



# ONCE IN A LIFETIME

The smash hit American comedy classic by Moss Hart  
and George S. Kaufman



**PICCADILLY** 40p  
THEATRE

# Agatha Christie's The Mousetrap

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now in its

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## St. Martin's Theatre

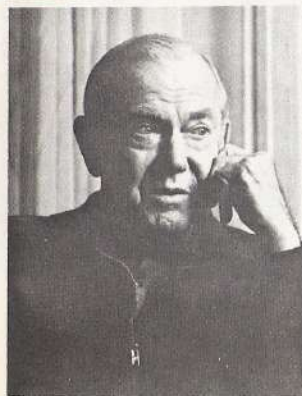
PROGRAMME by

# THEATRE Print

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### This Month BOOKS



Graham Greene.

One of the year's new best sellers is certain to be Graham Greene's latest novel. This is called *Doctor Fischer of Geneva* or *The Bomb Party*. As his publishers, The Bodley Head, say—"It is impossible for Graham Greene's admirers to predict which direction his next book will take". Certainly the new novel will surprise a lot of people and whilst it is not fair on the potential reader to give away any of the plot, it is fair to describe it as a black entertainment. New books from Michael Joseph include Auberon Waugh's study of the Jeremy Thorpe case, *The Last Word* and a first novel. The novel is by Christopher Hudson and is an exciting thriller called *The Final Act*. Mr Hudson is a regular contributor to the *Evening Standard* and worked on the screenplay of the much praised film *Overlord*. Omnibus Press have recently published an entertaining paperback called *The Book of Hollywood Quotes*. This contains such gems as a remark from

Cecil B. de Mille accused of over-spending on *The Ten Commandments*—"What do they want me to do? Stop now and release it as *The Five Commandments*?" An interesting service is being provided by Braithwaite and Taylor Ltd who produce *The Good Book Guide*. This is a quarterly publication giving details of books available by mail order. It is not a book club but simply a convenient and efficient method of ordering books for those who are not near a bookshop. Details are available from Braithwaite and Taylor Ltd, PO Box 28, London SW11. It is also worth pointing out that the service operates world-wide. Recent Penguin paperbacks include Kingsley Amis' best-selling *Jake's Thing* and Edna O'Brien's collection of stories—*Mrs Reinhardt and Other Stories*. New from Pan are two volumes of Sean O'Casey. Called *Autobiographies*. Volumes 1 and 2 of these two paperbacks cover the six books, originally written by O'Casey over a period of twenty years. Finally a look ahead to May. Jack Higgins gained a large number of fans with his thriller *The Eagle Has Landed* some years ago. He is certain to add many more when his latest—*Solo* is published next month by Collins.

### RECORDS

One of the most outstanding albums to have been released for a long time is *Tell Me On A Sunday*. Sung by Marti Webb (the new Evita at the Prince Edward Theatre), this is a collection of love songs revolving around the experiences of an English girl in America. The music is by Andrew Lloyd Webber and the lyrics by Don Black. *Tell Me On A Sunday* is available on the Polydor label.

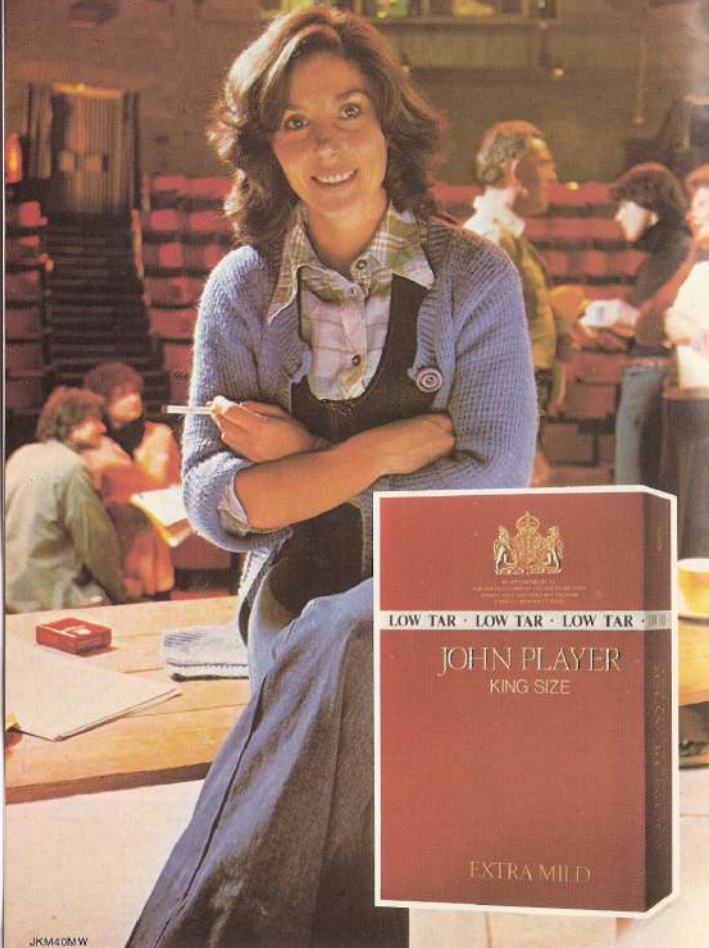
### EXHIBITIONS

The current major exhibition at the British Museum—*The Vikings*—runs until 20th July and is covered fully elsewhere in this issue. The Royal Academy of Arts in Burlington House, Piccadilly, is currently showing a retrospective exhibition devoted to the work of *Ruskin Spear*. Some seventy-five paintings are on show until 13th April. This year's Summer Exhibition at the Royal Academy—the 27th—will be shown from 31st May until 24th August.

continued



# They're low tar with taste



JKM4DMW

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## PICCADILLY THEATRE

The Piccadilly Theatre was designed by Bertie Crew in conjunction with Edward A. Stone for the Piccadilly Theatre Company and impresario Edward Laurillard.

It opened on 27th April 1928 with the Jerome Kern, Guy Bolton, Graham John musical comedy *Blue Eyes* starring Evelyn Laye. This ran (including a transfer to Daly's) for two hundred and seventy-six performances and the theatre then temporarily became the home of Warner Brothers' 'talkie' films, including *The Singing Fool* with Al Jolson.

In November 1920 live entertainment returned with a revival of *The Student Prince*. The early thirties saw a variety of productions including *Folly to be Wise*, a revue by Don Titherage and Vivian Ellis, James Bridie's *A Sleeping Clergyman* with Ernest Thesiger and Robert Donat, Elmer Rice's *Counsellor at Law* and Noel Langley's *Queer Cargo*. This was followed by a period in which the Windmill Theatre (home of *Revueville*) extended its activities to the Piccadilly.

December 1937 saw the advent of a new form of entertainment presented by Firth Shephard. Called *Choose Your Time* it comprised a continuous programme of variety, cartoon, newsreel, an orchestra and Yvonne Arnaud and John Mills in a short play by Anthony Pellissier called *Talk of the Devil*.

From the outbreak of War the theatre was closed until July 1941 when Noël Coward's *Billionaire Spirit* started its run. After this production included John Gielgud's *Macbeth* and the musical *Panama Hat*. The theatre was damaged by blast during flying bomb attacks and remained closed for some months, reopening in 1945 with Agatha Christie's thriller *Appointment with Death*. Later productions in the 'forties included the revue by Noël Coward—*Sigh No More*, *A Man About the House*, *Antony and Cleopatra* with Edith Evans and Godfrey Tearle and *The Voice of the Turtle*.

The 1950s saw long runs with Wynyard Browne's play *A Question of Fact* with Paul Scofield and Pamela Brown, a musical version of *Little Women* under the title *A Girl Called Jo*, Peter Ustinov's *Romanoff and Juliet*, Paul Scofield in *A Dead Secret*, John Clements, Kay Hammond, Richard Attenborough and Constance Cummings in *The Rape of the Belt* and Robert Morley and Joan Plowright in *Hook, Line and Sinker*.

