

**WYNDHAM'S**  30p  
THEATRE

# MILD. BUT NOT MEEK.



Three Fives  
'Medium Mild'

PCI

LOW TO MIDDLE TAR. Manufacturer's estimate. H.M. Govt. Health Depts. WARNING: CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

PROGRAMME by

## THEATRE *Print*

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Editor Martin Tickner

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### This Month

#### RECORDS

A number of the musical shows currently running in the West End are available on LPs. These include *Beyond the Rainbow* at the Adelphi—the cast album is on MCA Records. The London cast recording of *Annie* at the Victoria Palace is on CBS while the original Broadway double album of *Don't Misbehave!* (now at Her Majesty's) is on RCA Records. Various recordings of the two Andrew Lloyd Webber/Tim Rice shows *Evita* (at the Prince Edward) and *Jesus Christ Superstar* (at the Palace) are also available on MCA Records.

#### EXHIBITIONS

Until 28th May there is an opportunity of seeing the work of photographer David Cripps at the Crafts Advisory Committee's gallery at 12 Waterloo Place, London SW1. The gallery is open from Monday to Saturday between 10.00 am and 5.00 pm.

#### SHOPPING

Even if you can't get away on holiday this year you can still look as if you have thanks to Charles at the Ritz. They have recently added to their *Ritz Bronze* range of sun products *Ritz Bronze Self Tanning Foam*. This comes in an aerosol and is neither a make-up nor a dye. It actually tans by reacting with one of the skin's constituents and therefore will not wash off but fades in the same way as a natural tan. It is available from all good chemists and department stores.

#### BOOKS

Recently published and already one of the year's best-sellers is *Overload*. This is Arthur Hailey's new novel and comes from Michael Joseph and Souvenir Press. Following in the footsteps of his previous best-sellers—*The Moneychangers*, *Wheels*, *Hotel* and *Airport*, this is highly topical, very exciting and immensely readable. Not only is it selling well here, it is also topping the American best-seller lists. Charles Neilson Gattey's new book is called *Queens of Song* and is published by Barric and Jenkins. This is an account of the rise of women singers and includes—together with some fascinating



Arthur Hailey

illustrations—details of the careers and achievements of Malibran, Jenny Lind, Patti, Melba and Tetrassini. With the opening of the musical *Ain't Misbehavin'* at Her Majesty's there will be renewed interest in a book published last year by Cassell. This is the biography *Fats Waller* which is written by his son Maurice Waller together with Anthony Calabrese. Another book which has just been published by Cassell is Tony Palmer's highly entertaining biography *Charles II*. This is sub-titled 'Portrait of An Age' and is precisely that, bringing in many of the colourful characters of the period. This well-produced book includes sixty black and white illustrations together with eight pages of colour. To mark the 200th anniversary of the birth of the great clown Joseph Grimaldi, the Cambridge University Press have published a revised edition of Richard Findlater's definitive biography under the title *Joe Grimaldi—His Life and Theatre*. This was originally published in 1955 and the new edition will be of considerable interest to all theatregoers and students of the theatre. Travel is probably in a lot of minds at this time of the year. Collins have recently added a further title to their excellent Companion Guide series. This is *The Companion Guide to The Loire* by Richard Wade and is the twenty sixth title in the series. Like its predecessors it is well informed

continued

'I wanted  
a low tar cigarette  
I could taste  
-now I've found one'



JKM28MW

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## WYNDHAM'S THEATRE

Wyndham's Theatre was built in 1899 by the actor manager Charles Wyndham. Although he had had his Company at the Criterion Theatre for over twenty years it had long been his ambition to build a theatre. Negotiations began for a site which was part of the Salisbury Estate but the Marquess would only permit a theatre to be built if it was for Wyndham, whose acting he greatly admired. However, when the time came Wyndham was unable to raise the money and Mary Moore, his leading lady (and later his wife), found a number of friends who acted as guarantors to enable the work to go ahead. The site acquired also included the land on which four years later the New Theatre (now the Albery) was to be built. Wyndham's was the first of a number of London theatres to have W. G. R. Sprague as its architect.

The theatre opened on 16th November 1899 with a revival of T. W. Robertson's *David Garrick*. The first new production was *Cyrano de Bergerac* in April 1900 and in October that year Henry Arthur Jones's *Mrs Dane's Defence* had the first of over two hundred performances.

