

Phoenix  
Theatre

*Canterbury  
Tales*

Programme 10p

CANTERBURY TALES

At this performance

the part of 'The Wife

of Bath' will be played

by JEAN CHALLIS, 'The

Nun' and 'Duenna' by

GILLIAN NEASON, 'The

Miller's Wife' by

MARGARET BLAY

-121  
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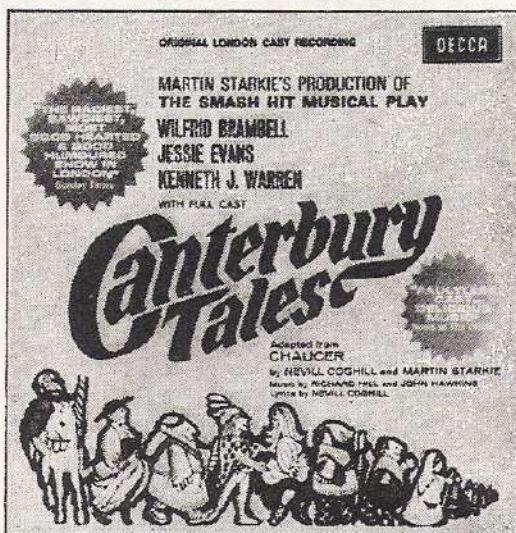
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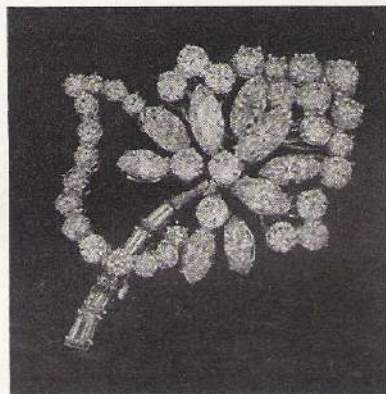
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### BOOK ENDS by Tom Norman

Although it may be thought to be a little early to be considering Christmas presents, there is a book coming from Michael Joseph which is an absolute must. Called simply *Cole*, it is *the* book on Cole Porter, the great composer/lyricist. Beautifully and lavishly illustrated, *Cole* contains a biographical essay by Brendan Gill together with nearly two hundred Porter lyrics—many published for the first time. In addition there are letters, Cole Porter's own working notes for lyrics and a wealth of other material. The book itself is one of the most attractive around and is worth every penny of the £7.50—it is priced at. This really is a book for every theatre-goer—no, why limit it in any way? This is a book for *everyone*. If you don't buy it for yourself, leave this lying around and hopefully someone will take the hint.

Apart from their wide and varied general list, Methuen publish a large number of plays. The 'Methuen Modern Plays' series embraces a wide range of playwrights including John Arden, Edward Bond, John Mortimer and Harold Pinter. Among the recent and current plays available are Harold Pinter's *Old Times*, Simon Gray's *Butley*, John Mortimer's *A Voyage Round*

*My Father* and also his adaptation of Carl Zuckmayer's *The Captain of Köpenick*. Incidentally, Methuen also publish the hard cover editions of Robert Graves' *I Claudius* and *Claudius the God*—the two books from which John Mortimer has adapted his latest stage play.

W. H. Allen have a wide range of biographies and general books on the theatre and cinema. *Lana*, subtitled 'The Public and Private Lives of Miss Turner' is a biography of the famous star by Joe Morella and Edward Z. Epstein and makes fascinating reading. Also from W. H. Allen is *The Name Above the Title* the autobiography of Hollywood director Frank Capra. Mr. Capra was responsible for such films as *It Happened One Night*, *Mr. Deeds Goes to Town* and *Lost Horizon*. The book is full of fascinating stories about the films and the stars who appeared in them.

With the film *Young Winston* currently playing in London it is timely to mention *Jennie, the Life of Lady Randolph Churchill*. This biography of Winston Churchill's mother is written by Anita Leslie and published by Hutchinson.

R. C. Sherriff's famous play *Journey's End* is now revived in London providing a good opportunity to remind readers that his very readable autobiography *No Leading Lady* published by Gollancz, is still available.



## HIT OR MISFIRE? by RONALD BRYDEN

Every devout theatregoer has a Time Machine list: a roster of legendary productions which would be his first stops on any tour of the past by H. G. Wells's imaginary dimension-travelling chair. How would they look to a modern taste? Were they as extraordinary as tradition claims, or has distance gilded their memories? My list would include the original 'Private Lives' in 1930, with Noël Coward and Gertrude Lawrence on their moonlit Riviera balconies; the Broadway 'Anything Goes' of 1934, with young Ethel Merman blasting out Cole Porter's 'Blow, Gabriel, Blow'; Michel St Denis' production of 'Three Sisters' in 1938, with John Gielgud, Peggy Ashcroft and Michael Redgrave, and the war-time Old Vic 'Peer Gynt', with Ralph Richardson as Peer, Sybil Thorndike as Aase and Olivier as the Button Moulder.

But almost as fascinating as the historic successes which pass into theatrical folklore are some of the stage's famous, baffling failures. Success in the theatre is always a hairbreadth business. A theme slightly ahead of its time, an actor with laryngitis, an audience over-excited by expectation, a collective fit of critical myopia—any or all of these can consign a play to the scrapheap. Once there, it is hard to disinter the truth. Every hit has a thousand character witnesses. A flop has no friends. Might it have succeeded in other circumstances, on another night with another audience? Was it the right play in the wrong place at the wrong time? Several halts on my Time Machine tour would be reserved for historic fiascos which, by the sound of them, might just have been historic triumphs had the scales tipped the other way.

Take the case of the pre-war London stage's most resounding disaster, J. M. Barrie's last play 'The Boy David' in 1936. On paper, it should have been as unsinkable as the 'Titanic'. It was Barrie's first full-length play in sixteen years. He had written it for the outstanding European actress of her generation, Elisabeth Bergner, after seeing her sensational British debut in 'Escape Me Never'. Its producer, C. B. Cochran, spared no expense to make it the crown of his career as an impresario. Its director was Theodore Komisarjevsky, its designs were by Augustus John. The role of

Saul was taken by Britain's leading tragic actor between the wars, Godfrey Tearle. Sir John Martin Harvey played the prophet Samuel. It came as a surprise when the leading lady entered, said Bernard Shaw, not to find her riding last season's Derby winner.

In the event, the play was the one great failure of Barrie's career. It opened at the height of the abdication crisis, when the public's mind was on other matters. The critics damned it for tampering with scripture and for casting an actress—a foreign actress at that—as the adolescent killer of Goliath. In general, the play was set down as a senile eccentricity on the part of the 76-year-old playwright who, broken by its reception, died four months after it was taken off.

Yet to read now, 'The Boy David' is one of the most remarkable things Barrie wrote, as different from his other work as his late, masterly ghost story 'Farewell, Miss Julie Logan'. It is almost completely free of whimsy or sentimentality, which of course may have come as an unwelcome shock to his critics and audiences. Technically and thematically, it is amazingly bold. In a series of interlocking dream sequences, it explores the mutual fascination of Saul and David, a profounder, more adult version of the enigmatic bond between Captain Hook and Peter Pan. Barrie finally faced consciously in it the lifelong tug-of-war in himself between the irresponsibility of innocence and maturity's corrupting burden of power. Drawn to each other in fear and envy, Saul and David are opposed faces of one nature, and in the end they merge into each other. Shouldering the destiny Peter Pan refused, David takes up Saul's spear, and with it all the passion, guilt and manhood of a king. Barrie's semi-Biblical dialogue needs tactful speaking and the part of David may ask too much of an actor or actress—having promised Bergner that he would be a prepubescent thirteen-year-old, Barrie then aged him through the play from eight to eighteen. But with less ballyhoo and another playwright's name on it, one can imagine a very different reception for 'The Boy David'. It would be interesting to see it revived.

