000) was withdrawn four years ago the Churchill's income is mostly self-generated except for generous support from Bromley Council.

Along with all arts organisations it is dependent on a high box office — but increasingly on sponsorship and patronage. (We can offer an attractive and flexible package to sponsors, providing excellent opportunities for promotion and corporate entertaining. Further information can be found in this programme under the section SPONSORSHIP).

In July 1987 we celebrated our 10th anniversary. With 10 years of applause ringing in its ears the Churchill has continued to go from strength to strength.

Demand for tickets is high but by becoming a member of our popular Discount Card scheme you can purchase top-priced tickets for as little as half the price.

The best way to ensure you're first in line is to join the FREE Mailing List. Full details are available on: 01-464 7131.

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A MESSAGE FROM THE THEATRE DIRECTOR

Welcome back to the Churchill Theatre and to *Beyond Reasonable Doubt*, the opening production of our exciting new season, starring FRANK FINLAY, WENDY CRAIG, EDWARD DE SOUZA and ROBERT JAMES.

After *Beyond Reasonable Doubt*, we will be presenting a new production of the riotous Ray Cooney-John Chapman comedy *Move Over Mrs Markham* starring Peggy Mount and William Gaunt from August 30 to September 16.

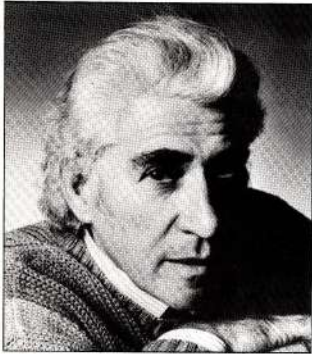
May I remind you that tickets are selling fast for one of the biggest highlights of the season *Stop the World I Want to Get Off* starring and directed by Anthony Newley. The production will transfer to the Lyric Theatre, Shaftesbury Avenue, after its run at the Churchill from September 21 to October 7.

Finally, postal and party bookings are now open for this year's spectacular pantomime *Cinderella* starring Lionel Blair, Wendy Richard and Stephanie Lawrence. General bookings open at the beginning of September so don't forget to book your tickets as early as possible to avoid disappointment.

All details of these exciting new productions can be obtained from the Box Office on 01-460 6677 so don't miss out on the opportunity to get the tickets of your choice for a really great night out at the Churchill.



NICK SALMON



in Sir Peter Hall's production of *Amadeus* at the National and Her Majesty's. During 1981 he was also awarded Man of the Year Award. Recent credits include *The Cherry Orchard* at the Haymarket and Captain Bligh co-starring with David Essex as Fletcher Christian in *Mutiny!* at the Piccadilly Theatre. He starred in the original production of *Beyond Reasonable Doubt* at the Queen's Theatre followed by a six months Australian tour. He is well known to movie audiences for some 40 films including Iago to Lord Olivier's Othello for which he received Oscar, Golden Globe and BAFTA nominations, won best actor award at the San Sebastian Film Festival and election to the Hollywood Famous Five of 1966. *The Shoes of the Fisherman*, *Cromwell*, *Inspector Clouseau*, *The Molly Maguires*, *Porthos* in *The*

FRANK FINLAY (Sir David Metcalfe QC)

Frank was born in Farnworth, Lancashire, and trained at the Royal Academy of Dramatic Art. He achieved fame at the Royal Court in productions including *Sugar in the Morning*, Arnold Wesker's trilogy *Chicken Soup with Barley*, *Floots*, *I'm Talking About Jerusalem* and particularly Wesker's *Chips with Everything* which transferred to the West End's Vaudeville Theatre and for which he won the Clarence Derwent Award for Best Actor. At the National Theatre at the Old Vic he played Willie Mossop in *Hobson's Choice*, also presented at Chichester, Berlin and Moscow, as was his powerful Iago to Lord Olivier's Othello, Jesus in Dennis Potter's *Son of Man* at the Rounhouse, and *After Haggerty* for the RSC at the Aldwych. At the National Theatre at the Old Vic he also played in *The Party* and Zeffirelli's production of *Saturday, Sunday, Monday*, again with Lord Olivier which transferred to the Queen's Theatre. He was a founder member of the new National Theatre on the South Bank and opened the theatre with *Plunder*, *Watch it Come Down* and *Weapons of Happiness*. He received high critical acclaim for *Filumeno* both at the Lyric Theatre, London and on Broadway. Highly praised for Salieri