Frank Curzon became a part of the management in 1902 and subsequent successes included *Mrs Goring's Necklace*, J. M. Barrie's *Little Mary*, *When Knights Were Bold* and *An Englishman's Home*.

During 1909 and 1910 Charles Hawtrey joined Curzon to present *The Little Damsel* and *The Naked Truth*. In September 1910 Curzon was joined by Gerald du Maurier who was to remain associated with the theatre for fifteen years. Plays during this period include: revivals of *Diplomacy* and *Raffles*, Barrie's *A Kiss for Cinderella* and *Dear Brutus*, *Bulldog Drummond* and *The Dancers* in which Tallulah Bankhead made her first West End appearance.

From 1926 until 1932 the theatre became closely associated with the plays of Edgar Wallace with seven being produced during that period.

Among the notable plays presented during the remainder of the thirties were *Service* by C. L. Anthony, *Clive of India*, *Sweet Aloys* by Jay Mallory (a pseudonym for actress Joyce Carey), *Three Men on a Horse*, *George and Margaret* and Esther McCracken's *Quiet Wedding*.

The early part of the war saw two editions of a revue entitled *Diversions*, *Cottage to Let*, *Quiet Weekend*, Peter Ustinov's *The Banbury Nose* and Daphne du Maurier's *The Years Between*. The first new production after the war was Benn Levy's *Clutterbuck* and this was followed by *Deep are the Roots*, *You Never Can Tell* and James Bridie's *Daphne Laureola* with Edith Evans.

Three major productions in the fifties were Peter Ustinov's *The Love of Four Colonels*, Graham Greene's *The Living Room* and Sandy Wilson's *The Boy Friend* which broke the long run record with 2,078 performances. Two Joan Littlewood

Theatre Workshop productions followed in 1959—*A Taste of Honey* by Shelagh Delaney and Brendan Behan's *The Hostage*, the latter ending its run in June 1960.

Successes during the sixties included *The Miracle Worker*, *Bonne Soupe* with Coral Browne, *Oh What a Lovely War*, *Entertaining Mr Sloane*, *Inadmissible Evidence*, *The Prime of Miss Jean Brodie*, *Wise Child* with Alec Guinness and *The Boys in the Band*.

The first new production of the seventies was *Abelard and Heloise* starring Keith Michell and Diana Rigg which ran from May 1970 until January 1972. This was followed by another long running success—*Godspell* which ran until October 1974 when Celia Johnson opened in William Douglas Home's *The Dams of Soreth*. *The Tempest* starring Paul Scofield ran until the arrival from the National Theatre of *No Man's Land* with John Gielgud and Ralph Richardson followed by the Nottingham Playhouse production of *Comedians* and the long-running success *Side By Side* by *Sondheim*.

Wyndham's Theatre is one of the five in the West End under the management of Ian Albery, who, in March 1978, succeeded his father Sir Donald Albery, as Managing Director. Sir Donald—who had himself succeeded his father, Sir Bronson Albery—was General Manager of Sadler's Wells Ballet (now the Royal Ballet), from 1941 to 1945 and honorary Director and Administrator of London's Festival Ballet from 1963 to 1968, and produced over eighty plays (in the West End and on Broadway) including *The Living Room*, *I Am a Camera*, *Waiting for Godot*, *The Waltz of the Toreadors*, *Gigi*, *Tea and Sympathy*, *A Taste of Honey*, *Beyond the Fringe*, *A Severed Head*, *Who's Afraid of Virginia Woolf?*, *Portrait of a Queen*, *The Prime of Miss Jean Brodie*, *The Italian Girl*, *Conduct Unbecoming* and the musicals *Irma la Douce*, *Fings Ain't Wot They Used T'Be*, *Blitz*, *Man of la Mancha*, *Oliver!* and *Very Good Eddie!*

Ian Albery the great-grandson of the actress Mary Moore (wife of dramatist James Albery—later to become Lady Wyndham) has over twenty years experience working both backstage and front-of-house, and has been involved in most aspects of the theatre, as stage manager, production manager, technical director and producer. For three years he was Director of Productions for London's Festival Ballet, and the shows on which he has worked include many of those presented by his father. He is currently President of The Society of West End Theatre, and a Trustee of the Theatres Trust. The other four theatres in the West End under Ian Albery's management are the Criterion, Piccadilly, Donmar (Warehouse) and the Albery. The latter was formerly the New and was renamed in 1973 as a tribute to the memory of Sir Bronson Albery.