Another celebrated catastrophe which

it would have been fascinating to judge for oneself was the New York production of 'Romeo and Juliet' in which Laurence Olivier and Vivien Leigh lost their pooled Hollywood savings in May, 1940. On paper, it too should have been unsinkable. Vivien Leigh had just won her Academy Award for 'Gone With the Wind'. Olivier had enslaved every female heart in America as Heathcliff in 'Wuthering Heights' and Max de Winter in 'Rebecca'. Ever since alternating Romeo and Mercutio with Gielgud in London in 1936, Olivier had longed to mount a production of his own. Gambling the entire £12,000 he and Vivien Leigh had saved from their Hollywood successes, Olivier worked out with the Motleys a sumptuous, intricate revolving set which would enable the sort of 'Romeo and Juliet' he had always imagined: realistic, Italianate, swift and youthful, plunging from ecstasy to tragedy with the speed of adolescent emotion. His supporting cast was handpicked. Publicity was gigantic.

Perhaps it was too gigantic. Broadway audiences were put off by strident advance advertising, laid on by Olivier's Hollywood backers, exhorting them to 'see real lovers make love in public'. On the first night, the performance was interrupted by hysterical film-fans who broke into the theatre by a side door. Friends had warned that the play might seem an escapist choice for wartime. As it happened, the opening fell in the week after Germany's invasion of Holland and Belgium, just as Hitler's panzers were racing round the Maginot line. The theatre was enormous, creating problems of audibility. Nearly all the critics complained of difficulty hearing the lines. One, who called Olivier the worst Romeo ever, complained that he 'talked as if he were brushing his teeth'. Others described the production as 'hollow', 'explosive and incomprehensible' and complained that it swamped emotion in spectacle. Contractually obliged to play four weeks, it ran through the agony of Dunkirk and the fall of France, losing hundreds of pounds a night.

Can it really have been as bad as the Broadway critics said, or was it simply the right production in the wrong theatre in the worst week of the century? It seems difficult to believe that the man who devised and starred in it can have been so very different from the one who, three years later, devised and starred in the film of 'Henry V'. There is a good deal to suggest in surviving descriptions that Olivier's 'Romeo' perhaps was a foretaste of the kind of Shakespearian production and acting which burst on London in the Old Vic seasons of 1944-46;

that New York's critics, used to the more formal, poetic approach of Gielgud and Maurice Evans, set on edge by all the Hollywood fanfare, failed to recognise the onset of greatness.

It would be fascinating if Wells' machine made it possible to see for ourselves. Still, failing it, what opinion can be more trusted than that of the friend who had persuaded David Selznick to cast Vivien Leigh as Scarlett O'Hara and suggested 'Romeo and Juliet' to her and Olivier as a way of filling the weeks until the British call-up Olivier had applied for came through? I once asked George Cukor if he had seen the production, and what he thought of it. 'Terrible,' he said softly, smiling and shaking his head with sorrowful affection, 'it was terrible! You couldn't hear a word in that mausoleum, and she hadn't the technique then for a classical part. As for him—it takes a really great actor to be truly awful. He was.'

Is it blind romantic optimism, then, to wonder whether beneath the ruins of some of the stage's famous failures may have lain a buried masterpiece? Not necessarily. The most abusive London notices given to any play of the nineteenth century were probably those denouncing Ibsen's 'Ghosts'. Nearer our own time, one can point to the receptions given the first productions of Pinter's 'Birthday Party' and Edward Bond's 'Saved'. I have another candidate for exhumation. In 1956, Peter Hall directed a production of a comedy by John Whiting called 'The Gates of Summer'. It had been written for Dorothy Tutin, who headed a company which toured it to Oxford and Manchester in preparation for a London opening. The provincial notices were atrocious, and then the star fell ill. The management, who had lost money on Whiting's previous plays, decided that they could risk no more.

And that was that, until last year Whiting's collected plays were published posthumously. 'The Gates of Summer' was included and, on the page, it is one of the finest things Whiting wrote: a sardonic pre-1914 comedy set in the Balkans, as unashamedly literary as Meredith but as incisive as Shaw. It was ahead of its time in the '50s, and probably still is. In typical Whiting fashion, it's a comedy of ideas which prefers people to abstractions or causes, written for a cast who can handle language the way Regency bucks handled thoroughbred horses. It's unlikely to be re-discovered until the theatre gets over its current notion that because caviare is rare, it must be wicked. But it can wait.



This is a  
**Theatreprint**  
programme

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Advertisement Director *Richard Gambier-Parry*

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**THIS MONTH**

If when you leave the theatre this evening you are making your way back to either Paddington or Liverpool Street stations then you will be interested in the special late night express buses. This scheme, sponsored by The Society of West End Theatre Managers, London Transport, British Rail and the Greater London Arts Association with the assistance of the Arts Council, was introduced earlier in the year and is proving very popular. Specially aimed at theatregoers visiting London from out of town, buses leave Piccadilly Circus (from the island opposite the Criterion Theatre) every evening except Sundays making journeys to the two stations. Each of the buses makes two journeys—the first two leaving at 10.30 p.m. and the second two at 11.15 p.m. There is one fare of fifteen pence.



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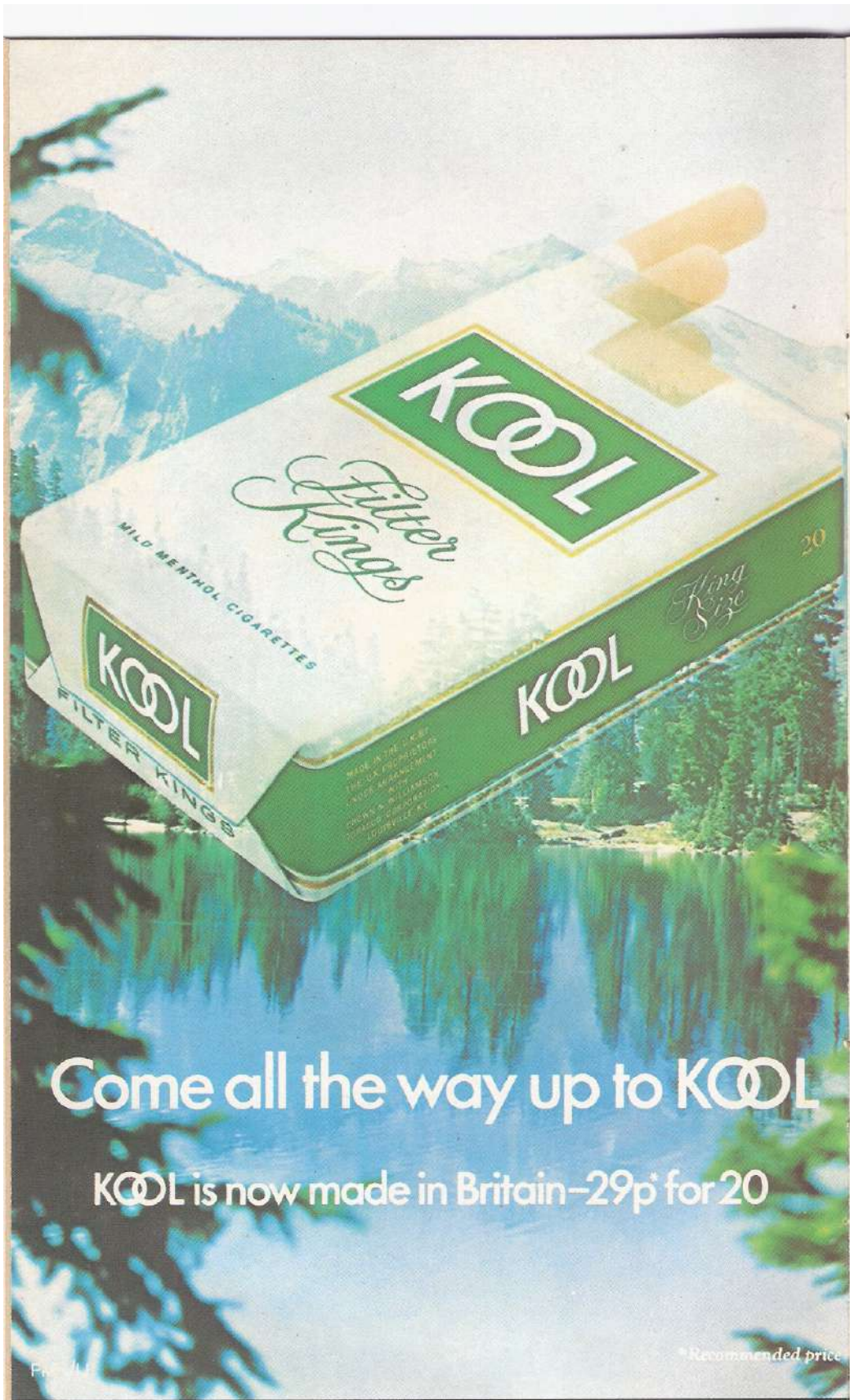
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and