During the next decade productions included a transfer from the Saville of *The Amorous Prawn* starring Evelyn Laye, the American musical *Fiorello*, C. P. Snow's *The Masters*, *Who's Afraid of Virginia Woolf?*, *Instant Marriage*, *Ride a Cock Horse* with Peter O'Toole, a revival of *Oliver!*, *Man of La Mancha* and *The Ruling Class*.

Early in 1970 came the very successful revivals of *Richard II* and *Edward II* starring Ian McKellen followed by the thriller *Who Killed Santa Claus* with Honor Blackman.

In October 1970 Robert Bolt's *Vivat! Vivat! Regina!* transferred from Chichester to run for more than a year. This was followed by two more Chichester transfers—*Dear Astoria* by Jean Anouilh and *Ranston in Vienna* with Margaret Leighton and Nigel Patrick. This was succeeded by *I and Albert*. In May 1973 the theatre had a great success with the American musical *Gypsy* starring Angela Lansbury (who was later succeeded by Dolores Gray) and this was followed by a revival of Tennessee Williams' *A Streetcar Named Desire* with Claire Bloom, Joss Ackland, Martin Shaw and Morag Hood. In the summer of 1975 Henry Fonda the distinguished American actor, made his first West End stage appearance in the solo play *Clarence Darrow*. This was followed by *Kiva Zulu*, *Very Good Eddie!*, two highly successful Royal Shakespeare Company productions—*Wild Oats* and *Privates on Parade*, Tennessee Williams' *View from the Bridge* and Barry Humphries with *A Night With Dame Edna* and *Can You Hear me at the Back?*

The Piccadilly Theatre is one of 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 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 1965 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*, *The Hostage*, *The World of Suzie Wong*, *A Passage to India*, *The Miracle Worker*, *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 *Zuleika Dobson*, *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 most of those presented by his father. He, himself, has presented *Vizux Carré* (Piccadilly Theatre) and *Last of the Red Hot Lovers* (Criterion). He is currently Vice 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 Albery, Criterion, Wyndham's and Donmar (Warehouse).

M.T.

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# LONDON THEATRE GUIDE

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## Pauline Tooth meets Prunella Stack

Prunella Stack opens the door of her Chelsea house and lives up to expectation—tall, slim and athletic, a tribute to the League of Health and Beauty which was founded by her Mother in 1930, and which she continues to administer.

The League is preparing to celebrate its fiftieth anniversary next year with a demonstration at the Albert Hall. Three generations of ladies from all over the world will reunite for the Golden Jubilee.

She reminds me that it was her Mother's vision that pioneered this 'keep-fit' movement which has long since proved itself. She felt that there was a need for some kind of physical training and that a number of girls working at that time could benefit from classes that were cheap—it became known as the Sixpenny Health Movement—and it spread like wildfire, there were 180,000 members by the beginning of the war. A trained body—it was very idealistic, but it "works" as Prunella is living proof. She still trains the teachers and the movement is still flourishing—but this takes up only half of her life.

Some years ago with her present husband, she found some broken down crofts in the Inner Hebrides, on an island north-east of Skye with the Norse name of Raasay, and she and her family set about restoring them and turning them into a home from home, with all the daunting problems faced on a

distant isle with little access and a population of about 150. This story she tells in a book called *Island Quest* published by Collins which she has written on recent sojourns to her island hideaway; not her first literary effort, she wrote her autobiography some years ago and she also writes poetry.

"I wanted to communicate the feeling of the islands, it meant undertaking fascinating research into their history and geology. Raasay is completely unspoiled, the people live the life of their forefathers. There is no hotel, just one Guest House. Gaelic is the first language and only recently has the ferry service from Skye run three times a day. The problem with such a small community is that the young leave to find jobs elsewhere so the population never expands." Prunella Stack has made close friends of the islanders, she has campaigned for the restoration of Raasay House which is falling into decay, and she has visited all the other islands that make up the Inner Hebrides.

It is a very personal view and conveys the magic of the Hebridean islands that she herself so loves—and it gives an insight into her own life and achievements. She has had a life of challenge, twice widowed, mother of two sons and now a grandmother. She has succeeded in everything she has undertaken and had the determination to overcome all obstacles and quite literally, climb every mountain.

# PICCADILLY THEATRE

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Managing Director Ian B Albery

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ONCE IN A LIFETIME  
by Moss Hart & George S. Kaufman



# ONCE IN A LIFETIME

by Moss Hart & George S. Kaufman

George Lewis  
May Daniels  
Jerry Hyland  
A Porter  
Helen Hobart  
Susan Walker  
Cigarette Girl  
Coat Check Girl  
Bellboy  
First couple

Second couple

Florabel Leigh  
Phyllis Fontaine  
Miss Leigh's Chauffeur  
Miss Fontaine's Chauffeur  
Miss Leigh's Maid  
Miss Fontaine's Maid  
A Cowboy Star  
Mrs Walker, Susan's Mother  
Ernest  
Buddy Rogers  
Mr Weiskopf  
Mr Weiskopf's companion  
Mr Meterstein  
Miss Chasen  
Herman Glogauer  
A Policeman

RICHARD GRIFFITHS  
ZOE WANAMAKER  
PAUL GREENWOOD  
KEITH HODIAK  
GAYE BROWN  
GLYNIS BARBER  
COLETTE HILLER  
HELEN BRAMMER  
TONY ROBINSON  
MICHAEL BERTENSHAW  
KATE FITZGERALD  
GEORGE RAISTRICK  
ANITA GRAHAM  
LINDA REGAN  
DIANA VAN FOSSEN  
MICHAEL BERTENSHAW  
BRIAN ABBOTT  
KATE FITZGERALD  
JOAN MORROW  
EMLYN HARRIS  
VALERIE LUSH  
VINCENT MARZELLO  
THOMAS FAHY  
DANIEL BENZALI  
KATE FITZGERALD  
GEOFFREY FRESHWATER  
HELEN BRAMMER  
DAVID SUCHET  
DAVID BRADLEY

Directed by TREVOR NUNN  
Specially staged by GILLIAN LYNNE  
Music and songs arranged by JIM PARKER

The play takes place in New York and Hollywood at the end of the 1920s. The performance is approximately 3 hours in length including two intervals of 12 minutes. First performance of this production: Aldwych Theatre, 30 August 1979, Piccadilly Theatre, 20 February 1980.

The RSC receives financial assistance from the Arts Council of Great Britain.

Miss Leighton  
1st Page  
2nd Page  
Art Sullivan  
Victor Moulton  
Oliver Fulton  
Lawrence Vail  
Rudolph Kammerling  
1st Electrician  
2nd Electrician  
Mr Flick

1st Cameraman  
2nd Cameraman  
Truckman  
Light Man  
Studio Electrician  
The Bishop  
Bridesmaids

Cyril Fansdale  
Doctor Lewis's Secretary  
Script Girl

Artist  
Biographer  
Tie Salesman  
Reporter

First nighters, reporters, photographers, sailors, showgirls, passengers, beach belles, Schlepkin brothers, extras etc. are played by pretty much everybody.

Musicians:  
Alan Gout Musical Director/piano; Victor Slaymark saxophone; Peter Whittaker bassoon; Colin Rae trumpet; Stephen Jenner trumpet; Brian Newman horn; Duncan Hollowood horn/tuba; David Hissey trombone; Lennie Bush double bass; George Weigand banjo; Hayden Jackson percussion; Nigel Garvey percussion.

Designed by JOHN NAPIER  
Ladies' costumes by ANDREANE NEOFITOU  
Lighting designed by ROBERT BRYAN

Assistant Director STUART MUNGALL  
Assistant to the Designer JOHN THOMPSON  
Stage Manager DAVID GRINDROD  
Deputy Stage Manager TREVOR INGMAN  
Assistant Stage Manager CAROLINE HOWARD  
Sound ROLAND MORROW, JOHN A. LEONARD,  
FRANK BRADLEY

CARMEN DU SAUTOY  
TONY ROBINSON  
ALAN BARKER  
VINCENT MARZELLO  
MICHAEL BERTENSHAW  
DAVID BRADLEY  
HARRY DITSON  
ROBERT PUTT  
DANIEL BENZALI  
BRIAN ABBOTT  
GEOFFREY FRESHWATER

THOMAS FAHY  
EMLYN HARRIS  
KEITH HODIAK  
DANIEL BENZALI  
BRIAN ABBOTT  
GEORGE RAISTRICK  
KATE FITZGERALD  
ANITA GRAHAM  
COLETTE HILLER  
JOAN MORROW  
LINDA REGAN  
DIANA VAN FOSSEN  
MICHAEL BERTENSHAW  
TONY ROBINSON  
DIANA VAN FOSSEN  
THOMAS FAHY  
VINCENT MARZELLO  
MICHAEL BERTENSHAW  
EMLYN HARRIS







Moss Hart and George S. Kaufman



In Moss Hart's autobiography *ACT ONE* he recalls how *ONCE IN A LIFETIME* almost never came to the stage. . . .