Assistance in the preparation of this article is gratefully acknowledged to Raymond Mander and Joe Mitchenor's *The Theatres of London* published by *The New English Library*.

Much ingenuity has gone into the menu. The food is adventurous, without being over-ambitious .... the best value in London.

Quentin Crewe, Vogue

Ristorante San Martino is one of the most agreeable Italian restaurants in town, as pleasant for lunch as for dinner, for the solitary diner and for the business meal or party. Really remarkable value.

Jeremy Kingston, What's On

... all our food was delicious, carefully cooked and beautifully served. The wine list is comprehensive, with about half the wines coming from Italy. Especially with Italian food, these make far the better choice to my mind.

Ganymede, Tatler

There's not much point in describing individual dishes since there are so many, but the four in my party were unanimous in their approval.

Humphrey Littelton,  
Harpers and Queen



## Wyndham's Theatre

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THE ROYAL COURT THEATRE PRODUCTION

of

## ONCE A CATHOLIC

A Comedy by

MARY O'MALLEY

CHRISTOPHER ELLISON, JAMES ELLIS, KEVIN ELYOT

JANETTE FOGGO, JO-ANNE GOOD, PATRICIA HENEGHAN

ANNE MANNION, LYNETTE McMORROUGH, CLARE RICHARDS

ANNE ROSENFELD, FRANK SHELLEY, CLARE TRAVERS-DEACON

ANGELA VALE, CAROLINE WELLER

Directed by MIKE OCKRENT

Designed by POPPY MITCHELL

Lighting by JACK RABY

Programme 30p

## An introduction to ONCE A CATHOLIC by MARY O'MALLEY

Mary O'Malley is indeed an Irish name but I'm really an English person. I was born over here and I haven't got a brogue. My father is the Irishman. And *Once A Catholic* is not an autobiographical play. It's an epitaph to the 50s, to the Irish living in England as I remember them in my youth and to Catholicism as taught before the Second Vatican Council. I went to a convent in Harlesden, yes, and some of the scenes in the play are based on incidents remembered, but the characters were created out of bits of various people glued together with imagination. We learnt how to do this in childhood, my two brothers and I. Impossible scholars, the three of us, though natural mimics and musicians. Verging on the ineducable we nevertheless wrote and acted in a steady stream of plays. Just for the fun of it. The one I remember best was *Mrs McGillicuddy's Wooden Leg*. Poor Mrs McG had to limp across the globe in search of a tree out of which could be made a magic wooden leg. She found it in the Sahara Desert. Aided and abetted by the hero of the piece, Vincent Vitality, an Australian Legionnaire. We were influenced by the Goons, by Hollywood and Monsieur Hulot and by my father with his rich, illogical and rhythmic way of talking.

I decided to be a writer at the age of about 15 but had no idea how to go about it. There didn't seem to be a course for dramatists. But I read a lot of plays and enrolled for evening classes at an Institute in St John's Wood where we improvised plays and I met up with a young man who had a similar sense of humour. Together we developed a telepathic double act but when he became a husband and I became a wife we lost touch for a number of years. In the meantime I bought myself a tatty little typewriter down at the Co-op in Archway. I sat there in front of the thing and tried to write a play but nothing happened. Without the help of brothers or fellow improvisers I was lost. It got to be very boring. And lonely. Everybody else was out and about having a good time. So I started putting it off until tomorrow. Seven years later in the Stoke Newington area I was still putting it off although I had managed a few pages of dialogue. Wonderful charac-

ters with nowhere to go. I couldn't work out a plot. 'Forget it,' I said to myself. 'You're pushing 30. If you can't do it now you'll never do it.'