**Nevill Coghill**  
(based on the latter's  
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**Geoffrey Chaucer**)

Music by  
**Richard Hill**

and  
**John Hawkins**

Lyrics by  
**Nevill Coghill**

Directed by  
**Vlado Habunek**

Produced and  
Co-directed by  
**Martin Starkie**

Costumes by  
**Loudon Sainthill**

Settings by  
**Derek Cousins**

Lighting by  
**Michael Northen**

Choreography by  
**David Drew**

The orchestra  
conducted by  
**Denys Rawson**

Ballet Master:  
**Andrew Morrison**

First Performance  
at the  
Phoenix Theatre  
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1968



## Meet the cast



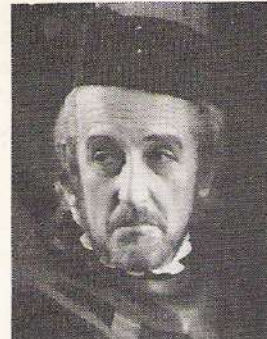
**Jessie Evans** created the part of the Wife of Bath when *Canterbury Tales* opened, and played for a year. She left the cast and returned a year later for the play's second birthday. She began her career with Emyln Williams playing Clog in *The Pen Don* and went on tour with his Company to the Middle East before making her first appearance in the West End at this Theatre in *A Bell for Adano*. She appeared in *Crime and Punishment* and followed this with a season in New York with John Gielgud in *Love for Love*. On her return she had a great success in Vanbrugh's *The Relapse*. Subsequently she played St. Joan in Shaw's play *Mother Courage*, and the Narrator in *Under Milk Wood*. Her performance as Miriam in *The Keep* at the Royal Court won her the Clarence Derwent award. She played in the musical *Pickwick* at the Saville Theatre and at the St. Martin's in *A Lily in Little India*. She has made numerous films and appeared frequently on Television including her own series *Lil*, *Rogue's Gallery*, *Coronation Street* and *Z Cars*.

**Marion Grimaldi** won a scholarship to RADA. Several seasons in rep followed before her first London appearance in *Hassan* at the Cambridge Theatre. She then started to study singing and was soon playing a feature role in Sir Noël Coward's *After The Ball*. (Many years later she was to appear in this very theatre in a tribute to Sir Noël on his 70th



**Kenneth J. Warren** is in his fifth year as The Miller, the part he created when *Canterbury Tales* opened in March 1968. Australian-born, he graduated into acting via art school and theatrical design. In 1957 he came to the West End as the male lead in the Australian production of *Summer of the Seventeenth Doll* and following its success he decided to stay on and further his career in England. West End appearances have included *A Day in the Life of . . .*, *The Shifting Heart*, *Write Me a Murder*, and on Broadway as Hans Luther in *Luther* with Albert Finney. TV successes include *The Four Seasons of Rosie Carr*, *Death of a Teddy Bear*, the long-running *Court Martial* series, *Danger Man*, *The Avengers*, *The Persuaders*, *Steptoe and Son* and many others. Recent films include *Leo the Last* and a Hammer production *Demons of the Mind*, to be released shortly. He is currently working with Harry Worth for BBC's TV serialising of Evelyn Waugh's *Scoop*.

birthday.) Her first leading role was in a musical at the Royal Court Theatre called *The Burning Boat*, and since then she has played leading roles in such musicals as *A Girl Called Jo*, *Follow That Girl*, *Where's Charley?*, *Fiorello*, *The Match Girls*. Recently she played Madame Dubonnet in a revival of *The Boy Friend* at the Comedy Theatre and in a



**Daniel Thorndike**, the son of Russell Thorndike and nephew of Dame Sybil, made his first appearance on the stage at the Old Vic in 1939. After many engagements all over the country he returned there in 1951 where he remained for seven years. His various appearances in the West End include the long running *Let's Get a Divorce* at the Comedy Theatre. He was one of the original cast of *Canterbury Tales* when the play opened in 1968 and after two years he left to direct the show in South Africa; subsequently he remained in that country to play in *Macbeth* and Moliere's *Imaginary Invalid*, in which he had also appeared at London's Mermaid Theatre. Returning to England in 1971 he played in the *Tempest* at the Thorndike Theatre, *Leatherhead*, *Amanda* at the Theatre Royal, Windsor, and the Chancellor in their pantomime *Puss in Boots*, before making a welcome return to the Phoenix Theatre.

revival of *Under Milk Wood* at the Arts Theatre, Edinburgh Festival and Sadler's Wells Theatre, having first played Polly Garter in the original production at the New Theatre. Her latest film was *A Girl In My Soup*, she broadcasts and televises frequently, and has just returned from playing the name part in *Robinson Crusoe* with Norman Wisdom.

**Graham James** started his acting career in repertory at the age of fifteen since when he has had a varied and busy career. A long tour of *The Boy Friend*, a season with Betty Hutton at the Pigalle, summer seasons, television revue. Then the juvenile lead in *Blitz* at the Adelphi. This was followed by *Strike a Light*, *Jorrocks*, *In the Picture*, Donald in *The Boys in the Band* and *Kiss Me*. Kate with Sadler's Wells Opera Company. His most recent film was co-starring in *The Horrors of Frankenstein*.

**Brian Hills** trained as both singer and dancer and this soon led to dancing parts in West End shows. Pantomime followed, then his first lead in *The Girl Friend* at the Palace Theatre, Westcliffe. Since when he has appeared as Tony in *The Boy Friend*, played many leading roles in pantomime and summer shows and was Dandini in this year's pantomime at the London Palladium. Brian has also made many successful appearances in cabaret.

**Maggie Vickers** has been singing in public since the age of six. Her first London appearances were in *Hello Dolly*, *Belle Star* and *Man of La Mancha*. She has made numerous television appearances and her big break came when she starred as the Princess in the ITV pantomime *Aladdin*. Last Christmas she played the title role in *Cinderella* at Nottingham with Dickie Henderson and Arthur Askey.