I watched Mr Kaufman take his bow and then hurried backstage. Actually, I think I knew what he was going to say before he spoke, and his first words confirmed the truth that I was already half prepared for.

"This has not been an easy decision for me to make," he said slowly and then paused. "It's taken me all week to come to it," he went on, "but I'm certain now that I haven't anything more to offer to this

play. Someone else, or maybe you alone, would be better than I would be from here on. I've gone dry on it or maybe I've lost my taste for it. That happens sometimes."

"You're sure you've gone dry on it, Mr Kaufman?" I finally asked.

He nodded slowly. "I'd be no use to you any more," he said and looked longingly at the door.

"I see," I said and moved toward the doorway. He looked grateful in his turn that there were to be no speeches on my part, and he solved the question of how to have the agony over and done with as quickly as possible by raising that one finger in a gesture of good-bye. I murmured, "Good-bye," and closed the door behind me.

## Moss Hart & George S. Kaufman

**Moss Hart** (1904-1961) began his career as an office boy to the theatrical impresario Augustus Pitou to whom he sold his first play, *The Beloved Bandit*. Samuel Harris bought his second play, *Once In A Lifetime*, which after extensive rewriting with George S. Kaufman, was produced in 1930 at the Music Box Theatre in New York. Further collaboration resulted in such successes as *Merrily We Roll Along* (1934), *You Can't Take It With You* (1936), which was awarded the Pulitzer Prize, *I'd Rather Be Right* (1937) and *The Man Who Came To Dinner* (1939). Moss Hart's own plays include *Face The Music* (1939), *Lady In The Dark* (1941), *Winged Victory* (1943), *Christopher Blake* (1946) and *Light Up The Sky* (1947). His last play, adapted from a novel was *The Climate of Eden* (1952). Hart was a prodigious producer, as well as an author, and in addition to some of his own plays he was responsible for *Dear Ruth* (1944), *Anniversary Waltz* (1954), *My Fair Lady* (both in New York, 1956 and London, 1958) and *Camelot* (1960). His autobiography *Act One* was published in 1959 and dealt with his early life leading up to the first production of *Once In A Lifetime*. He was married to the actress Kitty Carlisle and had two children.

**George S. Kaufman** (1899-1961) was making his mark as a satiric journalist when he first began to collaborate on writing plays with Marc Cook Connelly. Their most successful work together was *Beggar On Horseback* (1924) after which they parted company, Connelly to write on his own. Kaufman's other collaborators included Edna Ferber with whom he wrote *The Royal Family* (1927), a play about the theatre based on the Drews and the Barrymores, *Dinner At Eight* (1932) and *Stage Door* (1936). With Ring Lardner, Kaufman wrote *June Moon* (1929) and also a film with Dorothy Parker called *Business Is Business* (1925). His most renowned collaborations were with Moss Hart with whom he wrote over a dozen plays, from *Once In A Lifetime*, to *The Man Who Came To Dinner*, a satire on the critic Alexander Woolcott (who also collaborated with Kaufman on *The Channel Road* in 1929). Kaufman was an excellent director and actor, and appeared as Lawrence Vail, the playwright, in the original production of *Once In A Lifetime*. He was twice married—to Beatrice Bakrow and to Leueven MacGrath.

... and how the eventual success of the opening night affected him . . .

I stood in the doorway of the kitchen while I waited for the water to boil and gazed at the sleeping figure of my brother on the daybed in the dining-room, and beyond it at the closed door of the one bedroom where my parents slept. The frayed carpet on the floor was the carpet I had crawled over before I could walk. Each flower in the badly faded and worn design was sharply etched in my mind. Each piece of furniture in the cramped dim room seemed mildewed with a thousand double-edged memories. The ghosts of a thousand leaden meals hovered over the dining-room table. The dust of countless black-hearted days clung to every crevice of the squalid

ugly furniture I had known since childhood. To walk out of it forever—not piecemeal, but completely—would give meaning to the wonder of what had happened to me, make success tangible, decisive.

I poured myself a cup of coffee, and by the time I had finished it, my mind was made up. . . .



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about the \$10,000,000 ROXY THEATRE

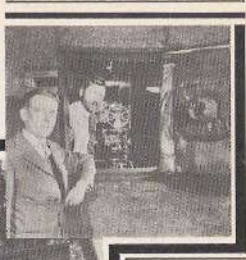
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- 17. It is the only theatre in the world which has a complete orchestra system.
- 18. It is the only theatre in the world which has a complete chorus system.
- 19. It is the only theatre in the world which has a complete orchestra and chorus system.
- 20. It is the only theatre in the world which has a complete orchestra, chorus and picture system.

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Far left: Advertisement for the Roxy Cinema  
Upper left: Louella Parsons  
Lower left: Jesse Lasky, Cecil B. De Mille, Samuel Goldwyn  
Below: Don Juan, the first Vitaphone movie  
Bottom: The Warner Brothers  
Right: An early sound camera



"Do not confuse Vitaphone with mere 'sound effects'. Vitaphone is the ONE proved successful talking picture—exclusive product of Warner Bros. Remember this—if it's not Warner Bros. Vitaphone, it's NOT the real, life-like talking pictures."

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The History of Sound in Motion Pictures—The Vitaphone, from THE PARADE'S GONE BY by Kevin Brownlow.

In 1924 the Bell Telephone Company was experimenting with the old system of synchronous sound-on-disc for motion pictures. A number of test films were made, and offered to various film companies, none of whom were attracted by the system. Sam Warner, of Warner Brothers, was given a private demonstration late in 1925. Since his company was facing financial crises, he and his brothers decided to take the plunge. Western Electric merged with the Bell Telephone Company, Warners signed an agreement with them, and a Vitaphone production unit started work at the Flatbush studios. The studios were not sound-proofed. They had been the headquarters of the old Vitagraph Company, which Warners had acquired in 1925. They were glass-roofed studios, designed for silent pictures. Apart from traffic noise, the hiss of

(the Kliegs, and the odd background noise, the crew has to chase pigeons from the glass roof with bamboo poles.

The test program was finally completed. It consisted of a series of musical items. The Warner Brothers did not want talking pictures; Vitaphone was intended for music and effects alone. It would enable the music of a first-run theater to reach the tiniest movie house, and thus audiences all over the country would hear the best music and the finest playing. The sole concession to the spoken word was an introductory speech by Will Hays.

The "Vitaphone Prelude" was followed by a feature film *Don Juan* (Alan Crosland) with John Barrymore, accompanied by orchestral music and certain sound effects. This first public demonstration of Vitaphone took place on August 5, 1926.

For many moviegoers, their first Vitaphone experience was a baptism of fire. Squawks and howls, unmonitored and of a seemingly endless variety, wrecked any of the wonder that the process might have had. Accustomed to a fair-sized orchestra beneath the screen, audiences could see no reason for transferring the music to tiny speakers beside and behind the screen.

It was over a year before Vitaphone was to deliver its knockout blow to the silent picture; up to now no other Hollywood producer would take the process seriously. It was a flash in the pan, they said, and it would die out. Only the Movietone men, working at Fox on their sound-on-film process, acknowledged the importance of the sound film.

Finally, to convince producers and theater owners, who objected to the high cost of sound installation, Warners decided to make a feature film which would fully exploit the potential of Vitaphone. The signed Al Jolson, who, while sensationally successful on the stage, had never managed to make it in the movies; his style depended on his voice. That *The Jazz Singer* was a sensation is common knowledge even to those unfamiliar with film history.