Three Musketeers and *The Four Musketeers*. He won a BAFTA nomination for *Return of the Soldier*. His most recent films include *Life Force*, *A Christmas Carol* with George C. Scott and *The Return of the Musketeers*. His numerous television credits include *Bouquet of Barbed Wire* for which he was voted TV Times Actor of the Year, *The Lie* by Ingmar Bergman, *Casanova*—(written by Dennis Potter) for which he received a BAFTA nomination, *Hitler* for which he won the BAFTA Award for Best Actor, *Sancho Panza* in *Don Quixote* for which he won the BAFTA Award for Best Actor, *84 Charing Cross Road*, *Count Dracula*, *Napoleon in Betzi*, *Arc de Triomphe* and Christopher Morahan's *In the Secret State*. He was in the television series *Verdict on Erebus* and the HTV film *King of the Wind*. On February 22, 1984 he received a CBE from Her Majesty The Queen in recognition of his acting achievements. Frank and his wife Doreen have three children, Stephen and Cathy are both professional actors and his youngest son, Daniel, has just gained his Equity card by joining the *Beyond Reasonable Doubt* Company.



Andrews, *The Servant* (for which she was nominated for a British Film Academy Award), and *Just Like a Woman* which won an Edinburgh Festival Award. Her many starring parts in TV drama include *Candida* and *Wings of a Dove* and in 1981-83 she headed the cast in 30 episodes of the BBC peak hour series *Nanny*. This was based on her own idea and format. She was voted TV Drama Actress of 1968 by the Guild of Television Producers and Directors (now BAFTA), BBC Personality of the following year by the Variety Club of Great Britain and in 1973 won the same award for ITV. Other awards include the 1972, 1973 and 1974 votes by readers of the TV Times as The Funniest Woman on Television and in 1983 was the Variety Club's choice as BBC TV's Woman of the Year. For twelve years Wendy Craig was the

WENDY CRAIG (Lady Metcalfe)

Wendy Craig was born and educated in County Durham and trained as a teenager for three years at London's Central School of Dramatic Art. After a stint with the distinguished Ipswich Repertory Company for six months, she was chosen by J. B. Priestley for the key rôle of Monica Twigg (which prompted Kenneth Tynan to describe her as 'one of the six best young actresses in the Western world'). Numerous starring rôles followed in such West End productions as John Osborne's *George Dillon* with Robert Stephens (in London and on Broadway), John Mortimer's *The Wrong Side of the Park* and three opposite Richard Johnson and Emylyn Williams, N. F. Simpson's *A Resounding Tinkle* and Ann Jellicoe's *Sport of My Mad Mother* at the Royal Court Theatre, J. P. Donleavy's *The Ginger Man* with Richard Harris, David Mercer's *Ride a Cock Horse* with Peter O'Toole, John Bowen's *I Love You Mrs. Patterson* with Michael Craig, Jean Kerr's *Finishing Touches* and Willy Russell's *Breezeblock Park*. She was the last Peter Pan at the now redeveloped Scala Theatre. Wendy Craig's film rôles include *Room at the Top*, *The Mindbenders*, *I'll Never Forget What's-his-name*, *Joseph*

starring name in such Top Ten hit domestic comedy series as *Not in Front of the Children*, *And Mother Makes Three*, *And Mother Makes Five*, for which she also wrote many of the episodes, and the much acclaimed *Butterflies* by Carla Lane. Her latest series was *Laura and Disorder*. She received unanimous critical plaudits for her appearances in the stage revivals of *The Taming of the Shrew*, *Hobson's Choice*, and Ben Travers's *The Bed Before Yesterday*. She also starred in *The Constant Wife*, *Mary Mary*, *Beyond Reasonable Doubt* at the Queen's Theatre. Wendy has written two cookery books *The Busy Mum's Cook Book* and *The Busy Mum's Baking Book*, both published by Hamlyn. She has several vocal discs to her credit and a gold disc for the biggest selling 'spoken word' LP *The Tales of Beatrix Potter*. Her current recording, *Show Me the Way*, is a collection of her own songs with readings. Married for thirty-two years to journalist and musician, Jack Bentley, Wendy Craig has two sons, Alaster, who is principal oboist with Sadler's Wells Royal Ballet Orchestra and writer Ross.