I put the machine away and moved back to Harrow and one day I went to buy a paper. There was a copy of *The Stage* in the newspaper shop so I picked it up and had a flick through. And I noticed a little article 'Mr Paul Thompson'. 'Hello,' I thought. 'It's Himself.' He'd written a play for Unity Theatre and it was doing very well. I wrote him a note and we met. The flame of ambition was ignited again when he told me that the Soho Poly were looking for plays. Short plays on the subject of the social services. 'Have a go,' advised Thompson. So I did. I actually wrote a play. Fifteen pages long. About a bloke living in style on Social Security and charities. I called it *Superscum*. It was written in a sort of trance with an awful lot of panic and perspiration. But in the writing of it I found my way of working. Forgetting about the image of the writer bashing away at the typing machine, I took up pen and paper and lay down on the floor. This is the only way I've since been able to write. The typing comes later. A blessed relief when all the slog is done. *Superscum* went down well. I lapped up the laughter of the audience and marvelled at the applause. But I couldn't overcome the embarrassment at hearing actors speaking my words. I still can't. It feels like walking down the Uxbridge Road in your underwear. I wrote another play. *A Nevolent Society*, about three Jewish brothers in Stoke Newington. Then another. *Oh, If Ever a Man Suffered*, about an Irish family living incestuously in Cricklewood. Both plays were performed. Twice. It was encouragement all the way from people in the theatre, especially from more established writers.

Then the BBC commissioned a play, so did the Royal Court. 'Write a full-length play,' said the Court. 'What?' I thought. 'Two whole acts and an interval. I'll never be able to do it.' But I did. In fact I went a bit too far. The original version of *Once A Catholic* was at least three hours long. I spent about six months working on the play. Relearning all the dogma that had gone in one ear and out the other back in Harlesden.

Miracles at Fatima, Limbo and the vital importance of purity. After a 20-year gap it all seemed highly indigestible. Although when I started writing there was many a moment when I feared being suddenly struck down in the wee small hours all alone in Shepherd's Bush. But by the time the play was finished I'd written Catholicism right out of my system. I hope. It leaves a void, though, which cries out to be filled. Not with

atheism. There's no magic there or superstition. Astrology and clairvoyancy seem to satisfy the soul. 'You will be successful with your writing,' said the lady with the crystal ball on Eastbourne Pier. A far cry from the negative old nun who declared in no uncertain terms: 'Mary O'Malley, you'll never be any good.'

reprinted from PLAYS AND PLAYERS (October 1977)



Lynette McMorrough, Jo-Anne Good, Janette Foggo, Anne Rosenfeld, Angela Vale



Kevin Elyot, Janette Foggo

### MARY O'MALLEY

was going to be an actress or a singer or a dancer, but is now a writer. Some of her most recent work includes *Percy* and *Kenneth* for BBC Television, *If Ever a Man Suffered*, which played at Hampstead and the Soho Poly, and a BBC Play For Today entitled *Oy Vay Maria*. Mary is now a resident writer at the Royal Court, won the Thames

Television Playwright Award for *Once A Catholic*, the Evening Standard Award for Most Promising Playwright 1978 and the Susan Smith Blackburn Award 1979. Her latest play, *Look Out Here Comes Trouble* was recently at the RSC Warehouse. Mary was born in Harrow and went to a convent school for girls in Harlesden. She has two sons.



Angela Vale James Ellis

CHRISTOPHER ELLISON trained at Studio 68 and has worked with such companies as the Marlowe Theatre, Canterbury, two seasons at the Library in Manchester and in 1974 with the RSC (The Place) where he appeared in *Section Nine* and *Blood and Roses*. Recently he appeared at the Shaw

Theatre in their production of *Henry IV Part I*. Television work includes *The Sweeney*, *Thriller* for ATV and *The Professionals*. He has also appeared in several films including *Ransom*, *Blind Man's Buff*, *Private Madness—Public Danger*, *Rosie Dixon*, *Night Nurse* and *Lady Oscar*.

JAMES ELLIS trained at the Bristol Old Vic on a Tyrone Guthrie Scholarship and soon afterwards appeared in one of Guthrie's productions at an early Edinburgh Festival. Although best known for the character of Bert Lynch in BBC TV's long running series *Z Cars*, James Ellis is a bit of a theatrical all-rounder. Most of his first decade in the profession was spent as a director, and Laurence Olivier brought his record-breaking Irish production of *Over the*

*Bridge to the Shaftesbury* and then Prince's Theatre. Most recently he appeared in *A Bird in the Hand* at Guernsey, where he designed the set as well as playing the part of a kilted drunken Scot, and he toured in *Silent Witness*, *Dial M for Murder* and *My Fat Friend*. Of his many TV plays, he perhaps remembers *The Randy Dandy* with most affection; the play which led to his casting in *Z Cars*. His latest venture is song-writing.