Producers now realized that it was a case of sound or sink and after a decent interval while they tried unsuccessfully to make sound equipment themselves, they came to Western Electric for contracts. By the end of 1928 about sixty theaters throughout the country were being wired for sound.

"We talk of the worth, the service, the entertaining power, the community value, the recreative force, the educational influence, the civilizing and commercial possi-

bilities of the motion picture. And everyone has, singularly enough, neglected to mention its rarest and subtlest beauty: Silence.

In its silence it more nearly approximates nature than any arts save painting and sculpture. The greatest processes of the universe are those of silence. All growth is silent. The deepest love is most eloquent in that transcendent silence of the communion of souls.

The 'talking picture' will be made practical, but it will never supersede the motion picture without sound. It will lack the subtlety and suggestion of vision—that vision which, deprived of voice to cars of flesh, intones undisturbed the symphonies of the soul".

Photoplay May 1921

The Piccadilly Theatre, now the venue for *ONCE IN A LIFETIME*, opened in 1928 as a theatre but was almost immediately leased by Warner Bros. to show talking pictures. The Vitaphone was installed (the speaker slots for which still remain in the theatre) and on 27 September 1928 the Piccadilly, the first cinema to present "talkies" in London, showed the legendary Al Jolson in *The Jazz Singer*.



## The Company

### BRIAN ABBOTT Electrician/Chauffeur

**Theatre:** *Ophelia*, A and B in *Theatre Land Theatre II*, Peter Gilbert in *The Browning Version*, Professor Bra d in *The Soul Mates* (Oxford Playhouse), Reg in *The Norman Conquest*, Titus in *Titus Andronicus* (London), Varrus in *Antony and Cleopatra*, Soldier in *The White Guard*, Zachariah in *Wild Oats*, Misha in *Children of the Sun* (RSC), Directed: *The Dumb Waiter* (Hall Moon Theatre).  
**Television:** *The Serpent's Son*, *Play of the Month*—*Evans*.  
**Film:** *Faust*.

### GLYNIS BARBER Susan Walker

**Theatre:** Louise in *My Cousin Rachel*, Sophie in *Children's Day*, Geraldine in *When the Bullets Fall*, Isabelle in *King Round the Moon*, Ruth in *Table Manners*, Mrs de Winter in *Rebecca*, Carol in *Black Comedy* (Repertory), Julia in *A Murder is Announced* (London).  
**Television:** *Voyce*, *Suburbanite*, *Sandbaggers*, *History of Mr Polly*, *Shellock Holmes* and *Dr Watson*.  
**Film:** *Tarzan*, *Yesterday's Hero*.

### ALAN BARKER Page

**Theatre:** Raymond Chandler in *Private Dick* (Edinburgh Festival and London), The Prince in *Rudnik's Secret* (London), Spirit in *The Tempest*, Attendant/Guard/Soldier in *Antony and Cleopatra*, Servant in *The Taming of the Shrew*, Urgan in *The White Guard*, Trapp in *Wild Oats*, Silius in *Antony and Cleopatra*, Officer in *Messiah for Messiah*, Louis/Butcher/Lucien in *Plaf* (RSC).

### DANIEL BENZALI Weiskopf/Electrician

**Theatre:** Shakespeare and Feste in *Motio Is*, Clichy in *King of Hearts*, Arishel in *The Rothschilds*, Capulet in *Romeo and Juliet*, Bulldog Allen in *Dance 19th Ave* (Broadway), Anarchist Prince in *Ripper* (Half Moon), Touchwood Senior in *A Christie Maid to Glendora* (London), Tom Lewis in *Trial of Catanzaro* (US regional tours), Gonzalo in *The Tempest* (American Shakespeare Theatre).

### MICHAEL BERTENSHAW Moulton/Cyril Foulds/Chauffeur

**Theatre:** Glauco/le/Southwell/Stafford/Rutland's Tutor/Rivers in *Henry 6*, Dennis/Forester in *As You Like It*, Volcan Citizen in *Coriolanus*, Lieutenant in *The Dance of Death*, George in *A 2 R*, Len in *Cousin Vladimir*, Major Lockington/Whist in *Saratoga*, Forester in *Love's Labour's Lost*, Salerio in *The Merchant of Venice*, Man with Basket/Officer in *The White Guard*, Payson in *Captain Swing*, Jean/Leplee in *Plaf* (RSC).  
**Television:** *Rules of Play*.  
**Writing:** *People in Glass Houses* (Radio).

### DAVID BRADLEY Policeman/Fulton

**Theatre:** O'Rourke in *The Bachelors*, Hotspur in *Henry IV, Part 2*, De Pinch in *The Comedy of Errors*, Christ in *York Mystery Plays* (Repertory), Milo in *Swath*, Desmond in *Funny Peculiar*, Lenz (London), Bergetto in *'Tis Pity She's a Whore*, Schwarz in *The Front Page*, Frolov in *The Cherry Orchard*, Agacheck in *Twelfth Night*, Claudio in *Messiah for Messiah* (National Theatre), *The Front Page* (National Theatre, Australia tour), Antonio in *The Merchant of Venice*, Matthew in *Captain Swing*, Peter Reese in *The Glasshill Play*, Andy in *The Innocent* (RSC).  
**Television:** *A Family at War*, *Another Sunday and Sweet F.A.*, *Bill Brandt*, *The Pickering* (TV).

### HELEN BRAMMER Cost Check Girl/Miss Clazen

**Theatre:** Seasons at Nottingham Playhouse, Liverpool Everyman, Oxford Playhouse, 7-84 and

Bristol Old Vic, Lucienne in *A Flea in her Ear*, Olivia in *Twelfth Night*, Danyasha in *The Cherry Orchard*, Shen Teh in *The Good Woman of Setzuan*, Malina in *Britain* (Repertory), Gisella in *Hotel and Helios*, Lantallacy in *The Mother* (London), Charmian in *Antony and Cleopatra*, Madeleine in *Plaf*, Lady Cummings in *Captain Swing* (RSC).  
**Television:** *Tonson*.

### GAYE BROWN Helen Hobart

**Theatre:** includes *Amalind*, *Amis Lloyd*, *Oh What a Loosy Woe* (Theatre Workshop and tour), *All's Well that Ends Well* (Oxford Playhouse and Hong Kong tour), *Gertrude* *Twice in Roskopy Wood* (Birmingham) *Gulliver's Travels*, *Electra*, *Catowah*, *March*, *Grey*, *Fire Angel* (London), *Bell Stars* in *Jubilee*, *Annie* in *Cousin Vladimir*, Sylvia in *Look Out . . . Here Comes Trouble!*, *Mathison* in *The Flare of the Gun* (RSC), Was with Second City Company in Chicago and has her own band with Dave Brown and Free Money.  
**Television:** *Warship*, *On the Bus*, *The Goodies*, *Tricky Talk*, *Cartoon*, *Cartoon*, *When the Boat Comes In*.  
**Film:** *A Touch of Class*, *Percy*, *Clockwork Orange*.

### ROBERT BRYAN Lighting Designer

Director of Theatre Projects, Lighting Supervisor at Gladebouce.  
**Theatre:** *Separate Tables* (London), *Private On Parade* (RSC), *Bent* (Royal Court), *Jumpers*, *Long Day's Journey into Night*, *Unlucky Country* (National Theatre).  
**Opera:** *The Rake's Progress*, *Der Freischutz*, *Marie Stuarda*.

### HARRY DITSON Lawrence Vail

**Theatre:** *Annie*, *Spine Chiller*, *Lampost Reunion*, *Puffin's People*, *Arctha* in *The Ice Palace*, *Spain River Anthology*, *The Connection*.  
**Film:** *Yanks*, *Ride and Proper Channels* (not yet released).