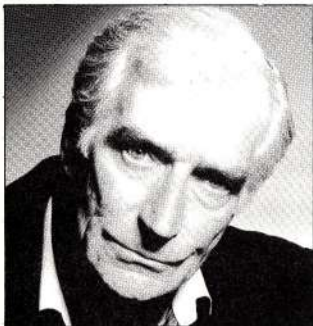


Night's Dream, Bertram in Guthrie's *All's Well that Ends Well* and supported the likes of Edith Evans, Paul Robeson, Lawrence Olivier, Michael Redgrave and Charles Laughton in these seasons. West End plays include *A Majority of One* at the Phoenix, *Private Lives* at the Duke of York's, *Servant of Two Masters* at the Queen's, *The Philanthropist* at the May Fair, *Dirty Linen* at the Arts, *Night and Day* at the Phoenix, *The Hothouse* at the Ambassadors and for the National Theatre, *Heartbreak House*, *Amadeus*, *Venice Preserv'd*, *Soldier Boy* and *The Dream*. Television appearances include *A Tale of Two Cities*, *Marriage Lines*, *Dr Who*, *Troubleshooters*, *After Henry* and shortly to be seen *After the War* for Granada. His films include *Rocket to the Moon*, *Phantom of the Opera*, *Kiss of the Vampire*, *The 39 Steps* and *The Spy Who Loved Me*. Edward de Souza has been very busy on the radio recently with series of plays and readings on Radios 3 & 4 and as *The Man In*

EDWARD DE SOUZA (Anthony Blair-Booth QC)

After studying at the Royal Academy of Dramatic Art, Edward de Souza joined the Stratford Company in 1958/59 and played Demetrius in Peter Hall's *A Midsummer*

Black in *Fear on Four*. He plays cricket and golf and paints watercolours, several of which will be seen in the film *Act of Will*. He is married with four children.



throughout most of the Fifties. Since then he has played innumerable rôles in television plays, series and serials — such as the lugubrious undertaker of Tannoctbrae in *Doctor Finlay's Casebook*, Robert Barnes in *Six Wives of Henry VIII*, Newman Nogs in *Nicholas Nickleby*; Ramsey MacDonald in *Churchill* — *The Wilderness Years* and *Mr Brocklehurst* in the BBC's most recent *Jane Eyre*. He cherishes the honour of playing a scene with Dame Peggy Ashcroft in *The Jewel in the Crown*. While playing in *Beyond Reasonable Doubt* in London last year he recorded an episode of *Rumpole of the Bailey* as Leo McKern's doctor and as an accused murderer's father in *Shadow of the Noose*. Theatre work in recent years includes a happy return to his starting-point, the Edinburgh Lyceum, to star in Tom Stoppard's *Jumpers*; with Alec McCowen in John Bowen's *After the Rain* at the Duchess Theatre; as Joseph Surface in Albert Finney's production of *The School For*

ROBERT JAMES (Lionel Hamilton)

Robert James was born and educated in Scotland, read Law at Glasgow University; gleefully abandoned this career to join the Wilson Barrett Company with whom, in Edinburgh, Glasgow and Aberdeen, he gained a thorough grounding in all kinds and styles of play-acting, fitting him eventually to lead the Liverpool Playhouse Company

Scandal at the Citizen's Theatre, and the title rôles in *The Alchemist*, *An Inspector Calls* and *Macbeth* with his wife Mona Bruce as Lady Macbeth at Ipswich, near their Suffolk home, where he also revelled in the part of Captain Hook in *Peter Pan*, the first play he ever saw, aged six, and which inspired his future choice of career.