KEVIN ELYOT was born in Birmingham and graduated from Bristol University Drama Department. His theatre work includes repertory at Chester, Perth, Westcliff and the Oxford Playhouse; and in London *Stone* (ICA) and *The Swing* (Almost Free), both plays by Edward Bond. Kevin played Tom Fosdyke in *The Fosdyke Saga* (Bush Theatre and ICA) and most recently *The Paranormal Review*, also at the Bush. He has appeared with Hull Truck Theatre Company in *The New Garbo* (King's Head and tour). Television includes *Angels*, *Rooms*, *Whodunnit* and *The Fosdyke Saga*.



Clara Travers-Deacon, Frank Shilley

# Once a Catholic

by  
MARY O'MALLEY



Angela Vale, Anne Mannion, Clare Travers-Deacon

# Once a Catholic

First performance at the Royal Court Theatre on Wednesday 10th August 1977 and at Wyndham's Theatre on Tuesday 4th October 1977

The text of *Once a Catholic* is available from the attendants at £2

<i>Mother Peter</i>	ANGELA VALE
<i>Mother Basil</i>	PATRICIA HENEGHAN
<i>Mother Thomas Aquinas</i>	CLARE RICHARDS
<i>Mr Emanuelli</i>	FRANK SHELLEY
<i>Father Mullarkey</i>	JAMES ELLIS
<i>Mary Mooney</i>	CLARE TRAVERS-DEACON
<i>Mary McGinty</i>	JO-ANNE GOOD
<i>Mary Gallagher</i>	JANETTE FOGGO
<i>Mary O'Grady</i>	ANNE ROSENFELD
<i>Mary Hennessy</i>	ANNE MANNION
<i>Mary Murphy</i>	CAROLINE WELLER
<i>Mary Flanagan</i>	LYNETTE McMORROUGH
<i>Derek</i>	CHRISTOPHER ELLISON
<i>Cuthbert</i>	KEVIN ELYOT

The play takes place in Harlesden from 1956-57

There will be one interval of fifteen minutes

*Company and Stage Manager*

*Deputy Stage Manager*

*Assistant Stage Managers*

MARJORIE WILLIAMS

MARIO PAUL CASSAR

PHIL STERLING

SARAH JAMES

JANETTE FOGGO trained at the Royal Academy of Music and Drama, Scotland, joining the Crewe Repertory Company in 1976 for *Blithe Spirit*, *An Inspector Calls*, *The Deep Blue Sea*, *The Second Mrs Tanqueray*, *Gaslight* and *What The Butler Saw*. In Pantomime she played Clarabelle Cow and the Village Idiot in *Jack And The Beanstalk*. At the Nottingham Playhouse she appeared in *Macbeth* and at the

Lyceum Edinburgh in *Tobias and The Angel*. She was seen in the *Night Of Sir John*, at the Netherbow Theatre, Edinburgh, and *Obsessions*. Also in *Go Down Mr Pugh* at the Harbour Arts Centre, Iving. In London fringe theatre she was in *Light Me A Lucifer* at the Broadway Theatre, Kilburn. She has recently been with the Prospect Theatre Company in *The Revels* on tour and at the Old Vic.

JO-ANNE GOOD trained for eight years in ballet and then attended the Rose Bruford College of Speech and Drama. On leaving college she worked in repertory in Bradford. Other theatre credits include a season at Leeds Playhouse and the Connaught Theatre, Worthing. For the last two Christmases she has played Lisa in *Peter Pan*,

first at the London Casino and then at the Shaftesbury Theatre. Television appearances include *Potter*, *She Fell Amongst Thieves* and *Happy Ever After*, all for the BBC. She recently made her first film appearance in *Killers Moon* and is married to actor-singer Richard Piper.

PATRICIA HENEGHAN's last London appearance was in *The Plumber's Progress* at the Prince of Wales. Since then she has appeared in *It's a Mad House* at the University Theatre, Manchester, toured Holland in *When Did You Last See My Mother*, toured with *Suez* and appeared in *Roots* at the Bristol Old Vic. She has previously played in *Twelfth Night* tour of India

for Oxford Playhouse, *Portrait of a Queen* at Leicester and *The Taming of the Shrew*. Television appearances include *Sister Dora* for Yorkshire TV, *Within These Walls*, *Crown Court*, *Life At Stake* and *Henry IV* both for BBC TV and *Miss Olive*. She was convent educated and is married to the actor Kenneth Farrington and they have three children.