### CARMEN DU SAUTOY Miss Lighton

**Theatre:** Seasons at Nottingham, Crewe, Leeds, Oxford, Lucy Lockit in *The Beggar's Opera*, Olivia in *Twelfth Night*, Elsie in *The Lamie*, *The Secret Sportsman*, and *The Woman Next Door*, *Puss in Past in Boots* (Repertory), Miss Marchand in *Cages*, Marie Scopes in *The Trial of Marie Scopes* (London), *Prossy* in *Candide* (Vienna), *Cassandra* in *Troilus and Cressida*, *Courtesan* in *The Comedy of Errors*, *Maid* in *Much Ado About Nothing*, *Hippolyta* in *A Midsummer Night's Dream*, *Mrs Lynde* in *Pillars of the Community*, *Mrs Fainall* in *The Way of the World*, *Ceres* in *The Tempest*, *Lady Cummings* in *Captain Swing*, *Madeleine* in *Plaf*, *Princess of France* in *Love's Labour's Lost*, *Elyena* in *Children of the Sun* (RSC).  
**Television:** *The Brothers*, *The Punch Review*, *Our Young Mr Wigan*.  
**Film:** *Dracula's Daughter*, *Jack the Ripper*, *Our Miss Foyd*, *The Man with the Golden Gun*.

### THOMAS FAHY Buddy Roger/Cameraman/Artist

**Theatre:** *Blues*, *Whits and Reds*, *The Thingummybob*, *Magic Island*, *Equus*, *Arms and the Man*, *Jumpers*, *Saint Joan*, *King Lear*, *The Riots*, *Jennia* (Repertory) *Sagebrush* (London).  
**Film:** *Loss of the d'Urberville*.

### KATE FITZGERALD Math/Weiskopf's Companion/Bridsmaid

**Theatre:** Seasons at Liverpool Everyman, Sheffield Crucible, The Women's Theatre Company, Lighthouse Theatre Company, The Jewish Wife in *Foat and Messiah* in *The Third Reich*, *Big Square Fields* (Repertory), *Lusia* in *Children of the Sun*, *Margo* in *Men's Room* (RSC).  
**Opera:** *Tezel* (touring all over Europe with Meredith Monk and The House).  
**Television:** *Daughters of Albion*.

### GEOFFREY FRESHWATER Meterstein/Flick

**Theatre:** Dr Van Helsing in *Dracula*, *Two in Old King Cole*, *Inspector Kruger* in *Case of the Wirefoot*, *Business* in *Out of Practice* (Repertory), *Lord Barking* in *On the Rocks*, *Capt. O'Sullivan* in *For King and Country*, *Israel Hand* in *Treasure Island*, *Roy* in *Hitch*, *John* in *Procurator* (London), *Lord Snipe* in *Lord of the Dismalness* (UK tour), *Felix* arranger in *Drake's Dream* (London), *Pedant* in *The Taming of the Shrew*, *A Man* of the Household in *Hippolyta*, *Ted Barker* in *The Churchill Play*, *Captain Tallberg* in *The White Guard*, *Manager* in *Plaf* (RSC).  
**Television:** *Enemy at the Door*—*Jerrybag*.  
**Film:** *A Bridge Too Far*, *Evapor*.

### ANITA GRAHAM Woman/Secretary/Bridsmaid

**Theatre:** includes *Shah II*, *Nurse*, *One for the Pot*, *Time to Kill*, *A Bell of Foreigners* (Repertory), *The Making Game* (London and Repertory), *No No Name* (London).  
**Television:** *Crossroads*, *The Cedar Tree*, *Within These Walls*, *The Dick Emery Show*.  
**Film:** *Confessions of a Window Cleaner*, *Don't Just Lie There, Say Something*.

### PAUL GREENWOOD Jerry Hyland

**Theatre:** *Christy* *Mahon* in *Playboy of the Western World*, *Romeo* in *Romeo and Juliet*, *Greg* in *Reluctantly Speaking*, *Hal* in *Henry IV, Part I*, *Paul* *Bratter* in *Barfoot in the Park*, *Norman* in *The Norman Conquest* (Repertory), *James/Maryes* in *Improbable Evidence* (London), *Geoffrey* in *Abroad Person Singular*, *Trevor* *Tinsley* in *Funny Peculiar* (tours).  
**Television:** *No 1 in Line Street*, *Hollow Crown*, *Heartland*, *Rosie* (for which he wrote and sang the title song).

### RICHARD GRIFFITHS George Leeds

**Theatre:** *Salinas* in *The Royal Hunt of the Sun*, *Doollite* in *Pygmalion*, *Chaplain* in *Mother Courage*, *Macduff* in *Macbeth*, *York* in *Richard II*, *Levi* in *Woyzeck* (Repertory), *Officer* in *Twelfth Night*, *Alberson* in *Messiah for Messiah*, *Gonzalo* in *The Tempest*, *Thy* in *After Night Comes*, *Tanky* in *Dingo*, *Peter* in *Romeo and Juliet*, *Paris*' *Servant* in *Troilus and Cressida*, *Officer* in *The Comedy of Errors*, *Bottom* in *A Midsummer Night's Dream*, *Thiers* in *The Days of the Commune*, *Trinculo* in *The Tempest*, *Cleopatra's Messenger* *Crown* in *Antony and Cleopatra*, *The Hollow Crown*, *Navarre* in *Love's Labour's Lost*, *Lariosik* in *The White Guard*, *Pompey* in *Messiah for Messiah* (RSC), *Edward* in *Henry VI* (Radio).  
**Television:** *Norma*, *Paula*, *Red Letter Day*, *When the Boat Comes In*, *It's Only Rock and Roll*.  
**Film:** *All Things Bright and Beautiful*.

### EMLYN HARRIS Cowboy Star/Cameraman

**Theatre:** *Spectrum*, *Manchester*, *Theatre Royal*, *York*, *Audrey* in *As You Like It*, *Julius Caesar*, *Jack* and *the Bossnink*, *Jack Sprat* in *Dick Whittington*, *The Foursome* (Repertory), *Stanley* in *Funny Peculiar* (Repertory and tour).  
**Television:** *Goodbye America*, *Murder At The Wedding*.

### COLETTE HILLER Cigarette Girl/Dancer/Secretary/Bridsmaid

Trained with Lee Strasberg and Martha Graham, graduated from New York City's High School of Performing Arts.  
**Theatre:** *Annie* (London), *Abroaditis* (Amsterdam), *roo Miles From Nowhere* (Off Broadway).  
**Television:** *Oppenheimer*.  
**Film:** *Bye Bye Monkey*.

### KEITH HODIAK Porter/Truckman

**Theatre:** *Swing* dancer in *Bubbling Brown Sugar*, *Jero* in *Trials of Brother Jero*, *principal* dancer in *Five Angel*, dancer in *March Gras* (London).

*Gyp* in *Swatoga* (RSC).  
**Television:** *At Bearly Story*, *All God's Children Got Rhythms*.  
**Film:** *The Pink Panther*.  
**Ballet:** *Salome*, *Ice Break* (Ballet Rambert).

### VALERIE LUSH Mrs Walker

**Theatre:** *Paulina* in *The Winter's Tale*, *Mother* in *Long Day's Journey into Night*, *Rep Warren's Profession*, *Margaret* in *Richard III* (Repertory), *Countess* in *The Wolf*, *Katie* in *The Old Whore Tale*, *Forsyth* in *The Orchestra* (London), *Putana* in *'Tis Pity She's a Whore*, *Queen Mother/Marquis/Lucia* in *Quers Christiana*, *Mistress* *Quickly* in *Henry V*, *Nurse* in *Hippolyta*, *Grannie* *Bridley* in *Captain Swing*, *Antonovna* in *Children of the Sun* (RSC).  
**Television:** *And Mother Makes Fun*, *Girl of Slender Means*.  
**Film:** *That'll be the Day*, *House of Bole*.

### GILLIAN LYNNE Singer

**Theatre:** Former principal dancer *Royal Ballet*. Directed and choreographed *Callager* (Edinburgh Festival), *The Matiglers* (Globe), *Bubbed* (Sadler's Wells Opera), *Howard's Tonight at Eight* (Fortune), *Choreographed Sagebook* (Cambridge Theatre Company tour and London) and most recently *My Fair Lady* (London) and *The Rose of the Greenstep and Phebe* (Broadway). Musical staging for *The Comedy of Errors*, *As You Like It*, co-director of *A Midsummer Night's Dream* and choreographed *The Way of the World* (RSC).  
**Television:** *The Fool on the Hill*, *Marillion Party*, *The Muppets*.  
**Film:** *Hell*, *A Shipmate*, *Men of La Mancha* and *Quil*.  
**Opera:** *Choreographed Midsummer Marriage*, *The Flying Dutchman*, *The Trojans*, *Passifl*.