finds a distinguished barrister defending himself on a charge of murdering his wife against the prosecution of his sworn enemy and oldest rival. Jeffrey says his career as an author began 'more out of desperation than anything else'. 'I'd left the House of Commons and had no job so I began writing my first book 'Not a Penny More, Not a Penny Less. Next came titles such as *Shall We Tell the President?*, *Kane and Abel*, *The Prodigal Daughter*, *A Quiver Full of Arrows*, *First Among Equals*, *A Matter of Honour*, and *A Twist in the Tale*. He's already got the ideas for his next three books and his next three plays and as each project takes about two years to come to fruition that's a lot of months' hard labour! Is he a disciplined writer? 'I write each morning between 8.00am and 10.00am. The rest is rewriting. I don't have any trouble

JEFFREY ARCHER

Jeffrey Archer first got the idea for *Beyond Reasonable Doubt* at the age of 14. He happened, at the time, to be watching the definitive screen version of Agatha Christie's *Witness for the Prosecution* starring Charles Laughton and Marlene Dietrich. 'I found myself thinking how interesting it would be if the barrister had to defend himself on a murder trial. Years later when I was between novels I decided to write my play! Despite his huge success as a novelist he admits that the box office reaction to *Beyond Reasonable Doubt* in the West End took him by surprise. 'I hadn't really expected it to break all previous house records. It was very exciting.' This gripping courtroom drama

starting. I have a God-given gift — it's the rest of it that's the hard work!' From the age of five he made up his mind that one day he would own a theatre — an ambition happily fulfilled when he bought the Playhouse in Northumberland Avenue. 'It's a rich man's hobby but I get a tremendous kick out of it. It's a great privilege to be associated with such a great and beautiful theatre.' There are two Archer ambitions as yet unfulfilled: one to captain the England cricket team ('Amazingly, I wasn't even considered...') and the other to be Prime Minister. What does he reckon on his chances? About the same in both cases I should think!

V.H.

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ACT ONE THE TRIAL

The Central Criminal Court (The Old Bailey)
(The curtain and lights will be lowered at certain times to denote the passage of time)

INTERVAL

ACT TWO BEFORE THE TRIAL

The home of Sir David and Lady Metcalfe in Wimbledon

Scene 1

An evening, about nine months before the trial

Scene 2

Later that evening

Scene 3

One week later, the evening of 23rd March

Scene 4

Later that night

AFTER THE TRIAL

Scene 5

EDWARD ARTHUR (Robert Pierson)

Edward started his career with Caryl Jenner's Children's Theatre at the Arts Theatre. There followed several seasons with the Oxford Playhouse Company, Prospect Productions and Pop Theatre. His first West End appearance was in *A Heritage and Its History* at the Phoenix Theatre. Also in London he has appeared in *The Imaginary Invalid* (Vaudeville), *Anastasia* (Cambridge), *A Midsummer Night's Dream* (Saville), *Fat Harold* (Shaw) and *Hamlet* (Theatre Royal, Stratford East). Repertory and regional theatre has taken him all over the country and in recent years has included such parts as Elyot in *Private Lives*, Eaton Sylvester in *Pravda*, Mr Manningham in *Gaslight*, Laurence in *Abigail's Party*, Falkland in *The Rivals* and Dulcimer in *The Green Bay Tree*. He has played abroad in Holland, East Africa and California where in 1986 he co-wrote and played in a new work called *Touch and Take Off*. His television credits include *Love Among the Ruins*, *Twelfth Night*, *Pride and Prejudice*, *Dr Who*, *Z Cars* and *Brookside*. Film credits include *Britannia Hospital*, *Moonlighting* and *Morons from Outer Space*.