Jo-Anne Good, Janette Foggo, Anne Rosenfeld, Clare Travers-Deacon, Patricia Heneghan, Lynette McMarrrough, Anne Mannion, Caroline Waller



Clare Richards, Janette Foggo

ANNE MANNION went to two convents in Willesden. She trained at Barbara Speake's Stage School, and she appeared in *Jack and the Beanstalk* at the London Palladium. Television appearances include BBC TV's *Play For Today* *Packman's Barn*, *A Place Like*

*Home*, *Rebecca of Sunnybrook Farm* and many commercials. She appeared in the film *The Bluebird* with Elizabeth Taylor, and *Bugy Malone*. Her ambition is to be a tax exile; sharing an island in the Bahamas with Elvis Costello.

LYNETTE McMORROUGH trained as an actress, singer and dancer at the Arts Educational School. She has worked with companies at Hornchurch, Swanley, Sheffield and Derby and, for Chichester, appeared in *Follow the Star* and toured Hong Kong in

*Cyrano de Bergerac* and *Othello*. She worked with BBC Radio for five years and television appearances include *Esther Waters* and *Fathers and Families*. She can currently be seen in ATV's *Crossroads* as Glenda Brownlow.

CLARE RICHARDS has spent most of her theatrical years in Scotland where she was a member of the Royal Lyceum Theatre Company, and worked for the Perth Theatre and the Glasgow Citizens Theatre. Scottish TV work includes her own drama series *High Living*, *A Place of Her Own* and three series with Stanley Baxter. She has also appeared in many radio series. She has been in

numerous Edinburgh Festival Productions and in the South she has played in *Willie Rough* at the Shaw, *Relatively Speaking* at Canterbury, *Conduct Unbecoming* at Westcliff, *Rita Joe* at Hampstead and has toured in *Trap for a Lonely Man*. She recently received the Best Actress in Scotland Award for her performance in *The Prime of Miss Jean Brodie*.

ANNE ROSENFELD appearances include *Knight Of The Burning Pestle*, *Hedda Gabler* and *Macbeth* at the Swan Theatre, Worcester; *Pinocchio* at Chelmsford; *A Taste Of Honey* and *An Inspector Calls* at East Grinstead and *Babes In The Wood* at Salisbury Playhouse. Her most recent stage

appearance was in *The Little Photographer* at Cheltenham. She has been seen on television in *Roses Of Eyam*, *Moonbase 3* and *Lorna Doone* and was until recently a member of the BBC Drama Rep Co and has read the 'Woman's Hour' serial.

FRANK SHELLEY has recently returned to England after long spells abroad, doing very varied work. In Rome and in Athens he gave a series of modern poetry readings; in South Africa he lectured on Shaw and appeared in several of his plays; in New York he was with Albert Finney in the award-winning production of *Luther* which ran almost a year. Leading roles in this country include

Captain Shotover in *Heartbreak House*, Polonius in *Hamlet* and Thomas More in *A Man For All Seasons*. On television he has been seen in *The Brothers Karamazov*, *The Idiot*, *The Importance of Being Earnest* and *The Secret Garden*. Films include *Darling* with Julie Christie and *The Diamond Mercenaries*. Most recently he was in *Under the Greenwood Tree* at the Vaudeville Theatre.



CLARE TRAVERS-DEACON's education included a convent, and she ran an art shop in Sussex with her mother before becoming an actress. She trained at the Guildhall School of Music and Drama and was awarded the Gold Medal. She appeared with the Great Eastern Stage touring repertory theatre, based in Lincoln, in *Look Back In Anger*, *Dames At Sea*, *City Sugar* and

*Absurd Person Singular*; also The Opera House, Jersey, the West Midlands based community theatre 'Pentabus', *Transcending* for Croydon Warehouse and *The Madras House* and *Four Weeks In A City* for the National Theatre. Most recently she appeared in the film *Machines For The Suppression Of Time*.

ANGELA VALE after studying at RADA, worked at the Theatre Royal, York, and various other reps. She then went to Dublin and appeared on television and radio and in numerous stage plays, including productions at the Gate Theatre. Parts she has played have ranged from Honey in *Who's Afraid of Virginia Woolf?* to the housewife in *It's A Two-Foot-Six-Inch-Above-The-Ground World* and she won a Critics'

award as the most versatile actress for playing the drug-addicted hippy in *Kennedy's Children* in the same year as Lady India in *Ring Around The Moon*. Returning to London last year she played Dick Whittington and had a six month spell with the *Whose Life Is It Anyway?* company. Mother Peter is not her first Irish nun part—the other one is still appearing on Irish Television.