**Michael Logan**, who was one of the original cast, now returns to resume his role of 'The Host'. He was last seen in the West End in *Ambassador* at Her Majesty's Theatre. He was in the long-running show *Pickwick* in London and on Broadway. His more recent West End stage appearances include *Number Ten*, *Great Expectations*, *Treasure Island* and *The King's Mare*. His many television appearances include *Boyd QC*, *Mrs Thursday* and *The Avengers*.

**John Rutland** began his career playing Shakespeare in Regent's Park and then worked for four years at the Sheffield Repertory Theatre. He was in Henry Livings' first play *Stop It Whoever You Are* at the Arts and has been in a number of highly successful West End productions including *Ten Little Niggers*, *The Claimant* and *The Boy Friend*, in which he played Lord Brockhurst for the whole of the five-year run. He appears regularly on television and has several films to his credit.

**Jean Challis** trained at the Rose Bruford College and then worked for six years in repertory. She was in Cyprus for five years as a radio announcer and on her return to England worked mainly in radio and television. Her return to the stage came earlier this year when she toured in the musical *Nell!* She is currently presenting a weekly radio programme in the BBC's World Service. This is her first appearance in the West End.

**Trevor Baxter**, after leaving school, went into the repertory company at Aylesbury, followed by a season at Stratford. In 1959 he was given his own *Viewpoint* television programme, which was repeated the following year. His television appearances since have been numerous and include *The White Rabbit*, *Boy Meets Girl* and *Z Cars*. He was in the Mermaid production of *Black Girl in Search of God*.

**George Raistrick** won a scholarship to LAMDA and had his first professional engagement in *The Sport of Kings* whilst still a student. After considerable experience in repertory theatres, he came to London where most of his work has been with television and radio shows including amongst many others *Beggar My Neighbour* and *Softly, Softly*.

**David Nettheim** came from Australia to write and appear in a television series for Peter Sellers and stayed for fifteen years to appear in ten West End plays - *The Visit*, *The Bed Sitting Room*, *Caligula* etc., Festivals at Chichester with Peter Ustinov and Alec Guinness, Pitlochry and an Old Vic tour with Vivien Leigh and many films and television plays, most recently, *Elizabeth R*, *Tartuffe* and *The Pied Piper*

**Philip Blaine**. English by birth, spent his boyhood in New Zealand, returning home to study at the RADA. His first professional engagement was with the Rep in Derby, after which his experience in the theatre was extremely varied. He toured in plays by Shakespeare and Shaw, Chekov and Osborne - he played in musicals, he appeared on television (his various appearances included *Z Cars*, *Dr Finlay*, and *The Physicists*). He has also appeared in many films (his favourite screen role being the one he played in *Oliver*).

**Alexander John** trained as a chemist before becoming an actor. Seasons in repertory were followed by West End appearances including *Vivat! Vivat Regina!* He has been seen many times on television and radio broadcasts include Chaucer's *Troilus and Criseyde* and *The Big Business Lark*.

**Bill Futter** has played many characters in musicals, repertory, pantomime and television, including *Oklahoma*, *Carousel*, *Guys and Dolls*, *Can-Can*, *Pajama Game* and *The Sound of Music*.

**Gerry Tebbutt**, a Londoner, appeared first in rep in Shanklin, Colchester, Westcliffe and York. In London he was in *Strike a Light* and since appeared in revivals of *The Dancing Years*, *No No Nanette*, *The Waltz Dream*, *The Wizard of Oz* and toured in *The World and Music of Ivor Novello*.

*Continued after centre spread*

# Canterbury Tales

## The Pilgrims

**Host**  
*Michael Logan*

**Knight**  
*Trevor Baxter*

**Squire**  
*Brian Hills*

**Prioress**  
*Marion Grimaldi*

**Nun**  
*ean Challis*

**Priest**  
*Philip Blaine*

**Cook**  
*John Rutland*

**Friar**  
*Alexander John*

**Wife of Bath**  
*Jessie Evans*

**Miller**  
*Kenneth J. Warren*

**Steward**  
*Daniel Thorndike*

**Clerk of Oxford**  
*Graham James*

**Merchant**  
*George Raistrick*

**Chaucer**  
*David Nettheim*

## The Action

*The action passes between the 'Tabard Inn' London and Canterbury Cathedral in the Spring during the latter part of the 14th century*

## Other Pilgrims, Workmen, Pages:

*Mark Moser  
Gerry Tebbutt  
Des Graham  
John Andre  
Roy Staite  
Colin Couch  
Brian Todd  
Terry Williams*

## Court Ladies, Village Girls:

*Lilian Batten  
Gillian Neason  
Wendy Cameron  
Stephanie Murphy  
Margaret Blay  
Jacqueline Bennett*

## Part 1

*Song of Welcome* **Host and Company**

*Good Night Hymn* **Company**

*Canterbury Day* **Company**

## The Miller's Tale

**Nicholas**  
*Brian Hills*

**Alison**  
*Maggie Vickers*

**The Carpenter**  
*Daniel Thorndike*

**Absalon**  
*Graham James*

**Gervase**  
*Kenneth J. Warren*

**Robin**  
*Gerry Tabbutt*

*I have a noble cock* **Nicholas**  
*Darling let me teach you how to kiss* **Absalon**  
*There's something in my blood* **Alison and Nicholas**  
*Pater Noster* **Carpenter, Alison and Nicholas**  
*There's the moon* **Alison and Nicholas**

## The Priest's Tale

**Chanticleer**  
*John Rutland*

**Pertelote**  
*Marion Grimaldi*

**Fox**  
*Bill Futter*

**Hens**  
*Wendy Cameron*  
*Jacqueline Bennett*  
*Lilian Batten*

**Old Widow**  
*Gillian Neason*

**Daughters**  
*Stephanie Murphy*  
*Margaret Blay*

**Farmhands**  
*Des Graham*  
*Colin Couch*  
*Brian Todd*

*My Little Feathery Lady* **Chanticleer and Pertelote**  
*My Husband is so Clever* **Chanticleer, Pertelote and Fox**  
*Noble Cock* **Chanticleer**

---

*Love will conquer all* **Prioress and Company**

## The Steward's Tale

**Miller**  
*Kenneth J. Warren*

**Miller's Wife**  
*Jean Challis*

**Molly**  
*Maggie Vickers*

**Alan**  
*Brian Hills*

**John**  
*Graham James*

*Fill your glass* **Miller, Miller's Wife, Molly, Alan, John**

*Canterbury Day (reprise)* **Company**

**Interval of fifteen minutes**

Continued on next page

## Part 2

*Come on and marry me honey* Wife of Bath and Company

*Beer, Beer, Beer* Miller and Company

*Where are the girls of yesterday?* Clerk of Oxford

### The Merchant's Tale

**January**

*Daniel Thorndike*

**May**

*Maggie Vickers*

**Queen Proserpina**

*Marion Grimaldi*

*Wedding Song* Company

*If she has never loved before* **January**

*I'll give my love a ring* **May and Damian**

*Sing in praise of women's virtue* **May, January, Damian, Proserpina and Pluto**

**Justinus**

*Philip Blaine*

**Damian**

*Brian Hills*

**Duenna**

*Jean Challis*

**Placebo**

*John Rutland*

**Pluto, King of Hades**

*Kenneth J. Warren*

**Page**

*Gerry Tebbutt*

---

*I am forever dated* **Squire**

### The Wife of Bath's Tale

**King Arthur**

*Trevor Baxter*

**Young Knight**

*Graham James*

*What do women most desire?* **Young Knight**

**Queen Guenevere**

*Marion Grimaldi*

**Old Woman**

*Jessie Evans*

---

*April Song* **Prioress**

*Love will conquer all (reprise)* **Prioress and Company**

**Nevill Coghill** is probably best known to the general public for his translation of Chaucer's *Canterbury Tales*, which was first commissioned by the BBC and later became a Penguin best-seller. Till recently he held the Merton Chair of English Literature at Oxford. He is one of those rare University dons who, without lowering their scholarly standards, have been able to make the classics of English Literature known and loved by millions throughout the world. He directed *A Midsummer Night's Dream* for Sir John Gielgud at the Haymarket Theatre and the Festival of Britain premiere of Vaughan Williams' *The Pilgrim's Progress* at Covent Garden. Since he retired from Oxford he has spent more of his time in production, collaborating with Richard Burton and Elizabeth Taylor in their stage and film productions of *Dr. Faustus*.