MICHAEL BEVIS (Mr Justice Tredwell)

Michael Bevis joined the West End production of *Beyond Reasonable Doubt* in March 1988. During the following year he played four of the eleven men's parts! He began as the Clerk of the Court and for the final six months played Dr Weeden — he also played the Judge and Lionel Hamilton for a number of performances. He is delighted to be settled on the Judge's bench. Michael was born in Bournemouth and has been incurably stage struck since seeing his first pantomime at the age of seven. After National Service in the RAF he trained at RAD4. His many West End appearances include the musicals *Something's Afoot*, *The Dancing Years*, and John Schlesinger's production of *I and Albert* as well as revue with Dora Bryan, farce with Brian Rix and a year's run in *Daisy Pulls it Off* directed by David Gilmore. In 1975 he appeared in the Royal Variety Show at the London Palladium when an excerpt from the stage version of *Dad's Army* was included. On television he has appeared in plays and many comedy series such as *Terry and June*, *Dad's Army* and *It Ain't 'Art* *Hot Mum*. He played a leading rôle in *A.J. Wentworth BA* which starred the late Arthur Lowe. He has toured the UK with many productions and looks forward to visiting new and familiar parts of the country on this tour of *Beyond Reasonable Doubt*. Foreign travel is also a priority and he was delighted to visit Singapore and Hong Kong with the

musical *Raffles*; especially as he managed to visit China and Malaysia. A couple of years ago he spent four months in Alan Ayckbourne's *Relatively Speaking* in Frankfurt. He has an enthusiasm for Viennese operetta and has written and presented programmes on the subject for BBC Radio. He devised and wrote *Grand Tour to Melody* — a concert of operetta music in which Richard Baker is currently touring the country.

ANGELA ELLIS (Mrs Rogers)

Angela began her career in repertory at Dundee and has since worked extensively in the theatre throughout Britain and also in East Africa, and Germany. She was in the original cast of *Beyond Reasonable Doubt* and enjoyed the long and happy run at the Queen's Theatre. She was also in the West End with *Charley's Aunt* at the Aldwych which starred Griff Rhys Jones. She last toured with Sir Anthony Quayle's Compass Theatre Company but also travelled the country before that with her show about Jane Austen. Television work includes a variety of police and detective series as well as Graham Greene's *Shades of Greene* and Charles Dickens's *The Pickwick Papers*. Most recently Angela has been playing Herbert Pocket's mother in *Great Expectations* which will be screened at the end of this year. After a short sunny spell in New Zealand, Angela grew up in Devon and now lives in Richmond, Surrey.

DANIEL FINLAY (Prison Officer)

Daniel graduated from the Expressive Arts degree course, Brighton, in 1987. Theatre includes: London Actors' Workshop's production of Nancy Sweet's *Camille*, at the Richard De Marco Gallery (Edinburgh Festival) and the Old Red Lion (London); Sic's production of *The Consummation* at the Park Theatre, London; Alarmist Theatre's production of *The Infernal Machine* at the Pavilion Theatre (Brighton); Bill in Harold Pinter's *The Collection* for the Brighton Actors' Theatre. His new one-man show, *Joseph J. Joseph*, was premiered at the Sallis Benney Theatre for this year's Brighton Festival.

PETER HURLE (Det Chief Inspector Travers)

Peter trained at the Drama Centre, London, and made his professional debut as Montague in *Romeo and Juliet* at the Shaw Theatre in 1982. Since then he has appeared in a wide variety of rôles, including parts in *Merry Wives of Windsor*, *A Midsummer Night's Dream* and the

musical *Bashville* at Regent's Park Open Air Theatre, *Antony and Cleopatra* at Chichester and *Ten Little Indians* in Stockholm. He toured as Franz the Butler in *The Sound of Music*, visiting, amongst other places, Liverpool, Oxford and Bradford. Repertory work has included *Teddy* in *Arsenic and Old Lace* at Swansea, Van Helsing in *Dracula* at Lancaster and, most recently, Herr Schaal in *A Month in the Country* at Leeds Playhouse. Before becoming an actor, Peter trained as a teacher of art and drama at Trinity College, Carmarthen, and taught in schools in Swansea, Weston-super-Mare and Saudi Arabia. He is a staff member of the National Youth Theatre of Great Britain. His most recent television appearance was as the orderly sergeant in BBC TV's production of *Journey's End*.