### VINCENT MARZELLO Dinos/Sullivan/Biographer

**Theatre:** Seasons at Century City Playhouse and Company Theatre, South Coast Repertory, Los Angeles, *Lorenzo* in *The Merchant of Venice*, *Trevor* in *The Changing Room* (Repertory), *Doctor* in *Wings*, *Dominic* in *Donna Ristic*, *Timmy* in *Domino Theory*, *Iris* in *Sandwich*, *Bob* in *Spit* (London).  
**Television:** *Gies* from a *Walden*, *Isis*, *Design* for *Living*, *Contact*, *Secret Army*, *Don't Forget to Write*, *Film*: *SOS Titanic*, *The Eagle* *has Landed*.

### JOAN MORROW Miss Faintine's Maid

**Theatre:** *Maggie* in *Hobson's Choice*, *Abigail* in *The Crucible*, *Sella* in *Strawson*, *Nanod* *Deite*, *Viola* in *Twelfth Night*, *Matlu* in *The Three Sisters*, *Player* *Queen* in *Hamlet*, *Grace* in *Bartholomew Fair*, *Joyce* in *Rollon on the Star* (Repertory), *Barge Woman* in *Tout of Tout Hall*, *Rose/Isabel* in *Frontiers of Peace* (London), *Player Queen* in *Hamlet*, *Julietta* in *Messiah for Messiah* (Bristol Old Vic tour of USA, Canada, Europe and Israel), *Street Singer* in *Shellock Holmes*, *Sister Inez* in *The Breadth of RSC*.  
**Television:** *Six Days of Justice*.  
**Film:** *Percy*, *Thirteen*.

### JOHN NAPIER Designer

**Theatre:** Associate designer of the RSC. *The Ruling Class*, *Madhah* (Repertory), *Fortune and Men's Eyes*, *Cancer*, *Bond's Lear*, *The Ruling Class*, *Julius Caesar*, *Big Wolf, Dr Who* (London), *Equus* (National Theatre and New York), *Early Morning* (Germany), *Richard II* (Vienna), *Terry Hand's* production of *Twelfth Night* (Comedie Francaise, Paris), *King John*, *Richard II*, *Cymbeline*, *Macbeth*, *Hells Gilder*, *Richard III*, co-designed permanent staging 1979, designed permanent staging 1979, Stratford, *Much Ado About Nothing*, *King Lear*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Macbeth*, *Twelfth Night*, *Three Sisters*, *As You Like It*, *The Merry Wives of Windsor*, *Twelfth Night*, *The Crows* (RSC).  
**Opera and Ballet:** *George Friedric* (Ballet Rambert), *The Devils of London* (Sadler's Wells), *Lohengrin* (Royal Opera).  
**Television:** *Macbeth*, *The Comedy of Errors*.  
**Film:** Designed costumes for *Hells*.



### ANDREANE NEOFITOU Costumes

**Theatre:** This is her second collaboration with John Napier for the RSC. The first was *Heida Gable*. She is a fashion designer and currently working for Stirling Cooper.

### TREVOR NUNN Director

**Joint Artistic Director of the RSC. The Repertory's** *Teachings, Tennyson, The Taming of the Shrew, The Tenth Muse, King Lear, Much Ado About Nothing, The Winter's Tale, Henry VIII, Hamlet, The Romans, Macbeth, Heida Gable, The Comedy of Errors, Romeo and Juliet, The Merchant, Macbeth, King Lear, Three Sisters, As You Like It, The Merry Wives of Windsor (RSC).*

**Television:** *Antony and Cleopatra, The Comedy of Errors, Macbeth.*

**Film:** *Heida.*

### JIM PARKER Music Arranger

**Theatre:** Composed music for *Follow The Sun, Make Me a World, In Order of Appearance*, words by Wally K. Daly (Gildenhart).

**Television:** Music for *Petition Law* and also TV theme music.

**Recordings:** Music for *Bonano Blood, Late Flamingo Loss, Sir John Bejman's Britain* (all with Sir John Bejman), *Love Sonnets* (Keith Mitchell).

### ROBERT PUTT Knowledge

**Theatre:** Liverpool Everyman, Lincoln, Manchester Library, Nottingham Playhouse, Sheffield, Sgt Kite in *The Recruiting Officer* (Repertory), *Miles Leigh Play*, Adrian Mitchell's *Mad, You Husbands*, Ken Gargrave's *Old King Cole and The Taming of the Shrew, Sex and Kinship in a Savage Society, Abhorren in Measure for Measure, Peter in Romeo and Juliet, School Inspector in The Government Inspector, The Cat* (London).

**Television:** *Easy Go, King of the Castle, Two Days that Shook the Branch, The Life of Shakespeare, The Barmicid Boy, Ready When You Are, My MacCall, Target, The Silence, The Assassins, Z Cars, Soldier and Me, Waterloo Sunset.*

**Film:** *It Shouldn't Happen to a Vet, Partridge.*

### GEORGE RAISTRICK Men/Dishap

**Theatre:** Numerous appearances include Gratiano in *Othello*, Leonato in *Much Ado About Nothing*, Conzellet in *Romeo and Juliet*, Roat in *Walt Until Dark*, Arthur Birling in *An Inspector Calls*, Jacob Engstrand in *Ghosts*, Praed in *Mrs Warren's Profession*, Gastruchio in *The Duchess of Malfi*, Peter in *A Taste of Honey*, Reg in *The Norman Conquests*, Captain Scuttle in *Dick Whittington* (Bristol Old Vic), Friar, Merchant, Miller in *The Canterbury Tales*, Prince of Wales in *I and Alibi*, D'Only Cacto in *Tamara*, *Terraviva* (London), *The Barchester Chronicles, Pride and Prejudice, Jamaica Inn, Kaiser Bill, Special Mission of Captain Starzov*, Out of the Silent Planet (Radio), Egicus in *A Midsummer Night's Dream*, Boatman in *The Tempest*, Ned in *Captain Swing*, Menecrates/Selenicus in *Antony and Cleopatra*, Gerald Morn in *The Chorus*, Vincent in *The Taming of the Shrew*, Hetsman in *The White Guard*, Lamp in *Wild Oats*, Bennett in *Men's Beano* (RSC).

**Television:** *Sally, Sally, Dr Who, Jack the Ripper, Jockney, The Pallisers, Oswald Dracula, London Assurance.*

**Film:** *Joseph Andrews.*

### LINDA REGAN Florist Leigh

**Theatre:** Sandra in *Strawhat*, *Jack and the Beanstalk*, Puss and Princess in *Puss in Boots*, Maureen in *Get Some In* (Repertory), Lesley in *Filly Frier*, Lisa in *Seven Girls*, Madeline in *Dirty Line* (London).

**Television:** *Seven Faces of Women, Dime of Dime, Green, Z Cars, Play for Britain, BBC Schools Series.*

*General Hospital, Barney's Last Battle, Minder, Inside Medicine.*

**Film:** *The Hiding Place, Confessions of a Pop Star, Zootropolis, Skos, Private Enterprise, Carry On England.*

### TONY ROBINSON Bellboy/George's Secretary

**Theatre:** seasons with Bristol, Leeds, Stoke on Trent, Leicester. Resident director of Midlands Arts Theatre. Bob Acres in *The Ribalds*, title role in *Provision, Little Hopalong Robin, Private Life of the Master Race, Volpone, Angel Chicago*, Hostess in *Feeling of the People*, the Child in *Made in Heaven, Eve in Twelfth Night*, Majorin in *Majorin Perishkin's Travels* (Repertory). Appointed New Ventures Production Associate at Chichester Festival Theatre in 1977. In *Order of Appearance* (Chichester Festival), Nicobar in *The Noble Quest* (Chichester Festival and Australian tour).