**Martin Starkie**, producer, co-author and co-director of *Canterbury Tales*, was born in Burnley, Lancashire, the son of a

Musical director. The idea of making a stage play and a musical of *The Canterbury Tales* originated with him, and he directed his own dramatisation of the *Tales* at the Oxford Playhouse in 1964. He was educated at Oxford, where he was a pupil of Nevill Coghill, and he trained for the stage at LAMDA. After a few years in repertory he came to London, where for many years he worked mainly in the field of radio and television. He has made a number of dramatic adaptations for the BBC (including versions, with Brian Deakin, of Turgenev's *The Torrents of Spring* and of Henry James's *The Bostonians*). A stage version of *The Torrents of Spring* was performed at the Playhouse, Oxford, and later at the Comedy Theatre, London. He is Chairman of Classic Presentations and Director of Chanticleer Productions, the Companies jointly responsible for presenting *Canterbury Tales* in London.

**Vlado Habunek**, born in Yugoslavia in 1906 of a peasant family. He first came to England in 1936 and carried a spear in a Tyrone Guthrie production at the Old Vic, in an endeavour to find out how the British theatre worked. He spent several years studying the French theatre while a student at the Schola Cantorum in Paris. At the outbreak of the war, he returned to Yugoslavia and later became professor of acting and production at the Zagreb Conservatoire. He is responsible for bringing modern playwrights to his country and produced *Kiss Me Kate* in Yugoslavia for the first time and for twenty years was a professor at its major dramatic school. He has also worked in the United States and won acclaim in England for his production at Covent Garden of *Khovanshchina* and *Katerina Ismailova*.

**Richard Hill** and **John Hawkins** are making their first venture into the West End theatre. John has been in the music business most of



his working life. From 1953 to 1960 he wrote many shows for the Moulin Rouge and the Lido in Paris, as well as recording for several French labels. He became well known in this country as musical director for Frank Ifield and has produced and been musical director for many records in this country, culminating in his collaboration with Richard Hill in their successful album *Canterbury Pilgrims*. Richard began his career at the Royal College of Music, where he became involved with the Gabrieli Brass. He joined Polydor and established an impressive reputation with the Gabrieli Brass, the *Canterbury Pilgrims* album, and his Cambridge Choir, The Gentle Power of Song.

#### **Canterbury Tales**

#### **Times of performances**

Mon. Tues. Thurs. Fri. at 8 p.m. Wed. and Sat. at 5 and 8.15 p.m.

#### **Prices of Admission**

#### *Evening performances*

Stalls: £2.00, £1.60, £1.40, £1.10.  
Dress Circle: £2.00, £1.60, £1.40.  
Upper Circle: £1.00, 80p, 50p.

#### *Wednesday 5 p.m. only*

Stalls: £1.50, £1.20, 90p.  
Dress Circle: £1.50, £1.20.  
Upper Circle: 80p, 50p, 25p.

All seats are bookable in advance at the Box Office in the Charing Cross Road, Telephone: 01-836 8611.

**A note on the play**  
Chaucer's *Canterbury Tales* come to us from the closing years of the 14th Century; it was his last great work, for he died in 1400, nearing the age of sixty.

We have chosen for inclusion in this production a group of tales that have love, lust and marriage for their theme; together they form a debate on the comedy of the relations between the sexes, and the question of who should be the boss in marriage – the man or the woman. The songs do not come from Chaucer, for although he mentions songs among the pilgrims and their tales, he has not given us the full text of any. We have however used a number of medieval popular songs as a basis for our own. Nicholas's song *I have a noble cock*, for instance, is fairly closely translated from the medieval *I have a gentil cock*. The music is in a modern popular idiom with a Chaucerian flavour to it, evolved in a happy collaboration with the composers.

The technique of having a narrator to start each story is a modern development of a popular medieval practice.

Nevill Coghill  
Martin Starkie,

The original cast recording of *Canterbury Tales* on *Decca Records* is available from the attendants. Also available is Nevill Coghill's complete translation of *The Canterbury Tales* published by *Penguin Books*, *Canterbury Tales Song Album* published by *Chappells*, and the illustrated *Souvenir Programme of Canterbury Tales*.

For  
**Classic Presentations Ltd.**  
and for  
**Chanticleer Productions Ltd.**

General Manager  
**Richard Schulman**

Production Manager  
**Wilfred Blunden**

Personal Assistant  
to Martin Starkie  
**Noriaki Matsumoto**

Deputy Stage Managers  
**Terry Connelly**  
**Bob West**

Assistant Stage Managers  
**Bill Futter**  
**Roland Porritt**  
**Marc Ashley**

Properties and Research  
**Jean Welding**

Wardrobe Supervisor  
**Barbara Ellams**

Wardrobe Assistant  
**Kate Lach**

Singing Coach  
**Norman Tattersall**

Casting Director  
**Maggie Cartier**

Press Representative  
**Theo Cowan**  
(01-499 9131)

Scenery built by E. Babbage and Co. Ltd. Painted by Tod Kingman. Costumes by Parkers Costumiers Ltd. Farm animals costumes and properties by Theatre Studios Limited. Head-dresses by Madame Zora Bielitch. Masks and crowns by Sam Kirkpatrick. Tapestries and signs painted by Maurice Macdermott. Shoes by Gamba. Additional lighting equipment by Strand Electric. Wigs by Wig Creations Ltd.

### Bars

There are four bars in the Theatre all of which open for half an hour before performances commence and also during the interval. These are situated as follows:

**1. The Noël Coward Bar and Buffet** in the Theatre's Phoenix Street entrance at the rear of the stalls on the left. It can also be reached from the back of the Dress Circle. In addition to drinks, sandwiches, snacks and coffee are available. The bar is named after Sir Noël Coward who opened the Theatre in 1930 in *Private Lives* a scene from which is on display together with a new portrait of Sir Noël, presented to the Theatre by the artist, Edward Seago.

**2. Stalls Bar** at the rear of the stalls on the left. A feature here is the collection of drawings specially commissioned from *Punch* artists.

**3. Dress Circle Bar** is at the rear of the Dress Circle on the left

**4. Upper Circle Bar** is at the rear of the Upper Circle and also on the left.

Programmes, chocolates and ice cream are available from the attendants.

**SMOKING is not permitted in the auditorium.**

**It is also strictly forbidden to take photographs or use any form of sound recording.**

### Car Park

There is a car park adjoining the Theatre. Reservations can be made at the same time as booking seats for any evening except Saturday.

### Cloakrooms

Cloakroom and toilet facilities are available in all parts of the Theatre as follows.