ROBIN LLOYD

(Clerk of the Court)

Robin trained at the Central School of Speech and Drama. He then joined the Old Vic at the New Theatre, now the Albery, where he appeared most notably in *Peer Gynt*, *Richard III*, *Henry IV Parts 1 and 2*, *Oedipus* and *The Critic*. Robin understudied Olivier as *Astrov* in *Uncle Vanya* and both *Olivier* and *Richardson* in *Arms and the Man*. He spent several years in repertory at Windsor, Wimbledon, Southampton and Aldershot. His numerous theatre rôles include *Romeo* in *Romeo and Juliet*, *John* of Lancaster in *Henry IV*, *Frenzy* with Peter Ustinov (in which he took over from Alan Badel), *Daphne* in *Intimate Relations*, *Medea* and *Time and Yellow Roses*. He appeared in many productions at Stratford-upon-Avon including *As You Like It*, *Julius Caesar*, *The Tempest* with John Gielgud, and *King John*. More recently Robin has been in several productions at the National including *Mandragola* (directed by David Gilmore), *Little Hotel on the Side* and *Ancient Manner*. He has been in several productions at Plymouth's Theatre Royal — *Sound of Music*, *Charley's Aunt*, *Oliver!*, and *Then There Were None* and *Fiddler on the Roof*. Films include *Richard III* and television *Sleep of Prisoners*, *Emergency — Ward 10*, *No Hiding Place*, *Callan* and *Sexton Blake*. Robin is married to Valerie Newbold.

ROBERT MILL

(Dr Weeden)

Robert is often in demand for farce and comedy, and has featured in several television sit-coms from *Dad's Army* to *In Sickness and in Health* via any number of Dick Emery sketches. He has also figured on the small screen in *England, Their England*, *Nancy Astor*, *The First Churchills*, *All the World's a Stage*, *The Duchess of Duke Street*, *Warship*, *Edward VII*, *The Avengers* and many more.

Among his films are *Lady Caroline Lamb*, *Little Dorrit* and *I'll Never Forget What's-Is-Name*. However, the theatre is his first and best love, and in London he'll be remembered for 1776 at the New (now Albery), *Galleo* at the Mermaid, *The Will* at the Regent and *The Stiffkey Scandals of 1932* at the Queen's. His touring ranges happily from Oxford to Oslo, and from Shakespeare's *Twelfth Night*, *King Lear* and *Much Ado About Nothing* through Goldoni's *Country Holiday* to Piner's *Dandy Dick* and the fresh crop of farceurs. Recent repertory experience includes *Amadeus* and *Move Over Mrs Markham* at Windsor, *Family Reunion* at Cheltenham plus a brace of *Aladdins*.

VALERIE NEWBOLD

(Stenographer)

Valerie started her acting at Derby Repertory as an Assistant Stage Manager, which she followed with seasons at Keighley, Swansea, Southampton, Leicester, Watford and Wimbledon. She toured in *Spider's Web*, *Billy Liar*, *Hobson's Choice*, *Salad Days*, *No No Nanette*, *Belle of New York* and *Semi-Detached*. In the West End she worked with the Lunts in *The Visit* at the Royalty and *Roar Like a Dove* at the Phoenix. Her television credits include *On the Buses* and *David Copperfield* and on radio she has worked on *Mrs Dale's Diary*, *Dear Girls*, *Waggoner's Walk* as well as various drama plays. She left the theatre in order to bring up two children and run an antiques business with her actor husband Robin Lloyd. She returned two years ago to appear in *An Inspector Calls* at the Westminster Theatre and *Eat, Nose and Throat* by Sue Townsend on tour.

RICHARD SOCKETT

(Mr Cole)

Richard returns to *Beyond Reasonable Doubt* after its successful run in London's West End. Other West End appearances include *Wind in the Willows* at the Mermaid. Richard has appeared with many repertory companies most notably at Worcester, Hornchurch, Chesterfield and Dundee. On television he has been seen as *Kemp* in *The Sea Green Man* and as *Det Sgt Trimlett* in *The Bill*. Richard's most recent leading rôles have been as *Miles/Lonel/Toby* in a national tour of Ayckbourn's *Intimate Exchanges* and in London he played *Biedermann* in Max Frisch's *The Fire Raisers*.