CAROLINE WELLER, born in Winchester, made her stage debut at the age of twelve in *The Nutcracker* at the Golders Green Hippodrome. She trained at the Arts Educational Trust in Tring. Stage work includes *Wait Until Dark*, *Pimochio*, *Rupert Bear Shows*, *Tack and Jill*, and *A Christmas Carol*.

She has also worked extensively in television, appearing in *The Lie*, *The Dave Allen Show*, *Cilla Black Show*, *The Duchess of Duke Street*, *Z Cars* and *Owen MD*. She has appeared in various feature films including *The Music Lovers*, *The Devils*, *Doctor in Trouble* and *The Amazing Mr. Blunden*.



Jo-Anne Good, Christopher Ellison

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Outside performance hours Wyndham's Theatre is available for conferences, trade shows, concerts, film and sound recordings—for information telephone the General Manager 01-836 7594. Additional lighting, stage and sound equipment for this theatre is supplied by Donmar Hire and Sales 01-836 3221.

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see next page

When writing to enquire about seats, letters should be addressed to the Box Office (please enclose a stamped addressed envelope). Any other correspondence including suggestions and complaints should be addressed to the General Manager.

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Meg Johnson

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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.

Smoking is not permitted  
in the auditorium

Patrons are reminded that it is strictly forbidden to take photographs or use any form of recording apparatus in the Theatre.

The new House Curtain at this Theatre is an exact replica of the original House Curtain installed when the Theatre opened in 1895. This work has been done entirely by hand, from the weaving of the silk fabric to the smallest decorative fringe and tassel, and has taken many years to complete as there are now so few craftsmen able to undertake this delicate work.



TICKET SALES

YOU MAY PURCHASE THEATRE TICKETS BY TELEPHONE OR TELEX IF YOU HAVE



WE WILL MAIL THEM TO YOUR ADDRESS OR KEEP THEM AT THE BOX OFFICE READY FOR YOUR COLLECTION

PHONE OUR CENTRAL BOX OFFICE ON 01-836 1071 (3 Lines) BETWEEN 8.30am AND 8.30pm DAILY INCLUDING SUNDAY

ONE CALL WILL GIVE YOU FRIENDLY ADVICE, CHOICE OF THE BEST SEAT LOCATIONS, AND THERE ARE NO BOOKING FEES

ALTERNATIVELY, YOU MAY TELEX 299107 OMEGA, GIVE YOUR REQUIREMENTS, NAME AND CARD DETAILS, AND WE WILL SEND PRINTED CONFIRMATION OF SEAT NUMBERS

**ALBERY THEATRE** Lionel Bart's Magical Musical **OLIVER!**  
St Martin's Lane, London WC2N 4AH tel: 01-836 3878

**CRITERION THEATRE** **CLOUDS** by Michael Frayn  
Piccadilly Circus, London W1V 9LB tel: 01-930 3216

**PICCADILLY THEATRE** **THE FRENCH HAVE A SONG FOR IT**  
Denman Street, London W1V 8DY tel: 01-437 4506

**WYNDHAM'S THEATRE** **ONCE A CATHOLIC**  
Charing Cross Road, London WC2H 0DA tel: 01-836 3028  
by Mary O Malley

Box Offices are open Monday to Saturday from 10.00am until 15 minutes after curtain up on the evening performances, and Credit Cards, Cheques (with Bank Guarantee Cards) and US Dollars are accepted.

**BOOKING IN ADVANCE SECURES THE BEST AVAILABLE SEATS**

If you change your mind or your babysitter lets you down, simply return the seats not later than the morning on the day of the performance to exchange your tickets for another day or, if appropriate, we may arrange a refund.

**DISABLED PERSONS**—we can usually make special arrangements.

**OMEGA PARTY BOOKINGS**—If you can get twelve or more friends together for an evening at the theatre and would like details of reduced prices for groups at most West End shows, please telephone 01-836 3962 or write for details to *The Party Organiser, Albery Theatre, St Martin's Lane, London WC2N 4AH* or Telex 299107 OMEGA.