**Stalls:** Ladies' and Gentlemen's cloakroom and toilet at the rear of the stalls on the left. Additional Gentlemen's toilet at the rear of the stalls on the right.

**Dress Circle:** Ladies' and Gentlemen's cloakroom and toilet at the rear of the Dress Circle on the left.

**Upper Circle:** Ladies' and Gentlemen's toilet at the rear of the Upper Circle on the left.

For  
**Phoenix Theatre**

Manager  
**Peggy Marsh**

Deputy Manager and  
Box Office  
**Derek Bessey**  
(01-836 8611)

Master Carpenter  
**Jack Logan**

Chief Electrician  
**Paul Vickers**

General Manager  
**Robert Sayer**

First aid services at this theatre are kindly provided by members of the St. John Ambulance Brigade.

'Megger' electrical test equipment used in this Theatre supplied by Evershed & Vignoles Ltd.

A weekly pocket size copy of the Official Guide to all London Theatres can be obtained by patrons for an annual subscription of £1, inclusive of postage. Orders should be addressed to: Theatre Guide, United Kingdom Advertising Company Limited, 150 Regent Street, London W1.

### Canterbury Tales Prints

Two of *The Canterbury Tales*, The Miller's Tale and The Reeve's Tale, have been illustrated by Derek Cousins, the art designer of this production, who plans to produce a luxury limited edition containing the two tales with coloured illustrations later this year. These illustrations are exhibited in the foyer at the back of the stalls and a limited number of prints taken by the designer from his original lino cuts, and signed by him, are for sale. Price £5 per print or £40 for a complete set of ten illustrations.

Prints can be obtained from the manager of the theatre or direct from the artist at, Farthings, Fawke Common Sevenoaks, Kent.

*In accordance with the requirements of the Licensing Authority:*

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 the audience.

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## AVIS CAMINEZ

### *On the Town*

In the summertime visitors from all over the world "take over" London with a zest for living and shopping unparalleled anywhere. You may be sure that Bond Street is a "must". At 150 is the Ireland House Shop, a cornucopia of the best of everything from Ireland—Waterford glass, Beleek china, Irish linen, Aran sweaters and shirts, dresses, coats, ties, rugs and much more, including Irish silver.

Knightsbridge is equally famous as one of London's great shopping centres. There you will find The Scotch House, where more than 300 authentic clan tartans are on hand. Everything Scottish, including a Hop Scotch Shop for the children.

In addition to many other famous shops there is also Alan McAfee, London's great shoemakers for men. Their 73 Knightsbridge shop is proving a great success.

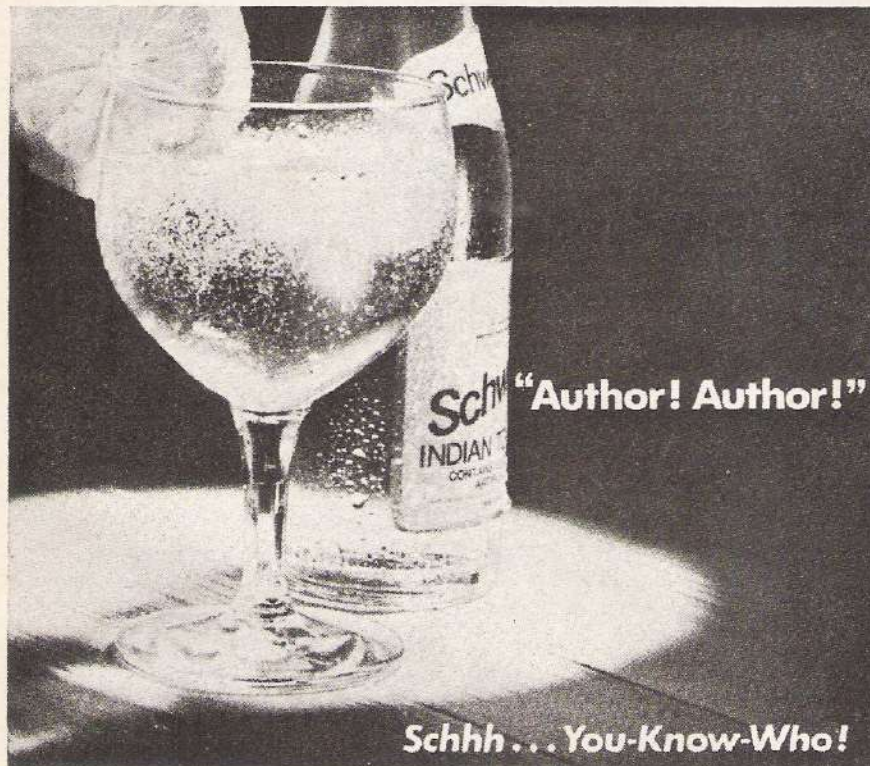
St. Martin's Lane is in the centre of the West End and within easy reach of most London theatres. A great restaurant—Italian style—is La Bussola, at 42/49 St. Martin's Lane. Their pre-theatre dinners are a joy, and you can also dine and dance after the show.

Jermyn Street is a thoroughfare of charming shops. Floris, the perfumers, are at Number 89, as they have been for the last two hundred years; and Andrew Grima, the internationally acclaimed jeweller, is at Number 80. His salon occupies the corner of the Cavendish Hotel block.

The Cavendish Hotel is noted for Rosa's Bar, and the Lord Ribblesdale Room, which serves deliciously prepared food at any hour you choose—24 hours a day.

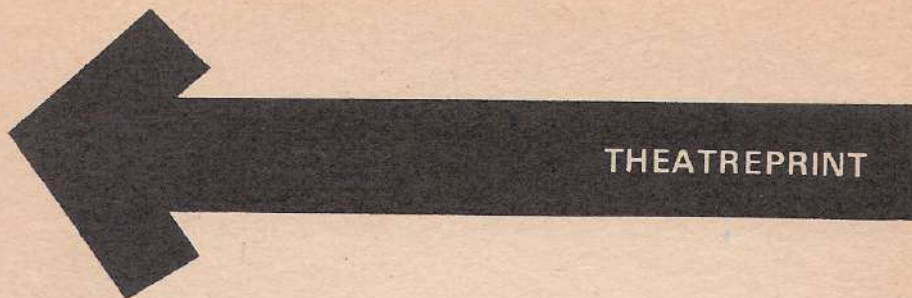
# **You haven't seen London till you have seen Selfridges**

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**Author! Author!**

**Schhh... You-Know-Who!**



The Editor  
Theatreprint Ltd  
6 Langley Street  
London WC2H 9JA

Many West End theatre programmes contain a four-page Theatreprint editorial section. In these pages, which differ from theatre to theatre, you will find a main article together with other items of general interest to theatregoers including a new series of specially compiled puzzles.

We look forward to hearing from readers and letters should be sent to the address heading this page. We retain the right to publish letters, or not and also to edit where necessary.

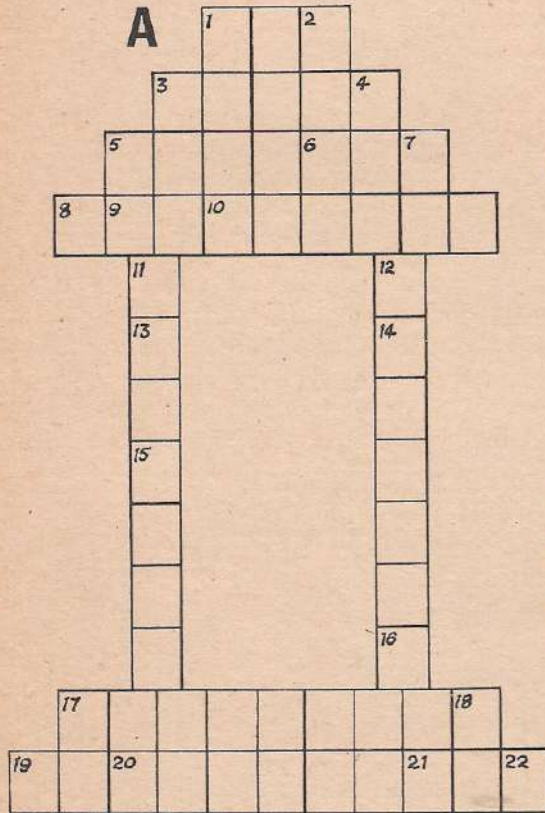
### WHO'S WHO?