**Television:** *Sam, Doctor at Large, Satyrus, Little Big Town, Black and Blue, The F for Environment, Mountain, Horizon—Joy, The Miracle of Brother Humphrey, Swooketony, Rag Trade, Down Box, Playaway, Kick Buttle, Thora Hird.*

**Film:** *Branigan.*

### DAVID SUCHET Goggles

**Theatre:** Shylock in *The Merchant of Venice*, Gregory Soloman in *The Price*, Bandit in *Rashomon*, Pastor Manders in *Ghosts*, Roat in *Walt Until Dark*, Scrooge in *A Christmas Carol*, Estragon in *Waiting for Godot*, *Boat Lives*, Lord Windermere in *Lady Windermere's Fan*, Arthur Wickstead in *Hobbes Coppe*, Moriarty in *Sherlock Holmes*, Thomas Gibbard in *The Devil is an Ass*, *Archie in Measure for Measure*, Reg in *The Norman Conquests* (Repertory), Gregory Smailow in *The Bear's Tailor's Kreutzer Sonata* (One-man show), *Laughing* (Royal Court), *Tchalt in Romeo and Juliet*, Orlando in *As You Like It*, Tramo in *The Taming of the Shrew*, Hubert in *King John*, Zanzibar in *Summerside*, Fool in *Love*, Willrover in *Comrade*, Pisavio in *Comrade*, Mole in *Tand of Tand Holt*, King of Navarra in *Love's Labour's Lost*, Galiban in *The Tempest*, Nathaniel in *Love's Labour's Lost*, Pompey in *Antony and Cleopatra*, *The Hellish Grass, Phosmas and Reputations*, Cramm in *The Taming of the Shrew*, Angelo in *Measure for Measure* (RSC).

**Television:** *Public Eye, Anglo-Saxon England and the Norman Conquest.*

**Film:** *Where the Jungle Ends.*

### DIANA VAN FOSSEN Phyllis Fentaine/Siriff Gild Bridesmaid

**Theatre:** Superskirt in *Arab Dementia*, Kit Kat Club Bird in *Cabaret* (Repertory), *Dancer in Felice's People* (Fringe), *Wife in Split* (Open Space), *Peasant in Children of the Sun*, *Marlene in Prof* (RSC).

**Television:** *Assurance of America.*

**Film:** *Valentin, Wicker Man.*

### ZOE WANAMAKER May Daniels

**Theatre:** *Oh, Well it Won't be Long Now* (Dublin Theatre Festival), *Therria in A Midsummer Night's Dream*, Anya in *The Cherry Orchard*, *Theresa in Thalagos*, Miss Adelaide in *Cats and Dolls*, *The Pombal Wife*, Sally Bowles in *Cabaret*, Bianca in *Ever Me Kate, The Vegetable* (Repertory), British Council Far East Tour, *Viola in Twelfth Night*, *Constance in She Stoops to Conquer* (Cambridge Theatre Company), *The Widdening of Mrs Hubbard*, *Lace in The Beggar's Opera*, *Stella in A Streetcar Named Desire*, *A Sergeant of Two Masters*, *Eliza in Pymonia*, *Victoria in Trambels and Drama* (all Nottingham Playhouse), *Much Ado About Nothing*, *Tom Thumb* (Young Vic), *Katharina in The Taming of the Shrew* (London), *Essie in The Devil's Double*, *Bahakina in Innos*, *Jatie in Wild Oats*, *Geonna Beech in Captain Swing*, *Bianca in The Taming of the Shrew*, *Toine in Prof* (RSC).

**Television:** *Lovers and Ted, Village Hall, The History of Pando, Danton's Death, Glad Day, A Christmas Carol, The Burns Stratagem, The Devil's Crown.*

**Film:** *Hills—The Last Ten Days.*

## Acknowledgements for the co-operative venture

### Royal Shakespeare Company

**Joint Artistic Directors** Terry Hands  
**General Manager** Trevor Nunn  
**Development Administrator** David Brierley  
**Finance Administrator** Maurice Danesh  
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**Production Controller** James Langley  
**Planning Controller** Cristina Melnick  
**Financial Controller** William Wilkinson  
**Publicity Officer** Veronica Allen  
**Graphics for LIFETIME** Ellen Goodman  
**Publications** Ruth Kaplan  
**Press Representative** (01-379 6741)  
**Company Manager** Marshall Goodchew  
**Production Manager** Joyce Nettles  
**Castling** Patricia Rowland Clark  
**Wardrobe Supervisor**

### Omega Stage Limited The Wyndham Theatres Limited The Piccadilly Theatre Limited

01-836 7284 01-240 1691  
**Managing Director** Ian B. Albery  
**General Manager** A. E. Langridge  
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**Production Secretary** Jane Titchband  
**Supervisory Master** Harry Pegg  
**Carpeteer** Stan Coppin  
**Chief Engineer** Malcolm McKechnie  
**Wardrobe Mistress** Betty Jones  
**Assistant Wardrobe Mistress** Vera Mitchell  
**Wigs** Lilian Goggin

### PRODUCTION ACKNOWLEDGEMENTS

Lighters kindly loaned by Rossion Ltd.; Pens from Platinum; Matchbooks supplied by Hazelwood Book Match Co.; Postage, Wraps; Matches supplied by Bryant and May Ltd.; Lucky Strike kindly supplied by British American Tobacco Company Ltd.; Kent Cigarettes kindly supplied by BAT (UK and Export) Ltd.; Set by Terry Murphy Scenery; Properties supervised by Richard Christie; Make-up by Stevie Hughes; Chrome chairs supplied by Carlton Furniture and Engineering; Wigs by RST wig department. Costumes made by Antoinette Gregory, Arthur Davey, St. John Koper and Bermans.

Production photographs by Donald Cooper.

At the Piccadilly Theatre 01-437 2397  
**House Manager** David Leach  
**Box Office Manager** Kevlin Chaplin

**Hire of Theatre or Equipment**  
Outside performances hours the Piccadilly Theatre is available for conferences, trade shows, concerts, film and sound recordings—for information telephone the

**Box Office open Mon-Sat from 10am 01-437 4506**  
For booking information see next page.  
When writing to enquire about seats, letters should be addressed to the Box Office (please enclose a

**Catering Department 01-836 9074**  
**General Manager** Meg Johnson

Smoking is not permitted in the auditorium. The management reserve the right to refuse admission, and to alter this programme or to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes. Patrons are reminded that it is strictly forbidden to

In accordance with licensing requirements:  
1. The public may leave at the end of the performance by all exit doors and sub-entrances not at that time be kept 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

### PROGRAMME ACKNOWLEDGEMENTS

Books quoted or consulted include: *A Pictorial History of the Night Shown* by Daniel Blum (Spring Books, 1953); *The Pombal's Goe* by Kevin Beowlow (Bantam, 1968); *Hoggy Tones* by Bernard Gill and Jerome Zerbe (Michael Joseph, 1974); *Act One* by Moss Hart (New American Library, 1950); *George S. Kaufman and His Friends* by Scott Meredith (Doubleday, New York, 1974).  
Programme compiled and edited by Ellen Goodman, original graphics by Grant Moss-Young Roger Watson. Cover and title page by G. S. & S. Partnership, RSG Editorial matter. © Royal Shakespeare Theatre 1980.

**Box Office First Assistant** James Herridge  
**Master Carpenter** Harry Pegg  
**Chief Electrician** Stan Coppin

**General Manager 01-836 7584.**  
Additional lighting, stage and sound equipment for this theatre is supplied by Donmar Hire and Sales 01-836 3251.

stamped addressed envelope). Any other correspondence including suggestions and complaints should be addressed to the General Manager.

For your convenience coats and umbrellas may be left in the PARALOK security system free-of-charge at locations thus: There are the usual fee-paying facilities at Lower Foyer level.



take photographs or use any form of recording apparatus in the theatre. This Theatre is fully air-conditioned for your greater comfort. Display of photographs in the foyer by courtesy of The Raymond Mander and Joe Mitchellson Theatre Collection.

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

The new auditorium ceiling is suspended on four electric hoists and may be lowered to close off the 300 seats in the Grand Circle, thus reducing the auditorium capacity to 792 in the Stalls and Royal Circle.