**STUDENT STAND-BY TICKETS**—One hour before curtain up any unsold tickets at our box offices may be made available to members of a recognised student body, the National Association of Youth Clubs, YMCA, YWCA and Young Theatre Association at greatly reduced prices. Membership cards must be current and only one ticket per cardholder can be supplied.

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I agree to abide by the Society's Rules.

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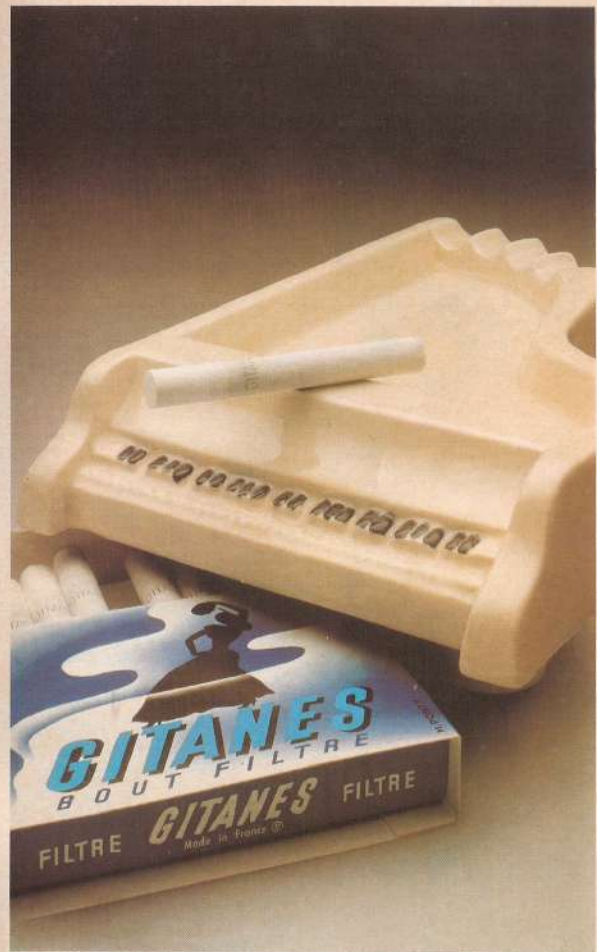
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Please return completed form to: TAS, Wyndham's Theatre, Charing Cross Road, London  
WC2 0DA Tel. 01-836 2671.



**LOW TO MIDDLE TAR** As defined by H.M. Government  
H.M. Government Health Departments' **WARNING:**  
**CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH**

*This Month* continued



Charles II

and highly entertaining. While on the subject of travel—no one should venture abroad without a copy of Joan Bakewell's *The Complete Traveller*. This first-class reference book originally appeared a couple of years ago and has now arrived in a Hamlyn paperback edition. Weidenfeld and

Nicolson have an extremely interesting biography of the composer Chopin—called, simply, *Chopin*. This is very well researched making use of correspondence and other material and is written by George R. Marek and Maria Gordon-Smith. Finally, two well-known actresses, Michael Joseph have published Sophia Loren's life story under the title *Sophia, Living and Loving*. Sub-titled 'Her Own Story', it has been written with the help of A. E. Hotchner. Lilli Palmer's autobiography *Change Lobsters and Dance* was a great success a few years back. She now follows this with her second book—an autobiographical novel called *The Red Raven*. This is published by W. H. Allen.

**COMPETITION**

Elm Tree Books will be publishing this month's prize at the end of June. It is Elizabeth Laverack's *With This Ring . . . 100 Years of Marriage* and is a collection of wedding photographs and reports over the last one hundred years. Elm Tree will award a copy of the book to the senders of the first six correct entries to the competition drawn after the closing date which is June 30th 1979. Answer the question below and send entries *on postcards only please* to *Wedding Competition, Theatreprint, Hyde House, Langley Street, London, WC2.*

In which year was H.M. The Queen married? 1946, 1947, 1950.



'The interval literally sparkled  
with Dry humour...'

The right one.



*Agatha Christie's  
The Mousetrap*

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**MIDDLE TAR** As defined by H.M. Government  
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“ONCE A CATHOLIC”

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Owing to the indisposition of  
Clare Travers-Deacon, the part  
of Mary Mooney will be played  
at this performance by  
ANNE MANNION, and the part  
of Mary Hennessy will be played  
by SARAH JAMES.