Below is an extract from the early career of a well-known theatrical personality taken from 'Who's Who in the Theatre', published by Pitman. Can you guess who it is? The answer is given at the foot of the page.

In December 1923, she played the title-role in 'Madame Pompadour'; King's, Glasgow December 1924, played Alice in 'The Dollar Princess', and played the same part at Daly's, February 1925; Daly's, June 1925, played Cleopatra in the piece of that name; Adelphi, November, 1925 Betty in 'Betty in Mayfair'; September, 1926, Molly Shine in 'Merely Molly'; Palace, March, 1927, played Lili in 'Lilac Time'; Piccadilly, April, 1928, George Ann Bellamy in 'Blue Eyes'; Daly's, December, 1928 again played Lili in 'Lilac Time'; Drury Lane April, 1929, Marianne in 'The New Moon'.

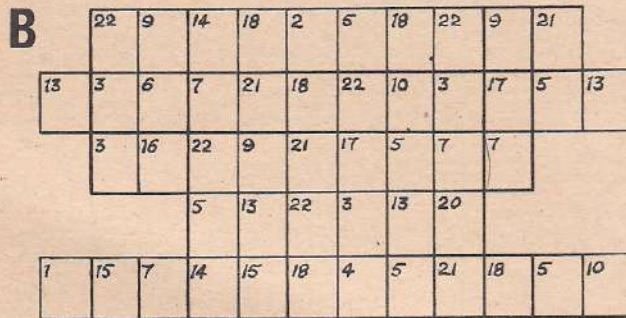
Answer: Evelyn Laye

QUIBBLES . . . . . NUMBER FIVE



- CLUES**
1. Shylock's religious persuasion (3)
  3. A Danish water-fly (5)
  5. Author of 'The Architect and the Emperor of Assyria' (7)
  8. Play by Sheridan (3, 6)
  11. Author of 'Poor Bitos' (7)
  12. Tennessee Williams's was Hot (3, 4)
  17. Romeo's faction (9)
  19. Shakespeare play (2, 3, 4, 2)

Fill in the six horizontal and two vertical lights of diagram A, then transcribe the numbered ciphers into diagram B. This will reveal a well-known line from a Shakespeare play, together with the name of the speaker and the title of the play.



*Solution:* THIS WAS THE NOBLEST ROMAN OF THEM ALL. ANTONY.

JULIUS CAESAR.

Jaques

## DINING OUT

I visited **Odin's** last week after a gap of a year, and found it had moved to larger, more comfortable premises further down Devonshire Street. One may enjoy a drink before dinner, in the bar which is separated from the dining area by a glass screen. The food was beautifully fresh and well-presented, and the service even more attentive than before.

Another restaurant I have just revisited is **Frederick's**, which has recently held a Food Festival. It is in Camden Passage, where I find great pleasure just strolling round the antique market and looking at the beautiful Georgian houses. The food here is also French, and it is a particularly pleasant place in the summer as there is a delightful garden to look out upon as one dines.

A small basement restaurant opened recently near Covent Garden, run by Margot Grainer, a cheerful and enterprising woman who has ingeniously converted an old banana warehouse. Many of the decorative articles at **Food For Thought** were collected by her while touring the south of France. The food is vegetarian—tasty soups, salads and savouries (no license)—and ideal for lunch or a quick meal before the theatre.

**Mr. Chow**, in Knightsbridge, is one of my favourite Chinese restaurants. It has been going for several years and you will always find beautiful people and a gay and busy atmosphere there. The menu includes delicious Prawns in Chili Sauce, and Peking Chicken and Noodles, prepared in a superb open kitchen. The bill for two, including wine, was less than £6.00. Finally, I cannot resist mentioning my favourite French restaurant, **The Secret Place**, at the far end of the Old Brompton Road. Here I have always received a warm welcome no matter how

unreasonable the time of my arrival. Magic lanterns and open fireplaces create a magical atmosphere for a romantic evening; while the room downstairs, decorated in the Provençal style, is ideal for parties, with its bare wooden tables, white walls and elegant pine cabinets. The food is typically French; onion soup, Soupe de Moules, Coq au Vin, Steak au Poivre, Quenelles au Montrachet, a delicious selection of sorbets (passion fruit, apricot) and soufflé au Grand Marnier, if you remember to order it in time! The carafe wine is also good. Approximate price for two with wine, £5.00.

**Odin's**  
26 Devonshire Street, W.1  
Tel. 935 7296  
Open for lunch and dinner every day. Last bookings 11.15 p.m., 10.30 on Sunday.

**Frederick's**  
Camden Passage, N.1  
Tel. 359 2888  
Open for lunch and dinner until 11.15 p.m. except Sunday

**Food For Thought**  
31 Neal Street, W.C.2  
Open from 9.30 a.m.—9.30 p.m.

**Mr. Chow**  
151 Knightsbridge, S.W.1  
Tel. 589 7347  
Open for lunch and dinner every day.  
Last bookings 11.30 p.m.

**The Secret Place**  
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Open from 6.30 p.m. till midnight and later, every day except Sunday

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## RECORD SCENE by Ron Andersen

Volume II of *Revue* (Parlophone PMC 7150) has just been released and the years covered are 1919-1929. A great feast for theatre and nostalgia lovers. Here are just a few of the famous names: Beatrice Lillie, Jack Buchanan, Elsa Lanchester, George Metaxa, Jessie Mathews. One of the tracks is Cicely Courtneidge's famous recording of 'Double Damask'. Incidentally Dame Cicely is in that enormous success 'Move Over Mrs. Markham' at the Vaudeville Theatre.

Tony Mercer (of Black and White Minstrel fame) sings Johnny Mercer standards. Songs include 'Skylark', 'Lazy-bones' and 'That Old Black Magic'. *Tony Mercer Sings Johnny Mercer* is on Columbia SCX 6503.

*Liza Minnelli Live at the Olympia in Paris* (A & M AMLS 64345) features the title song from the film 'Cabaret'. Other tracks include 'Liza with a Z' and 'My Mammy'.

Decca have reissued three albums by the 'old groaner'—and there's plenty of nostalgia in this collection. Bing Crosby *I love you truly* (Coral SCPS 79), a collection of sentimental songs recorded during the mid-30s. *Bing with the Andrews Sisters*, again a nostalgic record (Coral SCPS 80). *Rhythm on the Range* (Coral SCPS 81), finds Bing in relaxed style singing such classic Western songs like 'You are my Sunshine' and 'Home on the Range'.

Still more nostalgia on Eclipse ECM 2111. Fourteen tracks by the Jack Payne Orchestra—recorded between 1932 and 1934. The LP is naturally called *Say it with Music*.

Yma Sumac, who has an incredible vocal range of over four octaves is given a rock backing on her new LP. She hit the top of the charts in the early '50s and has been a top artist ever since. The album called simply *Yma Sumac* is produced by orchestra leader Les Baxter (London SHU 8431).