JOHN WALTERS

(Court Usher)

John became a professional actor quite recently, at the incredibly advanced age of 50, having previously spent 20 years teaching French. He appeared with Bac to

Bac in *Souvenirs de Paris*, and then with Orchard Theatre Company in *Tracing Creation* and *Meg and Mog Show*. After a visit to Plymouth to appear in *Death by Proxy* and *The Invasion* at the Drum, he toured Belgium and France in *Passé-Partout's* production of *Is the Price Right?* He also writes and translates. Methuen recently published three of his Marivaux translations, including his version of *The Game of Love and Chance* which was staged at the Nuffield Theatre, Southampton, in 1966.

DAVID GILMORE

(Director)

David was born in London and educated at Alleyn's School, Dulwich. He spent several years working in all aspects of stage management before becoming an actor and spending the next ten years playing leading parts in major regional companies. On becoming a director he combined a freelance career with running the idyllically beautiful Watermill Theatre for three years. This in turn led to five years as Artistic Director of the Nuffield Theatre, Southampton. His productions have included plays by, among others, Shakespeare, Shaw, Pottigam, Chekhov, Goldoni, Brecht, Ibsen, Wilde, Tennessee Williams, Neil Simon, Michael Frayn, Christopher Hampton and Simon Gray in addition to a dozen musicals. David's London productions have included the British première of *Nuts*, the American courtroom drama, at the Whitehall Theatre; the award winning *Daisy Pulls It Off* which ran for three years at the Globe Theatre, both of which started life at the Nuffield, as did *Melvyn Bragg* and Howard Goodall's award winning musical *The Hired Man*. *Daisy* was followed into the Globe by *Lend Me a Tenor* which ran for a further year. Next door at the Queen's Theatre he has also had two consecutive productions: *Arturo Ui* starring Grylls Rhys Jones and *Beyond Reasonable Doubt* starring Frank Finlay, which he has also recently directed in Australia. Other West End shows include *Fatal Attraction* starring Denis Quilley and Susannah York at the Haymarket and *Annie Get Your Gun* starring Suzi Quatro which transferred from Chichester to the Aldwych. Also at Chichester he directed *Noël Coward's Cavalcade* with a cast of over two hundred. At the National Theatre he directed *Niccolo Machiavelli's Mandragola* and abroad has directed the Australian production of *Andrew Lloyd Webber's Song and Dance* and at the Royal Flemish Theatre in Brussels *David Mamet's Glengarry Glen Ross* (in Flemish). He directed *Sir Anthony Quayle* in the *Compass Company* national tour of *Dandy Dick*, and last year he

directed *The Winter's Tale* for the Open Air Theatre in Regent's Park. He is married to the actress Fiona Mollison and they have three sons, Charles, George and Edward.

TIM GOODCHILD

(Designer)