**Architects:** Peter Moro and Partners  
**Theatre Consultant:** Ian B. Albery  
**Main Contractors:** Trollope and Colls (City) Ltd.  
**Theatre Machinery:** Tele-Stage Associates Ltd.



Joining ONCE IN A LIFETIME at the Piccadilly Theatre from 14 March



the play with songs by Pam Gems celebrating the legendary Edith Piaf, Jane Lapotaire as Piaf—winner of three awards: Society of West End Theatre Award for Actress of the Year, 1979, Plays and Players Award for Best Actress, 1979 and Variety Club Award for Stage Actress, 1979

### "Magnifique" — Daily Mail

Piaf is perhaps not suitable for children

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## STARS REMEMBERED

An Occasional Series by  
MATTHEW NORGATE

### WEE GEORGIE WOOD

It seems I must eat my words. In an article in this series not long ago I explained that I did not include stars who had recently died, because to do so would seem ungracious; of course they were remembered. But I made an exception in the case of Fay Compton, whose death was very recent, since we had not seen her on the stage for a good many years. The same applies to Georgie Wood, so he too shall be an exception. One of the last music hall performances he gave, I think in 1959, was at the Chelsea Palace, then one of London's few surviving halls. Some of his poker-playing friends had taken a stage box to see him off, and to the message we sent round to tell him we were there he replied, 'I hope you've brought the cards'.

When Georgie Wood was small, as distinct from wee, his ambition was to be an actor when he grew up. When he was ten, in 1906, his mother, who had divorced his father after he had had the boy's ringlets cut off, got him into a touring children's pantomime company, of which Stan Laurel was also a member. Before long his mother, an intensely possessive woman who dominated his life until she died, realised that in body he would never grow up, and turned him into the music hall artist he never wanted to be—a calling he followed, at least until stardom was near, simply because he knew no other way of earning a living. Almost to the end of his days, a mid-get but no dwarf, he retained the voice, face and figure of a boy of ten or so.

Face, figure and voice (which he made unconvincingly gruff on the telephone until he knew who he was talking to) were to be his fortune. And he did in fact achieve his ambition, for if, like Grock and Chaplin till his last phase, he always played the same part, he played it with an artistry surpassed by no other artist on the halls. This indeed was fine acting. A perceptive writer in *Variety* said of him: 'Wee Georgie Wood can do things on the stage that no one else can do. He can utilise a hackneyed melodramatic situation, plaster it with pathos, kid the life out of it, and make you like it'.

The sketches that were his vehicle were not masterpieces, but they were all skillfully tailored (most of them evolved by himself, but at least one was written for him by an admiring professor of Trinity College, Dublin) to fit that charming waif who was always getting into scrapes but always emerged from them by scoring off his widowed mother or anyone else around, often with highly sentimental overtones to which one knew one ought not to succumb but invariably did. As Ivor Brown once put it, if he were to play Peter Pan (which, by the way, he would have liked to do, but Barrie said no) 'he would act all the Wendies so drastically off the stage that they would have to go out and drown themselves in a bath of tears and treacle'.

His stage mother was played for 39 years by his beloved Dolly Harmer, and if you went to see him in his dressing room or his digs you would find her mothering him there too, but not being scored off. Georgie Wood (he liked to be called George, but old friends who said Georgie when they forgot were always excused) was a man of quick intelligence who had made a good job of educating himself. He had a wide knowledge of 'legitimate' drama, and was an enthusiastic member of the Phoenix Society, which gave Sunday night performances of Elizabethan and Restoration plays in the twenties. He made one incursion into West End management, I believe with his own money, when he put on a John Steinbeck play at the Whitehall Theatre—because, he said, 'I liked it and nobody else seemed to want to'.

He had a sharp sense of humour which he employed with devastating effect at the Savage Club, of which he was a much loved member—especially as an expert barracker on house dinner nights, when he often appeared as last turn and gave a shrewd critique of his predecessors in the programme, plentifully sprinkling his summing up with wit that often had a malicious edge to it, but sometimes in his later years marring it by dishing out fulsome plugs to his friends. Give him a book to review, as I once did, and you had to cut his copy by at least a third to get rid of the plugs and the complimentary references to yourself.

About ten years ago he persuaded the BBC to let him record his own obituary for radio. But when the time came the BBC demurred and took out many of the best bits, including his opening words, which were 'Perhaps you've already heard the news that I'm gone. The voice is here, but I'm not.'

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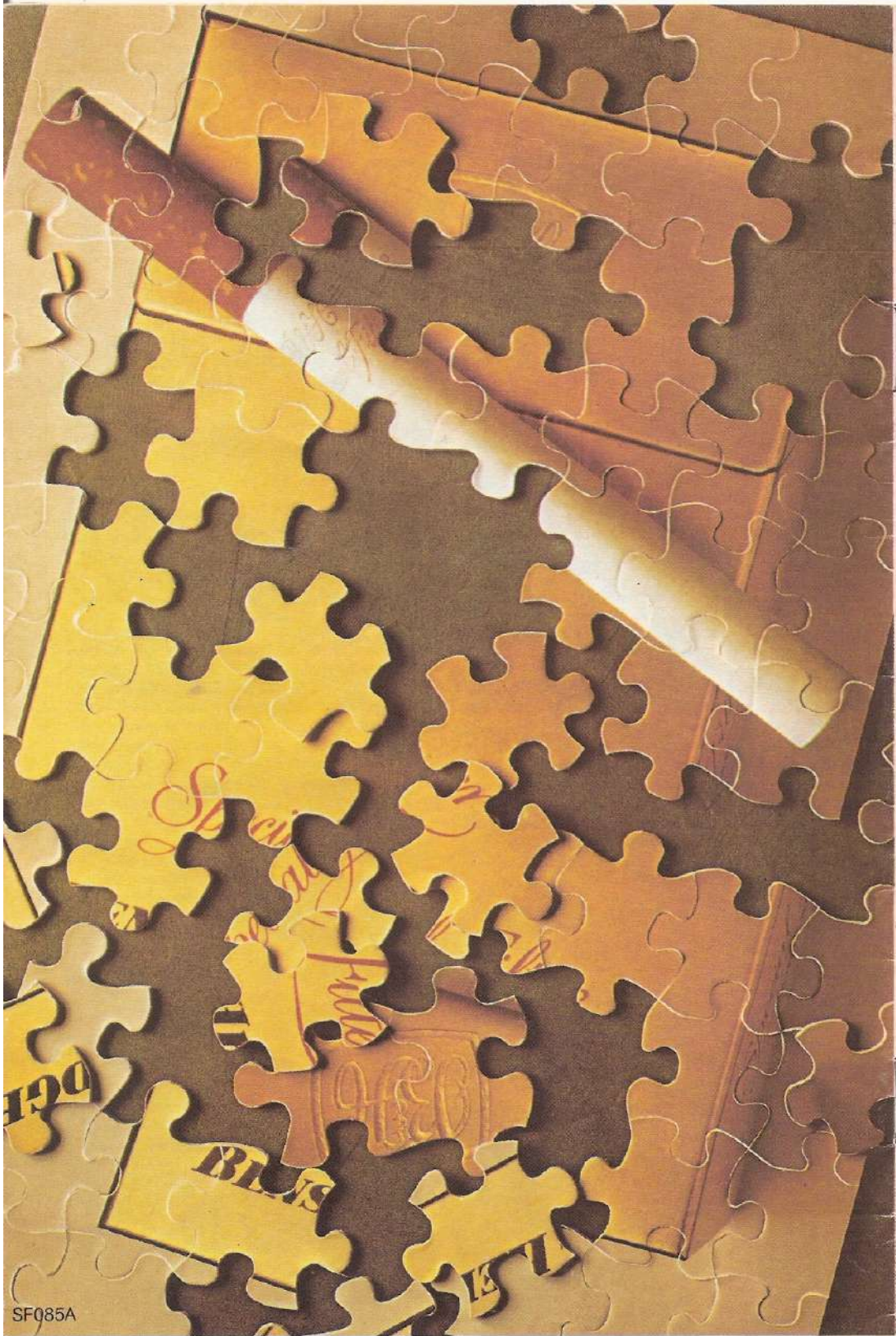
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