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from **shows**  
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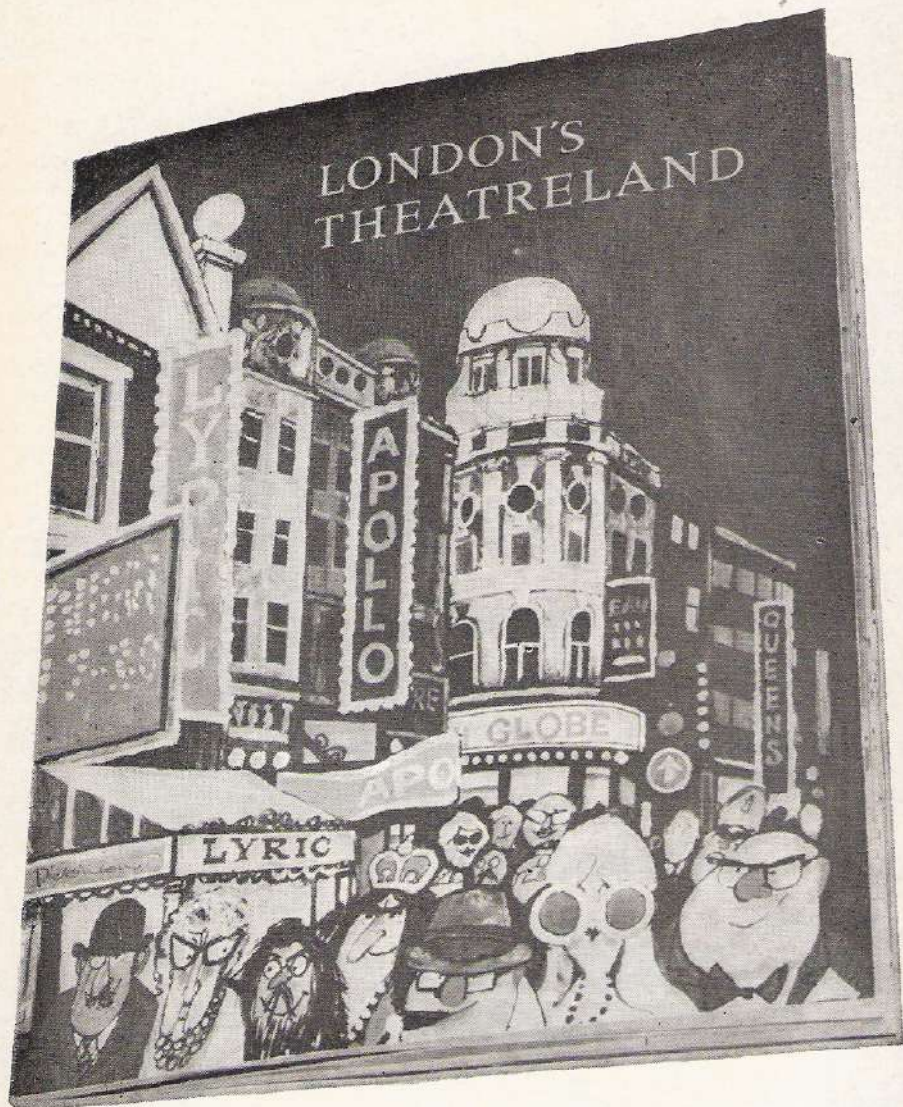
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Sunday Times*



## A concise pictorial history of theatres in London

London's Theatreland with a text by J.C. Trewin, Colour illustrations by Geoffrey Dickinson and many others in black and white is a comprehensive guide and history of the London Theatres. It makes an ideal, and at only 25p inexpensive, gift for all theatregoers.

To: Theatreprint Ltd., 6, Langley Street,  
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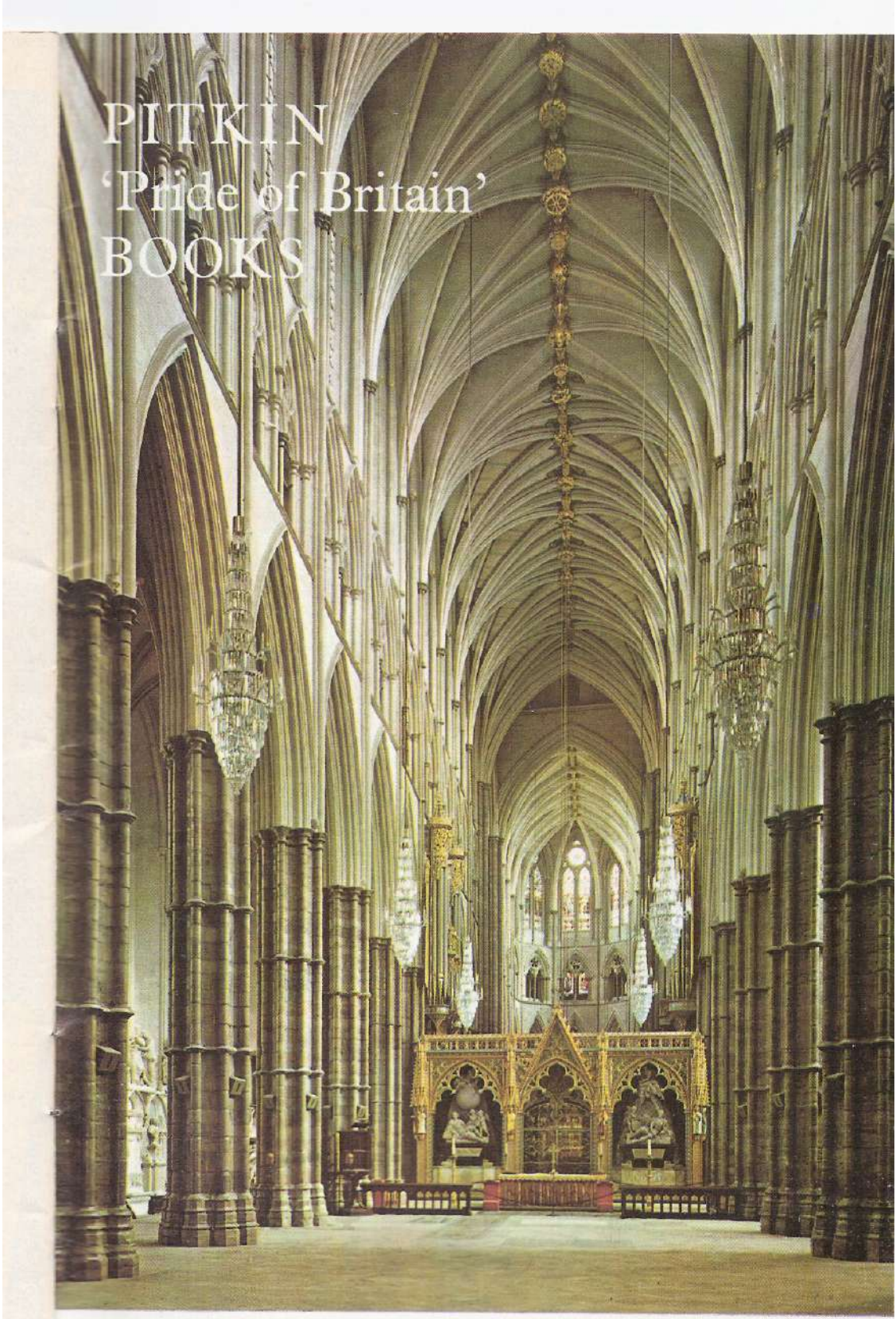
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