Tim Goodchild's most recent credits are *The Royal Baccarat Scandal* seen at the Chichester Festival Theatre last year and at the Theatre Royal, Haymarket, *Beyond Reasonable Doubt* at the Queen's Theatre and the highly acclaimed designs for Gillian Lynne's ballet on the artist Lowry, *A Simple Man*, winner of a BAFTA award, having first been seen on BBC television. Other credits include *Robert and Elizabeth* for the Chichester Festival Theatre, *Bless the Bride* at Sadler's Wells and *The Secret Garden*. Tim made ballet history when he designed the first ever Anglo-Soviet production of *Swan Lake* seen in London and the United States during 1988. With well over 40 West End productions to his credit, Tim's other designs include *Wonderful Town* with Maureen Lipman, *Killing Jessica*, *Café Puccini*, *Pump Boys and Dinettes*, *Little Shop of Horrors*, *Blonde*, the revivals of *Oklahoma!*, *My Fair Lady* and *Hello Dolly!* with Danny La Rue, *The Two Ronnies* and Tommy Steele's *Hans Andersen* both at the Palladium, *Gone with the Wind* at Drury Lane, *Phil the Fluter*, *Salad Days*, *Thomas and the King*, *Troubadour*, *Sing a Rude Song*, *Richard II* with Ian McKellen, *Hadrian VII* with Alec McCowen, *Colette* and *Noël Coward's Cowardly Custard* as well as *R Loves A* at Chichester; over 20 productions for the New Shakespeare Company and *Dandy Dick* for Sir Anthony Quayle's *Compass Theatre*. Tim has designed for the Australian Ballet and the Royal Winnipeg Ballet, and among his many other overseas credits are *The Bacchae* in Holland, *My Fair Lady* and *Tomfoolery* in Norway, *Antony and Cleopatra* for the Egyptian National Theatre in Cairo, and *Peter Pan* which opened the new McLab Theatre in Canada. Tim's opera designs include *La Traviata* for the Royal Danish Opera and the Welsh National Opera, *Die Fledermaus* and *La Vie Parisienne* at the Coliseum, *The Mikado* at the Sydney Opera House and the critically praised *HMS Pinafore* (recently seen in New York), *The Gondoliers* and *The Mikado* at Sadler's Wells. Tim won a Sammy Award nomination for the film ballet *The Fool on the Hill* and he designed the costumes for the film *The Little Prince*. He has recently designed *Little Women* at the Churchill Theatre, Bromley, and *Towards Zero*, also at the Churchill, and on tour. He is currently working on a BBC Television special, *The Look of Love*, and will be designing *A Christmas Carol* for the Birmingham Repertory Theatre.

JENNY CANE

(Lighting Designer)

Jenny Cane has worked extensively in the West End and on national tours in the UK and Europe. She began her career as a lighting technician at the Open Space Theatre under the directorship of Charles Marowitz. As lighting designer her West End credits include *Ipi Tombi*, *Sing Happy*, *A Star is Torn*, *Y Lloyd Webber's Requiem and Variations*, *Jazz Week* at the Barbican with Johnny Dankworth and the LSO, *Victoria Wood* at the Palladium, *Dangerous Obsession*, *Journey's End*, *Exclusive Yarns*, the New D'Oyly Carte productions of *Iolanthe* and *The Yeoman*

of the Guard and the award winning *Our Country's Good*, at the Royal Court. Other credits include: Cleo Laine's *Sing Heigh Ho*, the German tour of *The Rocky Horror Show* and *Fit Flac* in Austria and Germany. National tours of *Annie*, *Lenny Henry*, *Victoria Wood*, *Souls in Motion*, *Falstaff* for the Oxford Stage Company, and *Towards Zero*. Other regional productions are *The Viewing*, *The Perfect Party* (Greenwich), *Love off the Shelf*, *The Fit Up*, *Swallows and Amazons*, *Fertility Dance* (Southampton), *The Little Shop of Horrors*, *Captain Swing* (Leeds), *The Pirates of Penzance*, *The King's General* and *Fiddler on the Roof* (Plymouth), *Paris Match*, *The Birth of Merlin* (Clwyd), *King's Rhapsody*, *Time and Time Again* (Bromley).

ACKNOWLEDGEMENTS

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The Producer, Author and Director gratefully acknowledge the generous help given to them in the preparation of this production by Gilbert Gray Q.C. and Professor Alan Usher

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Frank Finlay's Act Two, Scene 1 grey suit and overcoat by

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The Churchill Theatre Club aims to foster an interest in the theatre by holding regular Club Nights at the theatre with a chance to meet the cast afterwards, a regular newsletter, monthly meetings at the Central Library Hall, visits to other theatres, social events, etc. Members are entitled to concessions on the price of the Churchill Discount Card and on the ticket prices. Full use of these concessions soon covers the cost of membership. For further information, please write to the Hon Secretary, Miss Mary Burch, 169 Mead Way Hayes, Bromley, BR2 9ES. Membership application forms are also available in the foyer.

Conference Facilities with full catering available on request. Please contact the Theatre Director on 01-464 7131.

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This meets on most Sundays in the theatre and is split into two age groups, roughly ± 11 years of age. The objective is to provide an opportunity of involvement and participation in theatre from an early age.

Details from David Evans c/o The Churchill Theatre enclosing s.a.e.

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